WINIFRED HART TO BE SEEN AS LEADING WOMAN FOR BIG STAR

New Producing Unit Has Been Organized in Los Angeles With Michael Rosenberg and Irving Lesser at Its Head—Barker to Present House Peters in "The Storm."

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, Dec. 26.

Happy New Year to everybody! We gaze into the crystal and in the midst of startling changes and interesting experiences in the w. k. film industry we see a new leading woman taking an immediate and complete corner on popularity stocks. Her name is Winifred Hart. A new name? You agree, yes. Then you think a moment, remember a recent coup de cupid, as it were, and in an instant upset our pose as a prophet, knowing that instead of a vision of the future we have a knowledge of the fact.

The new leading woman, Winifred Hart, is none other than the lovely little blonde who climbed to the top as Winifred Westover, and then about two weeks ago said the "I wills" which made her Mrs. William S. Hart. In other words, "Big Bill" Hart's bride is not going to desert the screen entirely, but is to play her future engagements as Winifred Hart. Winifred Westover is no more.

Mrs. Hart assured us of that herself when we had dinner with the oh, so happy, newlyweds and Mrs. Westover, Winifred's charming mother, at the Hart home in Beverly Hills last Thursday evening. And Mr. Hart quietly agreed that "my little girl wife," as he so affectionately calls her, can follow her own sweet will in the matter of a career. "Only," he laughed, "I'll try to see that she only plays in my pictures. I couldn't blame any one else for failing in love with her, too, and I'd rather not take a chance on having them play at it."

"And I, too, think it's a pretty good thing for a wife to be her husband's leading woman," laughed Mrs. Hart. "Then she isn't taking any chances either."

To Begin New Feature Soon.

From which you may rightly infer that neither Bill Hart nor his pretty bride have left cinemaland forever and a day. Mr. Hart has not been before a camera for several months, but he hasn't been idle. He has an office to which he reports every day and in other hours he has written half a dozen original screen stories, one of which will be the first of his next series of features, to be started some time in March, and he has also found time to write a novel, now in the hands of prominent New York publishers. But the happy couple are not to be billed as Mr. and Mrs. William S. Hart.

"No," laughed Mrs. Hart. "Though one of the papers said I had married my 'co-star,' my husband will be the star and I'll be the supporting cast. He can be the 'supporting' cast at home."

Theirs is one of the most interesting romances the screen world has ever recorded. They became good friends about three years ago when Winifred played the lead with the Western star in "John Petticoats."

"Mr. Hart used to come over to the Fine Arts studio," she explained, "a long time ago and borrow players. He picked all the others but he never even looked at me. And I was always thinking, 'Oh, if I could just play opposite him once my success would be made!' Then after a long time I was signed for 'John Petticoats.' We went to New Orleans on location."

And there is where Cupid shot the first darts.

"Do you remember what I said to you then?" Mr. Hart asked Mrs. Hart, as we sat at the dinner table in reminiscent mood.

"Yes," she countered, "it was 'don't be afraid of me. Come along and I'll show you the old landmarks here.' But I was terribly afraid of you at first," she confessed.

Engagement a Secret.

Then she further confessed that the fear changed to love and she has been in love with the big Western star ever since. Nearly two years ago she went to Sweden and they exchanged letters occasionally, with Winifred also writing to Mr. Hart's sister, Mary, one of her best friends. When Winifred returned to New York Bill Hart found himself there, too. He looked her up and they explored New York and the surrounding country, including the star's vast Westport farm, together. But Mr. Hart admits he couldn't summon courage to propose until he returned to the Coast and put it in writing. Winifred says she was just waiting to say "yes," anyway, so it took little time to get it over with.

There was a mutual agreement that no one should know until the knot had been tied and no one did. There were only five people in the secret, the hero and heroine, the former's sister, Mary, Mrs. Westover, and Madame Kahn, the modiste in New York who designs and makes Winifred's gowns. She had to know because she made the trousseau in record time. Both Mr. and Mrs. Hart pay tribute to the integrity of Madame Kahn in refraining from playing on the publicity she might have received for her knowledge. "And yet some folk say a woman can't keep a secret," commented Mr. Hart.

We should like to have been at that wedding. Mr. Hart secured the license at the eleventh hour, gave his chauffeur permission to break all speed laws and dashed out to his Beverly Hills home where Winifred, in white bridal gown and orange blossoms, was "waiting at the church," as she puts it. Father Neal Dodd, rector of Hollywood's Little Church Around the Corner, wore the white vestments of his service, and Mary Hart, Mrs. Westover and Attorney Scarborough stood by as witnesses. A sympathetic note was added when Walter and Chin, the Japanese couple so faithfully serving in the Hart household, silently crept in and stood in the wide doorway. A wedding supper followed and two hours later the couple were speeding to San Francisco for their honeymoon.

"It was a lovely wedding," reflected Winifred solemnly. "Not like lavish church weddings, with fuss and feathers for show and audibly whispered comments. It was just impressive and real, forever!"

"Yes, you said it then, forever!" and "Big Bill" Hart again sealed the words with a kiss. If we had been present in the capacity of a critic, instead of friend, we should have said that Bill Hart is a much better lover where Winifred Hart is concerned now than he is on the screen. You see he isn't acting it now.

They are as interestingly happy as they can be, just delightful home folk, and after knowing them both, one feels, too, that their happiness must be forever.

We could ramble on for columns about their romance and their plans, but we will have to save some of the story for future relating. Their attractive home, with its wonderful collection of Indian workmanship, is a story in itself, to be told some other day.

P. S.—You should see the diamond studded platinum bracelet watch which Mr. Hart gave Mrs. Hart for Christmas. In the parlance of the day, "Oh, boy!" spoken with rising inflection, of course, the price of that watch taking the same trend.

With Thanks to Frances Harmer.

A Christmas plant is doing its bit to brighten the office at present writing. It is the happy thought of Frances Harmer, that clever little Lasky writer who confesses to sixty odd Summers. All those who read her stories in various magazines and who remember her comedy story in "One Wild Week," in which Bebe Daniels appeared, will share the wish that 1922 will be the writer's happiest and most successful year.

Sylvia Breamer at U.

Universal is luring all the stars to its production city these days. They have just signed Sylvia Breamer for the feminine lead in Stuart Paton's next special, work to be started this week. Incidentally, this is the third consecutive production in which Miss Breamer goes through the picture like a drowned rat. She almost dropped the pen when she found that she again plays a storm-stricken character who got drenched two-thirds of the time. But the part is such a good one, barring its wet tendencies (just rain wet, not anti-prohibition) that she affixed her signature.

Olga Printzlau Building.

Olga Printzlau has an eye on real estate these days, since she is just completing the building of a lovely bungalow home in the Hollywood foothills. She has not decided whether she will desert her boulevard apartment to move into the home herself, for she has had some tempting offers for it and she may be persuaded to sell, then building on another lot she has acquired nearby.

Cohn Leaves Palmer Company.

Alfred A. Cohn, famous broker (P. S. to linotype operator; the word is broker, not broke—far from it!) has terminated his association with the Palmer Photoplay Corporation, whose sales department he has managed for the last six months. While with Palmer, Mr. Cohn inaugurated the Fiction Service to Producers policy. He is again devoting all his time to his individual play brokerage business, having the sales rights to many of the latest and best published fiction plots. Take it from Mr. Cohn, despite the influence of Mr. Depression, the market for screen material was never better. No one is in closer touch with the industry or in a better position to know its plot needs than Mr. Cohn, a fact which is attested by the many big story sales he has negotiated and especially those he has put through when many were crying "hard times."

Cupid Note.

Mildred June, Mack Sennett comedienne, is engaged to wed Dr. Edward Cacos, prominent dentist, of Pasadena.

New Production Unit.

Western Pictures Exploitation Company, headed by Irving M. Lesser and Michael Rosenberg, gave themselves a Christmas present in the form of a new production unit. They entered into a contract Friday with Hugh B. Evans, Jr., whereby Roy Stewart is to be starred under the direction of Robert Thornby. Mr. Evans is a young producer who already has "The Stranger" in the State rights field to his credit. "Ridin' Wild," by H. B. Van Loan, has been selected for the first of the series, with Marjorie Daw to play the featured feminine lead.

Ince Holliday-ed in Frisco.

Thomas H. Ince went up to San Francisco for his Christmas holiday, the premiere of his latest special, "Hail the Woman," being the principal magnet of his trip. For this event he was the guest of Mayor James Rolph of the northern city.

Stern Goes to New York.

Julius Stern, Universal executive, has departed for New York to confer with Eastern officials about the unheaval at Universal City, following the slaughter of the salary list. Irving Thalberg is holding the reins alone as of old.

Doug and Mary Back.

Mr. and Mrs. Douglas Fairbanks (Mary Pickford, y'know) were welcomed back with the brass band 'n everything, Saturday, in time to have a jolly Christmas at their Beverly Hills home. We expect to hear something of their next individual (or is it to be co-starring?) production plans this week.

Grauman Card Clever.

The blue ribbon for the most original Christmas card this season goes to Sid Grauman. Out of the scores which we received that one received most attention. Why? Well, because it was in pieces, and one's curiosity naturally impells one to put it together logically to read even the old phrase. When the pieces were matched up, Mr. Grauman's card appropriately read: "Here's a thought of joyous cheer for Christmas and the Coming Year." Clevah, deucedly clevah, as the Englishman would say.

Writers Speed Ade.

The writers gave George Ade a royal send-off last Saturday evening, so entertaining that he was loath to leave filmland. The party given at the Writers Club was staged as a national political convention, the unique idea, the inspiration of Al Cohn, being carried out by Marian Fairfax's entertainment committee.

Mr. Ade has been here writing his first screen story, "Our Leading Citizen," for Thomas Meighan, with Waldemar Young of the Lasky staff, collaborating with him on the script.

"Tony Brown's" Christmas.

Antonio Moreno's name, his p. a. informs us, means just plain Antonio Brown when translated into English. Furthermore, this Mr. Brown spent a very quiet Christmas. The Vitagraph star ate a wild duck dinner, played a game of dominoes and went to a moving picture show. And that was his holiday. Friends supplied the wild ducks for the repast. He was too busy on his new Vitagraph picture to go hunting for them himself.

They Got "The Storm."

The U publicity department advises: "'The Storm' is what Reginald Barker went to the Feather River Canyon country for last week and the storm is what he got, according to reports wired to the studios."

House Peters in "Storm."

By the way, the star of Reginald Barker's special Universal production, "The Storm," is to be none other than House Peters. When casting for the feature, Mr. Barker could see no one in the stellar role but Mr. Peters and after several conferences he and the U City executives persuaded Mr. Peters to sign on the dotted line and stay with them for a second special. At present writing Mr. Peters is completing the lead in Universal's all-star special of "Human Hearts," which King Baggot is directing.

Tobin in New York.

R. J. Tobin, vice president and general manager of the Robertson-Cole Company, departed for New York last week to outline with officials in the East plans for big production activities to be launched at the studios here shortly after the 1st.

Ray Leek Amends His Wish.

The Metro studios begin their over-production vacation, which, rumor says, will last about sixty days, next Saturday. A lay-off is a rather unwelcome New Year's gift, but Metro folk, appreciating the circumstances, are taking it with a grin.

Ray Leek, head of the Metro publicity department, says that the definite news on the subject given to the studio folk Friday, is somewhat relieving. Everybody around worried over the rumors, but now that they have the facts of the closing, they are just resigned, that's all.

P. S.—No pun intended!

Mr. Leek himself says that the only thought he had on the subject was to amend his Christmas wants. At the eleventh hour he advised Santa Claus that he wishes somebody would make good on their wishes to him for a "Prosperous New Year." Which would appear to mean that somebody should put his name on a big salary list during the Metro interlude. He may go back to New York for the time, though he has not definitely decided on that. Anyway he has a perfectly good car, so if he can't work he can at least explore Southern California again—when the roads recover from the recent rainstorms.

Mamie (alias Edith) Thayer of the Metro department is going to rest during the lay-off. She's lucky! Howard Strickling, third of the trio, is to pilot Viola Dana on her personal appearance tour.

Shannon Day in Stahl Film.

Shannon Day is commuting to the Louis B. Mayer studios again. On completion of her work with Anita Stewart in "The Woman He Married," Miss Day was signed by John M. Stahl for his production of "One Clear Call," to be released by First National also.

Stromberg Film Goes Big.

Hunt Stromberg had an added reason for eating his Christmas turkey with gusto this year. The holidays not only find him a full-fledged producer, but also bring to his plate oceans of newspaper reviews lauding his initial Hunt Stromberg Production, "The Foolish Age." This feature, which is also a credit to Mr. Stromberg's literary capabilities, since he wrote the original story for it, made its local debut at Loew's New State Theatre last week, and everybody in the colony lined up to see and praise the first production of the new Robertson-Cole unit.

Carey Going East.

Harry Carey is journeying eastward after the holidays for a visit to New York. He will be accompanied by Mrs. Carey, their 7-months'-old baby boy, and his sister-in-law, Mignon Golden. He expects to be away from the Coast about a month.

Famous Lit'ry Folk Here.

Frank R. Adams, who needs no introduction to readers of best magazines and novel fiction, is here with his family for the Winter. At the Grand Canyon he was met by Verne Harding Porter, editor of the Cosmopolitan Magazine, who motored on to Los Angeles with Mr. Adams's party. Mr. Porter is here to confer with various authors.

"Scandal" Next.

The Wilkes-Majestic Stock folk, under the direction of Addison Pitt, are rehearsing for "Scandal." They will present it if and when local folk have all enjoyed "The Hottentot," the current attraction.

Iva Shepard in Salt Lake.

Speaking of Thomas Wilkes reminds us that Iva Shepard is making a big success as leading woman in his Salt Lake City stock company. She scored particularly in "The Scarlet Patrol," Willard Mack's new play.

Beatrice Aids Santa Claus.

It poured down rain in rivers full last Sunday and for three days thereafter, too, but it would have taken more than rain to have kept Beatrice Burnham away from the orphans' home, where she helped Santa Claus serve. Two of the local institutions for kiddies gave advance Christmas parties on Sunday, with Beatrice as hostess, distributing toys and candy and entertaining the little folk. Among them their screen idol now is Miss Burnham, who begins work this week in the second lead in "That Lass o' Lowrie," the Universal special which Hobart Henley is to direct with Priscilla Dean.

HARMON WEIGHT.



Director of Distinctive Picture Company, Who Made "The Ruling Passion," Starring George Arliss.

METRO FEATURE SUNDAY SHOWING IN PHILADELPHIA

Three hundred exhibitors and their wives saw a special showing of the Rex Ingram production for Metro of Balzac's "The Conquering Power," on Sunday evening at the roof garden of the Hotel Adelphia, Thirteenth and Chestnut streets, Philadelphia. It was the first motion picture shown in Philadelphia in a year on a Sunday.

Robert Lynch, manager of the local Metro office, obtained police permission to put the picture on before an invited audience on the ground that the exhibitors could not all manage to see it during the week. News of the showing stirred a renewal of the agitation for an open Sunday for photo-play theatres in Philadelphia, it is said.

In addition to the Adelphia showing, Mr. Lynch arranged for the simultaneous display of 150 twenty-four sheets, announcing "The Conquering Power," with Rudolph Valentino and Alice Terry, in prominent roles opening at the Stanley Theatre, Philadelphia, on January 9.

The photo-play at the Adelphia, seventeen floors above the street level, was put on with the musical accompaniment by the Stanley Theatre orchestra, under the direction of Albert P. Wayne, supplemented by ten additional musicians. After the showing there were refreshments and dancing.

HUGO BALLIN HAS COMPLETED HIS LATEST FEATURE

"If color and atmosphere and pretty women in gorgeous clothes and a unique love story picturized amid settings of brilliant splendor are some of the ingredients of a good photo-play, then 'Luxury Tax,' the newest Hugo Ballin production, should be one of the best pictures to be released early in the new year through the Hodkinson Corporation," the producers announce.

"Scenes of New York, Rome, Paris and London afford picturesque backgrounds for the story of the love of Jacqueline Leigh, a poor girl, for Barker Garrison, a wealthy New Yorker, a love into which Rupert Lewis, a friend of Garrison's brings a disturbing influence. The story works its way through tears and laughter and humor and spectacular moments to an ending that is decidedly novel," the statement continues.

The cast is headed by Mabel Ballin, Raymond Bloomer and Crauford Kent, and includes, among others, Margery Chapin of the "Follies," Regina Diamond, to be seen in "The Two Orphans"; Berthe Kent and Elizabeth Arlaans, who played in Mr. Ballin's previous picture, "Jane Eyre"; Rose Burdick, Auggie La Field, William Martin and William Straus of "The North Wind's Malice."

Mr. Ballin is now cutting the film which marks a radical departure from this director's previous production policies, it is said.

An Electric Snowstorm.

Last week at the Academy of Music a novel and attractive snowstorm was put on during the overture and playing of Christmas music which preceded the showing of the famous Fox production of "A Connecticut Yankee."

At every performance snow fell softly accordingly makes the rounds of the cinemas to tell us how it is done. The Rose and Alcazar gave him space and time last week.

Fox Meeting.

With the arrival of Winfield Sheehan in town the Foxites held conclave. District managers from Minneapolis, Kansas City, St. Louis and Milwaukee hastened to the local offices to discourse upon business and other things.

Girl Scouts.

The First National organization presented to the Girl Scouts a print to be used for a single afternoon of Jackie Coogan "My Boy." The girls had a benefit performance at Orchestra Hall and returned the film, they say, in good condition.

CHICAGO THEATRES HOLD NEW YEAR'S EVE SHOWS

Many Stars Are Personally Appearing in the Windy City Houses—Goldwyn's "Theodora" at Ascher's Roosevelt for Indefinite Run.

By VIRGINIA DALE.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Dec. 31.

To-night is gala night for the cinema habitues hereabouts. Practically all of the larger theatres are giving special midnight shows, variously programmed.

The six most important houses of the Lubliner and Trinz chain are to have the benefit of Bert Williams, after that comedian's performance on his legitimate loop stage. Just how he is to successfully distribute himself in six houses is a question for a Houdini and not a pictorial reporter, so comment is superfluous.

Ascher's provide vaudeville and pictures and 'tis said whistles and candy for the children. Balaban and Katz announced early in the week the seats for their theatres were all sold in advance, so there you are.

"Over the Hill."

"Over the Hill" was ousted from Jones, Linick & Schaefer's Randolph after a brief two weeks. "The Queen of Sheba" replaced it at this most famous second-run house in the world.

George Beban.

George Beban, himself, his chief players and his picture, "The Sign of the Rose," held sway at the Chicago this week, with the intention of performing next at the Riviera and following that at the Tivoli. Beban splits his film and with a duplicated stage set like unto that used on the celluloid, jumps into human action to help along the dramatics of the play. 'Tis a novel idea and the Chicago has seen the most prosperous week since its birth.

Rex Beach.

Proving that the day of authors being read and not heard is past, Rex Beach spoke of prosperity, humor and personality at Ascher's Roosevelt throughout the week. His picture, "The Iron Trail," was cast on the theatre's screen and at all afternoon and evening performances Beach appeared.

New News Reel.

A new news reel has been started here under the direction of J. B. McAvoy of the Yelland company. The reel is to be one of those optimistic things, dwelling upon good cheer and concentrating upon magazine feature stuff and making no effort to give straight news, thus beguiling its title. Several of the larger theatres, including the Chicago, are to give it a trial.

"Connecticut Yankee."

The "Connecticut Yankee" opened at the Woods, replacing "The Queen of Sheba," Christmas Eve. Despite the holiday season good business has been prevalent, receipts nearly equaling for the first week those of its predecessor.

More "In Persons."

Buck Jones is another who has listened to the call of the "in person" stuff and

Fight Pictures Continue.

Barbee's goes into its tenth week beginning to-morrow with the official Dempsey-Carpentier fight pictures. The Star begins its third semaine with Johnson and Jeffries and the Band Box sees its second Sunday featuring Dempsey and Willard.

Commonwealth Plans.

H. A. Spanuth, president of Commonwealth Pictures, plans extravagantly for his exchange with the coming of the new year. Spanuth has come into possession of a film he declares "will make 'em sit up." He will distribute in this territory, backed by a substantial advertising campaign in the trade papers.

President Resigns.

Clyde Elliot has resigned his position as president of the Pioneer Film Corporation. The corporation bought up his stock. Elliot will open an amusement exchange which will bear his name, with offices at 810 South Wabash avenue. He will distribute the largest available productions for the independent market as well as novelty attractions. Elliot's first act for his new organization was the purchase of all the unsold territory rights to "The Lady of the Dugout," which stars Al Jennings. The picture will be booked with the personal appearance of Jennings throughout the Middle West.

New Local Address.

The new Chicago address of the New York Morning Telegraph advertising representative, Harry Coan, is 1725-1728 Transportation Building, 608 South Dearborn street.

and gently over the audience. People stretched out one hand to catch it while with the other they reached to draw their mufflers about their necks until they realized they were only "seeing things." Then they sat back to enjoy the novel effect enhanced by the fantasie of Christmas music played by the orchestra.

This effect of snow falling not only about the Christmas tree on the stage but everywhere in the auditorium was gained by the use for the first time in New York of an electric lighting machine especially designed for the purpose. Intended primarily to delight the children, the management found that this special feature also appealed to the grown-ups.

SACRIFICE

WHAT DOES IT ALL MEAN?

SACRIFICE

RICHARD BARTHELMESS MAKES GOOD WITH "TOL'ABLE DAVID!"

Read what Guy L. Wonders, manager of the Rivoli Theatre, Baltimore, Md., said after playing Richard Barthelmess in "Tol'able David" to a tremendous box office success:

"'Tol'able David' went over like a 'house on fire' and I can't recall at any time, during my years in the business, that I have heard more favorable comments and the word 'GREAT' from my patrons as they left the theatre."

Presented by Inspiration Pictures, Inc.; Adapted by Edmund Goulding and Henry King from the Saturday Evening Post Story by Joseph Hergesheimer. Directed by Henry King. Photographed by Henry Cronjager.

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES



Watch Its Record at the New York Strand Next Week

BETTER PICTURES THE RESOLVE ON THE COAST FOR COMING YEAR

Jesse Lasky Sounded Note and His Company Now Making Elaborate Plans to Produce Ibanez's "Blood and Sand"—Vitagraph Plant Buzzing Again—Other News of Film Colony.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, Jan. 2.

The New Year finds all the producers on the Pacific Coast ready to resolve to make better pictures in 1922 and to make them more worthy of the title "specials." Jesse Lasky sounded this note as the object of the Famous Players-Lasky Corporation before he went East several weeks ago, and the schedule of productions which the company is mapping out now bids fair to reach the goal.

Among the most important of these is to be "Blood and Sand," a celluloid version of the famous novel by Ibañez. And remembering the success of the Metro production of his previous novel, "The Four Horsemen of the Apocalypse," Famous Players-Lasky are planning to duplicate and even surpass that in "Blood and Sand."

June Mathis to Adapt It.

Of special importance in their plans to that end is the announcement that June Mathis has been signed to adapt "Blood and Sand," write the script and co-operate with the producers in its transfer to celluloid. And in addition to the writer of the script of "The Four Horsemen," the producers have decided to put Rudolph Valentino, its hero, in the stellar role of "Blood and Sand." In addition to signing of June Mathis authentic rumors say that Paul Powell has been selected to megaphone the feature. Furthermore, it is understood that the adjective all-star will be quite in order since Bebe Daniels and May McAvoy, individual stars, are to play the principal feminine roles. All told, "Blood and Sand," with these five famous names to begin on and others to be announced later, promises to make exhibitors and fans alike sit up and take notice.

Anyway, we understand that the F. P.-L. folk were just waiting until Miss Mathis's Metro contract had expired to persuade her to sign on the dotted sign for "Blood and Sand." She said au revoir to Metro folk when the studio closed with the old year, to begin work immediately, we hear, on the important research work, adaptation and script of "Blood and Sand."

We couldn't persuade Miss Mathis to verify the story and give us any further details on the news which same rumor gathered in the Lasky studios, but knowing her penchant for big jobs we'll wager no one is having a happier New Year season than is June Mathis.

Both Returning to New York.

And while Doug, Allan Dwan, Lotta Woods, chief of his scenario department, and Kenneth Davenport on the Fairbanks staff are juggling plot ideas, Miss Pickford is planning to refilm "Tess of the Storm Country."

However, she has two jobs to tackle before that comes. One is to return to New York to appear in the next trial of the C. C. Wilkenning suit against her, and the other is to supervise the production of Brother Jack Pickford's coming feature, "The Tailor-Made Man," adapted by Sarah Y. Mason from the well known stage play.

Mr. Fairbanks has booked some conferences with United Artists executives in New York, and these will take him to the big city again with Mary when she goes. They will probably depart on this hurried trip next week.

Gloria Entertaining Father.

Gloria Swanson is very busy at the Lasky studios on her new production, "Beyond the Rocks," another Elinor Glyn story adapted for her, but she is not too busy withal to play hostess to her father, Captain Joseph Swanson, who is here from Oklahoma visiting his famous daughter.

Badger Completing U Feature.

Clarence Badger is quite optimistic about the reception which will be accorded the latest product of his megaphone, "The Dangerous Little Demon," in which he directed Marie Prevost for Universal.

"We have a good story, a splendid cast, and I think, all told, it's going to be a pretty good picture," he says. The story is to be credited to Mildred Considine, while the supporting cast lists Jack Perrin, Robert Ellis, Fontaine LaRue, Anderson Smith, Edward Martindel, Herbert Prior and Lydia Knott. Quite some line-up.

Anita Stewart on "Set" Again.

Anita Stewart had to forget Christmas immediately after the day itself. Because, like all working folk, the job called her. Miss Stewart began work Tuesday on her next First National production at the Louis B. Mayer studios, with Fred Niblo again directing her. It is "Rose o' the Sea" from Countess Barcynska's novel.

And, as previously recorded in these columns, "Rose o' the Sea" has induced Rudolph Cameron, Miss Stewart's husband and business manager, to renew his acquaintance with the make-up box for this one production. Remembering that he won Miss Stewart while playing with her in Vitagraph productions, "fans" will find double interest in "Rose o' the Sea."

Beatrice Burnham, Alias Santa.

Beatrice Burnham has had a busy time lately, getting ready for her engagement at Universal, playing the ingenue lead with Priscilla Dean in the star special of "That Lass o' Lowrie," which Hobart Henley is directing. But with it all, Miss Burnham was not too busy to carry out her role of Santa Claus at the Hollywood Studio Club, her home now. She did not forget any one there, not even Meena, the feline mascot of the club. Beatrice put a beribboned collar on the tree for Meena and lovely and useful gifts for each one of the girls.

Spier With Mission Theatre.

Richard Spier has transferred his affections to the Mission Theatre, where he is now dispensing publicity. Incidentally, he can talk about the charms of Mabel Normand as "Molly O" for another week, since that delightful feature is being held over by the Mission for seven days longer than originally scheduled, to take care of the crowds lining up at the box office.

Vitagraph Plant Buzzing Again.

The Vitagraph folk out this way are extending a Happier New Year than most of the studios, because it finds them busier than for many weeks past. There are four companies at work now and two others in the offing.

Alice Calhoun has just begun "Angel Face," a frothy comedy drama which David Smith is directing from C. Graham Baker's script.

William Duncan and Edith Johnson, his pretty co-star, are punching the time clock daily after a long between-picture vacation. They have just begun work on "Man Hunters," a James Oliver Curwood story, adapted by Bradley Smollen. And to make up for lost time Mr. Duncan has a triple job on this picture. He plays a dual role and directs the feature, too.

Then Edward Jose has recently joined the directors' colony here to hold his megaphone on "The Man From Downing Street," with Earle Williams in the leading role and Betty Ross Clarke featured with him as the fair heroine.

Larry Semon is working on a comedy of theatrical life, with Lucille Carlisle opposite him again. James Aubrey expects to get to work on another comedy shortly, and a special feature, probably adapted from Booth Tarkington's "Magnificent Ambersons," recently acquired by President Albert E. Smith, is to go under the megaphone this month.

Lloyd Begins Talmadge Film.

Frank Lloyd was kept busy all last week O-K-ing sets and costumes for Norma Talmadge's new production, "The Duchess of de Langeais" which he is to megaphone. With Mr. Lloyd at the helm, and Norma surrounded by a truly all-star cast, "The Duchess" promises to make "fans" readily forget the shortcomings in a couple of the star's recent releases.

Frances Marion wrote the script from the Balzac novel, and the cast lists Conway Tearle, Adolphe Menjou, Irving Cummings, Kate Lester, Thomas Ricketts, Otis Harlan, Rosemary Theby and Otto Lederer. Harry Weil, who probably holds the assistant director's record, having been with Mr. Lloyd for eight years, is again on the a. d. job, while Tony Gaudio is behind the camera.

Charles Ray Back.

Charles Ray returned from his Eastern tour Thursday and found the glad hand of welcome everywhere. We haven't had a chance to chat with him or Mrs. Ray, or his general manager, Richard Willis, both of whom accompanied the star on his trip, so can't record his impressions of the East, but they are all quoted as saying they're downright glad to be home again. The Rays have such a lovely home in Beverly Hills that it is only natural they should doubly appreciate it again after so much hotel life.

Paul Bern Goes East.

Paul Bern, scenario editor at Goldwyn's, departed for New York Thursday to have a story conference with the powers that be in the Goldwyn headquarters back East.

Strombergs' Outing N. G.

We must record that the pro-California enthusiasm of Mr. and Mrs. Hunt Stromberg dropped a little below par at Christmas time. The Robertson-Cole producer and his wife decided to take a second honeymoon, celebrating eight years of married bliss, by going to Coronado for the day. They got there all right because the rain had sojourned in the heavens the day before and the roads were almost dry. But the rain enjoyed complete freedom on Christmas Day hereabouts and the day following, too, so much so that the Strombergs couldn't appreciate Coronado or even Tia Juana. They had to come back on the boat to San Pedro, shipping their car in the same way. Now they agree that California without sunshine is not up to scratch a'tall.

New Year Finds "Jo" Quirk Busy.

Josephine Quirk, having completely recovered from her recent illness and assumed the spirit of Pollyanna about it, being glad that she lost a few unnecessary pounds without the trouble of dieting, is hard at work on two original stories for the screen. One of them is to be an early 1922 special. The producing organization isn't ready to release the story of the unit, so we have to keep silent yet as to the trademark under which it is to be made. After hearing the idea and some of the clever dialogue of a one-act play Miss Quirk is writing, we are hoping she will find time between scenarios to let this sketch be a 1922 offering, also.

De Sano Goes East.

Hollywood will have to ramble along without Marcel de Sano's cheery greetings for awhile. The young French director departed Friday for New York where he and his megaphone are to be associated with Herbert Blache on the production of a Balzac novel.

Helen Ferguson "Enjoyed" Day.

Christmas wasn't Christmas and New Year's Eve wasn't an eve, either, for Helen Ferguson. She was marooned for the entire week on location with the Louis Burston company with David Butler in "According to Hoyle" at Tehachepi, which the company tells us is no town for a holiday. They returned yesterday to complete the feature this week for Western Pictures exploitation release.

Ince Unable to Attend Premiere.

At the eleventh hour, General Manager Clark W. Thomas had to understudy Thos. H. Ince at the premiere in San Francisco of the latest Ince special, "Hail the Woman." Mr. Ince was stricken with ptomaine poisoning Wednesday and though not seriously ill he had to change his plans and recuperate at home until after the holidays.

Re James Young Again.

The wags who dote on gossip find food for chatter in the fact that James Young, director, has cast his former father-in-law, E. M. Kimball, Clara Kimball Young's father, in the principal character role of "The Masquerader," starring Guy Bates Post. Rumorers who know James Young best insist, however, that sentiment did not enter into the engagement at all; that it was simply a case of the right man for the part being Mr. Kimball.

Anyway you look at it, Jimmy Young is not a man who bears a grudge. He still admires his former father-in-law as a man and as an actor, and his more recent wife's brother, James Whipple, is still his assistant director. Mr. Whipple appreciated Mr. Young better than did his sister, Clara Whipple, the last Mrs. Young. When their domestic bark floundered and Jimmy Young was again freed of marital bonds, James Whipple's allegiance stayed with his former brother-in-law.

Parrott-Miller Wedding.

While on domestic subjects, we must record the marriage last week of Paul Parrott, Hal Roach comedian, and Clara Miller, a young actress who has appeared in several of the Hal Roach comedies. Just by way of luck, Mr. Parrott completed his thirteenth stellar comedy before he marched to the altar.

Virginia Valli in "The Storm."

Reginald Barker has a truly all-star line-up for his Universal special of "The Storm." Last week we reported the fact that the featured lead is to be none other than House Peters, and this week we are glad to record that the pretty little Canadian-French heroine is to be Virginia Valli. And Joseph Swickard, Matt Moore, Frank Lanning, Gordon McKee, Jim Alamo, Leonard Clapham and Jean Perkins are also on the roster.

George Hackathorne "Arrives."

We'll wager there wasn't a happier individual in the colony at Christmas time than George Hackathorne. Santa Claus brought him a most acceptable gift in the definite assurance, via "The Little Minister," that he had "arrived" at the top of the professional ladder. A local news writer devoted a column or more to praise of Mr. Hackathorne's work in the title role of this Paramount picture opposite Betty Compson, and this news hailing him as a new star greeted him Christmas morning. Producers will be vying for Mr. Hackathorne's services more than ever now while "fans" can anticipate another treat in his performance as the demented son in "Human Hearts," which King Baggot is now directing for Universal.

No one deserves success more than Mr. Hackathorne and unless we miss our guess no one will wear the headlining honors with better grace than this young actor who has worked diligently to get to the top in a few short years.

Willat Company in Frisco.

Director Irvin V. Willat has his "Pawned" company up in San Francisco for waterfront "exteriors." Edith Roberts, co-star in the production for First National release, is in the Northern city with the company.

The Barber's Loss.

Lloyd Hughes has been existing six months without a haircut, all in preparation for the mountain boy role he plays in "The Brotherhood of Hate," the new Ince special just put into production.

Unlucky for Mrs. Rosen.

Philip Rosen conferred the "privilege" of doing his Christmas shopping last year on Mrs. Rosen. He didn't return from the Arizona location for scenes in the Wallie Reid picture, "Across the Continent," which he is directing, until two hours before Santa Claus's scheduled time, so he was spared the buying ordeal.

Metro Shuts Up Shop.

It was a sort o' gloomy New Year's Eve for many of the Metro folk, since Saturday marked the closing of the studio here. The lay-off notice was given to the studio employees without any ado and no statement was made as to when the plant would be reopened or whether or not they would be expected to return. Hence, the rumor still prevails that Famous Players-Lasky is absorbing the Metro production activities.

Speaking of Writers' Cause.

The better-recognition-for-writers cause which Frank E. Woods, supervising director at Lasky's, is so faithfully championing, has our keenest sympathy now. We called the publicity department of one of the studios recently for news of activities. Our informant listed a long string of pictures in production or planned, but when we requested names of authors or adaptors of stories—well, that was a side issue. It was just unimportant, that's all. And one of the stories being filmed in that studio is from the pen of one of our best known authors, yet the pufflicist department passed it off with the remark, "Well, the story has been changed a great deal, so we aren't playing up the author's name so much!" And it's ten to one the story was bought originally for the value of the author's name.

Playing in Wilkes Company.

Helen Pitt, daughter of Addison Pitt, director of the popular Wilkes Stock Company at the Majestic Theatre here, is in her glory. She is "playing hookey" from school to rehearse for another small part with the company, the role of the maid in "Scandal," scheduled to follow "The Hottentot," current attraction which bids fair to break records for runs and profits at the house. Edward Everett Horton and Mary Newcomb will again have the leads in "Scandal."

Overheard in Hollywood.

Unemployment at the studios? Not on your life! Not a character man to be found. All working in the stores and on the streets as Santa Claus!

CRUSOE AS SCREEN HERO.

To Put De Foe's Character in Photo-Play.

We are shortly to be offered two serials, both founded on the life of that eminent pioneer, Robinson Crusoe. Universal originally engaged Eddie Polo to play in this serial. Then Mr. Polo and his film boss came to a parting of the ways and the plans for filming Daniel De Foe's famous tale was laid aside for the time being.

Universal decided if Eddie Polo would not listen to reason somebody else would, so Jack O'Brien was offered the job. He accepted and work was started in Universal City. But do not think for a moment Mr. Polo has ended his quarrel there. Not by a long shot. He went out, collected some money and started the Eddie Polo Serial Company. Now he says he also will put Robinson Crusoe and his good man Friday on the screen in serial form.

26 CAMERAMEN USED

For Photographing Scenes for Fox's "Nero."

Harry Plimpton, cameraman of the Fox company that went abroad last May to make "Nero" in Rome, arrived in New York the first week in December.

He reported the Americans as having a fine time between work periods in Italy, and was bubbling with enthusiasm for the picture for which he has turned the crank. He predicts it will be the screen surprise of next season.

Don't Close Your Theatre

Mr. Theatre Owner—

Is business bad? If so, I know where you can secure the services of a real live wire manager, who has never had a real chance to show his ability.

If your theatre is not giving you satisfactory results, I will gladly furnish you the name of a real live wire who can put your theatre on the map.

Yours for success,
"Andy,"
Care Morning Telegraph,
New York City

EUGENE O'BRIEN'S LATEST IS READY

Ralph Ince Completes "Channing of the Northwest" for Selznick Release.

MOUNTED POLICE STORY

Supporting Cast Includes Norma Shearer, Gladden James, Nita Naldi and Harry Lee.

The dean of Selznick directors, Ralph Ince, has "turned in" his latest work for distribution by Select Pictures Corporation—Eugene O'Brien's presentation of "Channing of the Northwest." Out of a dozen pictures Ince has directed for Selznick this is the fourth Eugene O'Brien feature he has produced.

John Willard furnished the story on which "Channing of the Northwest" is based and Edward J. Montagne provided the scenario from which Mr. Ince directed. Showmen who have played Selznick pictures during recent seasons will find in the O'Brien support a number of players who have done good work in previous offerings.

Norma Shearer, leading woman, was in support of Olive Thomas, in "The Flapper." Gladden James, the "heavy," was in support of Conway Tearle, in "Bucking the Tiger." Nita Naldi was Owen Moore's leading woman in "A Divorce of Convenience." P. C. Hartigan plays an important role in Selznick's newest special, "Conceit," and Harry Lee has played comedy roles in several Select offerings.

The story gives O'Brien new opportunities, it is said, and he is declared to faithfully portray the role of an officer in the Canadian Mounted Police force in full accord with best traditions. O'Brien's favorite recreation is horseback riding and his skill as an equestrian stood him well in hand when he was called upon to indulge in wild riding as a mounted policeman.

Lake Placid, N. Y., was the scene of the out-of-door photography and action, while it was necessary to erect in the Selznick studios large sets, depicting Winter scenes for the purpose of finishing off essential details indoors, it is announced. It is declared that the studio staff, under direction of Joseph Schleif, built a great expanse of realistic scenes to carry the action in consonance with the natural vistas secured in Lake Placid.

"Channing of the Northwest" will be the O'Brien release following "The Prophet's Paradise," which is scheduled for release February 10. The last mentioned photo-play is an Alan Crosland production in which Sigrid Holmquist, the "Swedish Mary Pickford," appears as O'Brien's leading woman in a drama of Oriental settings and scenic splendors with much action for the star in heroic leads.

MISS HAMMERSTEIN IN "WHY ANNOUNCE YOUR MARRIAGE?"

The cast supporting Elaine Hammerstein, in "Why Announce Your Marriage?" to be released by Select Pictures Corporation, January 20, will comprise an assemblage of old favorites. Showmen who frequently play Selznick attractions will find their public sharing interest almost as much in the support as in the star—a condition that seldom obtains in photo-play presentations, Selznick announces.

Niles Welch, Florence Billings, Frank Currier and Arthur Housman form a mixed foursome of players skilled in the dramatic art and well known to "fans" wherever Selznick pictures have been presented. Indeed these four players have more frequently appeared under Selznick's direction than any other screen artist usually seen in support of stars.

"Why Announce Your Marriage?" will be the third picture in which Niles Welch has appeared as Miss Hammerstein's leading man. When he first appeared with her in "Remorseless Love" the "fans" were enthusiastic because the combination of Miss Hammerstein and Mr. Welch developed "team work" that left nothing to be desired. And this favorable impression was further confirmed through their presentation of "The Way of a Maid," in which Niles Welch was particularly praised.

Florence Billings has appeared with Miss Hammerstein in two of her Selznick pictures—"Handcuffs or Kisses" and "The Woman Game." She supported Eugene O'Brien in "World's Apart" and will be seen in a forthcoming Conway Tearle release, "Love's Masquerade." With Tearle she also appeared in "The Road of Ambition."

Frank Currier made an exceptionally good impression as the stern father in Miss Hammerstein's "Pleasure Seekers," and he lately played with Eugene O'Brien in "Clay Dollars." Arthur Housman has been in more Selznick pictures than any man who plays supporting roles. His specialty is playing "heavies," but he turned his talents to comedy in "The Way of a Maid." He has appeared with Eugene O'Brien in "World's Apart" and "Clay Dollars" and with Conway Tearle in "The Road of Ambition" and "Shadows of the Sea," the current Tearle attraction.

With this record of the chief players before them showmen who play "Why Announce Your Marriage?" will have plenty of basis for publicity. Alan Crosland directed the presentation from Lewis Allen Browne's scenario in which Mr. Crosland collaborated.

WHITTAKER'S LECTURES.

Will Discuss Ibanez's "The Enemies of Women."

Charles G. Whittaker, of the Famous Players-Lasky Corporation, who lectures to the students in scenario writing at Temple University, has just started work on the adaptation of Ibanez's "The Enemies of Women," and has requested the students, through their instructor, Harry D. Westcott, to start working on the same book, not in the nature of collaboration, but as practice for the students.

In February Mr. Whittaker will then discuss and analyze with the students the way he has transmuted the novel into a scenario and then enter into a general discussion with the students. Mr. Whittaker will be one of the permanent lecturers of the Stanley V. Mastbaum course of photo-play study and scenario writing, both at Temple University in Philadelphia and New York University, New York. The photo-play will be directed by Albert Capellani.

Hodkinson Thrills.

"At the Sign of the Jack o' Lantern," a picture based on the story of the same name by Myrtle Reed, will be released by Hodkinson early in January. The story concerns the trials and tribulations of a man who was literally "bothered to death" by his relatives. There is an element of mystery and superstition which takes form in the shape of a huge black cat—generally conceded to be the ghost of Uncle Ebenezer—and a number of supernatural happenings that are said to maintain the mystery interest at a high pitch.

BEATRICE BURNHAM.



Photo by C. Heighton Monroe.

A new photograph of lovely Beatrice Burnham, who is now playing the ingenue lead with Priscilla Dean in "That Lass O' Lowrie's," the Universal all-star special which Hobart Henley is directing—from Frances Hodgson Burnett's famous story.

WALKER QUIZZES SENATOR LUSK ON BRIBE CHARGE

(Continued From Page 1.)

last session I recollect on the front page of New York newspapers statement after statement about boodle funds of half millions. Now, there is a statement in this article, as I understand it, that I might have had, or possibly might have had, some money, or might have got some money. That is a mild statement compared with the statements that have been made, absolutely groundless, with regard to the attitude of legislators on legislation here for years past. It all comes back to the proposition that if a man sees fit to serve in the Legislature he should not be thus skinned."

"Well," said Senator Walker, "that is a very adroit answer and it may satisfy the Senate. What I want the Senator to say is whether that is a truthful or an untruthful statement, and if it is truthful then we ought to know the name of the man or men who made the offer. I think that is of sufficient interest to the Senate. I don't care how many statements there were about half millions. I am consistent, because when such a statement was made by a Senator some time ago I introduced a resolution asking for an investigation and we had it. This is just as important and I want to know if it is a true statement. If it is not I think the privilege of the floor should be taken from its author."

Not Specific Charge.

"This is not a specific charge," rejoined Senator Lusk. "There is no charge at all. It was stated that I could have got certain money by conducting myself in a certain way. I am asked to say whether that is true or not. I don't know. I never offered to conduct myself in that way. I was never asked to conduct myself in that way. The Senator is in fully as good a position to know as I am."

"I just wanted the answer you made," said the minority leader. "Did anybody ever make a promise or an attempt to influence or affect your vote on the Censorship bill for a financial consideration? I am satisfied the answer is 'No.' But I think you ought to make it. I am going to move to discontinue to this man the privilege of the floor for making such an unfounded statement, and if anybody did make an offer we ought to know the facts."

"It is not necessary for me to state here that nobody ever offered me anything to influence my vote on censorship," said the President pro tem. "If they had, we could have known of it at the time, if that is the question the Senator wants answered."

Senator Walker stirred up the Senate and made his speech the outstanding feature of the opening of the new session of the Senate. It was entirely unexpected by the Republican Senators, and created somewhat of a sensation. The Senator was successful in getting a definite answer from Majority Leader Lusk, but was unsuccessful in having the Rev. Miller barred from the privileges of the Senate, as his resolution to this effect was blocked.

In replying to Senator Walker's tirade, Rev. O. R. Miller urged that the Legislature order an investigation of "lobbyists employed by the motion picture industry," and he referred to what he called the industry's activities in working through the last campaign to defeat candidates who had voted for censorship. In reference to the Senator's attack on him, the minister had this to say:

"I see Senator Jimmy Walker has broken loose again. A hit dog always howls. Whenever anyone attacks the motion picture interests, or the motion picture trust, he flies to their defense. We don't blame him. He is running true to form, for, as a lawyer, he is always expected to defend his clients. It is common report that Senator Walker for the last two or three years has had a very large retainer as the paid counsel of the motion picture interests, and he necessarily must work very hard in order to hold that job.

"We do not believe that any one would thus dare approach a man of such high character as Senator Lusk, for, as he said on the floor of the Senate yesterday, if such an offer had been made he would have immediately exposed it and given out the facts to the public. But if Senator Lusk had been looking for money, we repeat, he could have sent his representative to the motion picture interests and undoubtedly could have got any sum he named."

It was shown to most every one's satisfaction, however, that no bribe had been offered Senator Lusk to back down on the censorship bill, nor had he been approached by any motion picture interests in an effort to induce him to "sell out."

LASKY STUDIO PRESENTS INTERESTING PICTURE

With Its Crowds of Different Characters Assembled for Four Big Productions.

The Lasky studio at Hollywood last week presented an appearance suggesting a composite picture of a gathering of a gigantic circus troupe, a grand reception to the embassies of the world, a musical comedy rehearsal and a grand opera ensemble, working in the big settings was a great throng of players, both principals and extras, assembled for "The Noose," William D. Taylor's production starring Betty Compson; Sam Wood's production of Elinor Glyn's story, "Beyond the Rocks," with Gloria Swanson as the star; Thomas Meighan's picture, "The Proxy Daddy," directed by Al Green, and Wallace Reid's "Across the Continent," directed by Philip E. Rosen.

The first two are planned to be extremely colorful productions and entail an immense amount of detail, it is said. Some gorgeous costumes and gowns were used in the big reception scene in a French chateau staged for "The Noose," while in "Beyond the Rocks" is a Tyrolean tavern scene with native dancers and musicians.

Dorothy Dalton is on location with "Tharon of Lost Valley," directed by Paul Powell, doing ranch exteriors. Thomas Meighan and company left the first part of the week after doing a lot of interiors for a town in Arizona where exciting action will be filmed.

Stahl's Big Set.

An immense street set for John M. Stahl's new picture, "One Clear Call," has just been constructed at the Mayer studio. Representing the business section of a small town in Alabama, the street consumed two weeks of steady work in the building and is a perfect reproduction in every detail. Nearly two hundred extras will be used in the scenes photographed in this locale, and five motion picture cameras will record the action from various angles. Claire Windsor, Henry B. Walthall, Milton Sills and Irene Rich, who head the all-star cast of this production, will take part in the action of this unusual set.

GRIFFITH COMPLIMENTS RICHARD BARTHELMESS

For His Work in "Tol'able David" the First National Release.

D. W. Griffith has complimented Richard Barthelmess on his portrayal of the character of Tol'able David and has pronounced this picture, in which Mr. Barthelmess makes his first starring appearance under the management of Inspiration Pictures, for First National release, as one of the greatest pictures he has ever seen.

At the showing, in addition to Mr. Griffith, was Hiram Abrams, president of the United Artists, and Dorothy and Lillian Gish. Mr. Abrams said he would stay to see a reel or two. He stayed for the entire seven reels, and complimented Mr. Barthelmess on the picture.

Mr. Griffith complimented all connected with the picture and then turned to Mr. Barthelmess and said:

"It is one of the best pictures I have ever seen. Keep up the work. You are giving something to the world."

"Well, Governor," replied Mr. Barthelmess, "you taught me a lot."

"You can't teach what you have," said Mr. Griffith, putting his hand on his former protege's shoulder.

FOR DE MILLE SPECIAL.

Sets Are Completed for "Bought and Paid For."

A New York hotel lobby complete, with telephone booths, news stand, switchboard, etc., forms the first of the interesting settings that William De Mille has had prepared for his new Paramount production, "Bought and Paid For," the successful Broadhurst play which Clara Beranger has adapted to the screen. Agnes Ayres in the role made famous by Julia Dean, and Jack Holt in Charles Richman's part, with Walter Hiers playing the role of Jimmy Gilley and Leigh Wyant as Fanny Blaine, comprise a cast of unusual excellence.

The presence of two of Paramount's newly made stars in the roster will add greatly to the attraction of the story, it is believed. With his usual care Mr. De Mille is missing no opportunity of gaining effects by attention to even the smallest detail.

HAL ROACH HERE ON ANNUAL VISIT

Harold Lloyd, Mildred Davis and Her Mother Also Looking New York Over.

PRODUCER IS BUSY MAN

His Studio Taxed to the Limit to Get Out His Releases for Pathe.

Highly encouraging reports of picture production activity arrive from the Pacific Coast with Hal Roach, who is here on his annual visit to Paul Brunet. Accompanying Producer Roach are Mrs. Roach, Harold Lloyd, and Mildred Davis and her mother. The visit will be a brief one. Mr. Roach said, owing to pressure of work involved in keeping pace with Pathe distribution. Lloyd and Hal Roach comedies and the new Ruth Roland serial are calling upon all the resources of the Hal Roach studios, although they have been much expanded during the last year and supplied throughout with the latest and best equipment and accessories.

"While in some instances," said Mr. Roach, "some remaining signs of over-production may be apparent, nothing of the kind effects us. On the contrary, we are, and have been constantly, kept on the jump in order not to be caught lagging behind our schedule. The degree of public favor extended to all of our productions never was greater than at the present time. I can't conceive of any better augury for the new year, either regarding pictures or general business."

Mr. Roach's expectations of the new Ruth Roland serial, at present called "The Timber Queen," bear out Pathe home office impressions gained from projections of the first three episodes. He believes it will prove to be one of the finest and most appealing pictures in this form ever distributed by Pathe.

Harold Lloyd's trip, and the days spent in New York, afford him little relaxation from the star's responsibilities in connection with the Lloyd comedy that is to follow "A Sailor Made Man." The new production, now under way, shows a sharp departure from elements which have given its immediate predecessor generous public acceptance, it is said. Its story is a simple and human one, Pathe reports, invested with humor drawn from the tribulations of a small town hero. At the start, as a matter of fact, the boy is the reverse of heroic, being notoriously "white livered." But his aged grandmamma takes him in hand, applying the same remedy that got his grandfather, also "white livered," through the Civil War so creditably. Grandmamma's method, although a triumphant success, is so comically absurd that it would be a crime to divulge it except in the picture itself, the producers state.

As the Roach party left the Culver City studios, the one hundred and fourth comedy featuring Harry (Snub) Pollard was in production. Harold Lloyd's old partner in one-reel comedies is reported to have started on his second century filled to the brim with pep.

"BASHFUL LOVER," STARRING ERNEST TRUEX, NOW READY

"The Bashful Lover," third of a series of two-reel comedies starring Ernest Truex, has been scheduled by Pathe for release the week of January 15. The offering was written by the star of the production and was produced by the AyVeeBee Corporation. Truex, who has scored a tremendous hit on Broadway in "Six-Cylinder Love," is an ideal screen comedian and his whimsical methods of putting over amusing situations stamp him as a distinctly new type. Julia Mills plays the role of the esthetic dancer, opposite the star, and a well-chosen cast, including a ballet of classic dancers, appear in his support.

The comedy tells the story of Ernest Biggs, a poor little rich guy, whose aunt rules the roost with an iron jaw. Attempting to rule his heart as well, she prepares to announce his engagement to Juno, an Amazonian type of a woman. The diminutive Ernie keeps his mouth shut, however, hoping to find a way to keep out of the matrimonial arrangement. To celebrate the announcement, auntie has engaged a group of classic dancers, headed by Betty Bliss, to perform on the lawn. In wandering about the house, Ernie encounters Betty and falls head over heels in love with her.

Before he knows it, Ernie has made a date with her, and the next day finds him at the stage door. Betty also has been smitten, and break an engagement with an admirer, she goes out with Ernie. The admirer, however, is a friend of Ernie's aunt, and he hastens to break the news of the wildness of the young nephew. When Ernie returns home his aunt reprimands him severely and sends for a minister to unite him with Juno before he can commit an indiscretion. Ernie gets to the phone and begs Betty to come at once. When she arrives, a series of amusing situations follow, leading to the capture of the minister by Ernie, and his marriage to Betty.

JANS LEASES THEATRE.

Will Control the New Brunswick Rivoli.

It has been announced that Herman F. Jans, proprietor of the Goodwin Theatre, Newark, and interested in numerous other motion picture enterprises of note, has leased the new Rivoli Theatre which was recently completed and run for some time by Aaron Shusterman at New Brunswick, N. J. The Rivoli is one of the finest playhouses in the State, and Mr. Shusterman feels very much gratified in being able to lease this motion picture palace to a man of Mr. Jans's standing and ability as a showman, it is said.

Mr. Jans announces that he will change the policy of the house, cutting out the vaudeville and catering to the insistent demand for the latest and best feature pictures at popular prices. He feels that he is well equipped to cater to his patrons as the Rivoli has a capacity of 2,000, and he will thus be able to make prices within the reach of all.

PRAISES "'WAY DOWN EAST."

Goldman Does Remarkable Business With It.

J. G. Goldman, manager of the Strand Theatre, Fargo, N. Da., reports that during a nine-day run of D. W. Griffith's "Way Down East," during which time a new $250,000 theatre was opened in Fargo, the Strand not only did a remarkable business throughout the run of this United Artists release, but that the management did not hear of a single dissatisfied patron.

"We want to go on record," Mr. Goldman reports, "as saying that in our opinion 'Way Down East' is the greatest box office and audience attraction produced in the last five years. It has no opposition, and we extend hearty congratulations to Mr. Griffith and United Artists Corporation."

REX INGRAM BUSY AS A BEE AT METRO STUDIOS ON THE COAST

He Is Filming "The Prisoner of Zenda"—"Pocahontas" Is Being Produced Under the Supervision of Edna Schley—Lottie Pickford's Wedding and Other News of Hollywood.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, Jan. 9.

Though the Klieg lights at the Metro studios are rather bedimmed these days, the lull in production hasn't affected Rex Ingram and his film-making unit. Far from it! Mr. Ingram is still doing business at the old stand, with enough of the Metro studio force as is required to support his unit activities, also on the job. The "Temporarily Closed" sign is out on other stages and offices, but Mr. Ingram has a schedule arranged to keep his megaphone steadily at it throughout 1922, and on—but then that is another story.

He expects to have "The Prisoner of Zenda" completely on celluloid by the end of this month, a production which he enthusiastically declares is the best thing he has ever done. And about the middle of February he will begin refilming "Black Orchids," an original which he wrote and produced for Universal back in 1915. Then he made it for something less than $10,000, but this second production will be a much more elaborate feature, of course, reflecting the intervening experience and progress which have made Rex Ingram a headliner in the business.

Then "Toilers of the Sea."

He has even picked his cast for "Black Orchids," the four leads to be Barbara La Marr, Lewis Stone, Ramon Samaniegos and Edward Connelly. It will be a Rex Ingram production, truly, since the story and continuity will be to his credit as well as the direction.

After "Black Orchids" will come Victor Hugo's "Toilers of the Sea," and with it we will have lovely Mrs. Rex Ingram on the silver sheet again. Which answers "no" to the question, "Is Alice Terry (Mrs. Ingram) to retire from the screen?"

"Miss Terry will appear in three or four specials a year," Mr. Ingram told us, "whenever the lead in my pictures is for her type."

May Film "Ben-Hur."

Of special interest is Mr. Ingram's admission that he may produce "Ben-Hur." Marcus Loew, it seems, has an option on the screen rights to the converted playand is now negotiating with Klaw & Erlanger, looking to its filming by Mr. Ingram for Metro release. But Mr. Ingram very frankly says he would not attempt to make it with a small bankroll. So if "Ben-Hur" is to be a Rex Ingram production, we have a hunch the press agent will be speaking truly when he lauds it as "a million-dollar picture."

Naturally enough, the producing director is very eager to turn his megaphone on "Ben-Hur." He is so interested that he already knows who he would choose for the leads and furthermore anticipates filming some of the big scenes on foreign soil.

Ibanez Writes Ingram.

And if all this were not enough to keep Mr. Ingram soaring in the clouds of enthusiasm about his work, a recent letter to him from Blasco Ibanez would do it. Senor Ibanez wrote that he was so impressed by the film of "The Four Horsemen of the Apocalypse," which Mr. Ingram produced from June Mathis's adaptation of the famous novel that he would like to have Mr. Ingram come to the Riviera where the author is now sojourning and work with him on the production of some of his other stories. He also wrote that he is sending Mr. Ingram another Ibanez story which has not yet been printed, for the director to peruse for its film possibilities.

Now Filming "Pocohontas."

A piece of news which promises another special treat among the 1922 releases is the announcement that a film version of "Pocohontas" is now in production here under the supervision of Edna Schley, sponsor of the "Scattergood" short features, and J. L. LeBerthon.

For this romantic-historical feature three camera units are now "shooting" scenes in London, England, Virginia and in Indian Territory on exact locales of the story, these scenes to be incorporated in the production under way here.

An element of interesting mystery surrounds the production in the fact that the name of the actress who is playing the title role is being kept a secret for the present. The only news about her is to the effect that she is not only a well-known film favorite, but also one who can boast of being a descendant of the romantic maid whom she is interpreting before the camera. It is understood that arrangements have already been made to present "Pocohontas" through one of the foremost international distribution companies.

Apropos of Rita Weiman Story.

After reading with extreme interest Rita Weiman's delightful story, "To Whom It May Concern," in the latest Cosmopolitan which we have just received, we are wondering who will be the first to appreciate and realize the splendid screen possibilities of this story. It is quite sure to be filmed and it will be especially interesting to watch for the silver sheet interpretation.

"Masquerader" Christened With Lunch.

Richard Walton Tully, Guy Bates Post, James Young and Wilfred Buckland shared honors as hosts at a delightful luncheon party tendered to local press folk Friday at the United studios. The affair served to establish the presence of the Richard Walton Tully production unit in the sun of the picture business. "The Masquerader," his first celluloid feature, promises to establish his place in said sun.

Though no one broke a bottle of champagne on Mr. Tully's desk, on Mr. Post's make-up box, on Mr. Young's megaphone, nor on Mr. Buckland's artistic sets, nevertheless the party was a christening of the entry into filmland following their long and spectacular successes in the footlight world, of Richard Walton Tully, producer, and Guy Bates Post, star. It further christened the beginning of the co-operative efforts of one of the strongest production units in our midst, including the aforementioned four, and Georges Benoit, cameraman. And George Landy will be at hand to "tell the world" about their work.

Between courses of the luncheon speeches were made by the individual members of the unit, Mr. Tully talking with marked sincerity of his plans for super-specials, extolling the ability and personality of his star and friend, Mr. Post, as well as his old friend and associate, Mr. Buckland, and congratulating himself on his contract with James Young, who, he admitted, First National executives who are to release his pictures advised him to sign. He also accorded special praise to Mr. Young for his play construction ability. The completed cast for "The Masquerader" includes Mr. Post, of course, playing a dual role; Edward M. Kimball, Ruth Sinclair, Marcia Manon, Barbara Tennant, Lawson Butt, Herbert Standing, Michael Dark and Helen Morgan.

Pickford-Forrest Nuptials.

Scene—The First Methodist Church on Hollywood Boulevard Saturday evening. Time—From 6.30 to 7.00. First action concerned the mob of curious spectators who gathered at the church. Time passed and when the doors were opened they made a grand rush for front row seats and standing room. Then two by two the invited spectators arrived—Mabel Normand, looking as lovely as a bride herself, came with Mrs. Charlotte Pickford; Alice Lake, Hebe Daniels, Mr. and Mrs. Thomas Meighan, May McAvoy, Lila Lee, Mr. and Mrs. Tom Moore (Ilene Adoree), with Hoot Gibson, Al Roscoe and Harry Cohen ushering them in.

Just before the organist, who had been playing "Oh, Promise Me," and other appropriate wedding numbers, began on "Here Comes the Bride" Douglas Fairbanks tried to sneak in. The uninvited crowd forgot where they were and applauded so vigorously they almost spoiled the bride's entrance. But in a jiffy the principals of the scene were grouped around the altar before Rev. Willsie Martin. The exquisite loveliness of Mary Pickford, bridesmaid, and Lottie Pickford Rupp, bride, both in rich graceful frocks of white, Lottie's head wreathed in orange blossoms, made a beautiful picture as they stood before the chancel, which was decorated in rose buds and smilax, with bunches of carnations tied at the reserved pews. Following the words of the minister Alan Forrest slipped the ring handed him by Eddie Sutherland, his best man, on Lottie's finger "for better, for worse, till death do us part," after Jack Pickford had placed the hand of his sister in that of her bridegroom.

It was a pretty ceremony, but the restless curiosity of the uninvited guests detracted somewhat from its impressiveness and many confessed that they felt for a moment as if they were watching the filming of a wedding scene. Such is the penalty of fame in filmland and the effect of living too close to studio atmosphere.

After the simple ceremony, which lasted perhaps ten minutes, the wedding party came out of the church amidst the applause of the curious, who lined their path to their motor cars. And as we walked away we heard "Our Mary's" cheery voice calling, "Hello Mamma," then adding in her practical way, "But where are our wraps. We'll all have pneumonia if we stand here long!"

Jack Pickford Threat.

Apropos of matrimony and the Pickford family, one recalls the furore which the local papers created last week on an announcement from Jack Pickford. It seems that Jack, in a moment of temperament, threatened "I'll sue any one who says I'm wed!" This, in answer to the repeated queries and rumors that he had married lovely Marilynn Miller. One paper stated, "He made a heated comment which Miss Miller certainly cannot take as a compliment."

Young to Star Father-in-Law.

Speaking of James Young, one must again applaud his generosity and lack of animosity. We hear that in addition to sponsoring E. M. Kimball's engagement for "The Masquerader," Mr. Young plans to star his erstwhile father-in-law in the Sam Rork-James Young production of that old favorite, "The Texas Steer," to be megaphoned by Mr. Young on completion of his contract with Mr. Tully.

Now watch the rumor hounds again predict Mr. Young's remarriage to C. K. Y. He himself laughs at the idea and some of those in the know mention another fair heroine on the scene. We shall see!

Ho for the Cinematographers' Ball.

Everybody around the American Society of Cinematographers' offices is on the job preparing for the Third Annual Prosperity Ball of the organization, to be staged at the Ambassador Hotel on the evening of February 4. There are so many to be advised of the all-important event that Ethel Rosen, secretary in the office, threatens to draft her famous brother, Philip Rosen, to help her dispatch notices. However, Mr. Rosen doubtless has enough to keep him busy in the direction of the current Wallie Reid production, "Transcontinental," for Paramount.

Figurative Lions Only.

A local paper carried the news head, "Grauman Entertains Lions," one day last week and we got all excited wondering what new publicity stunt Arthur Wenzel had plotted. Do not be dismayed, however, the lions were not four-footed ones. They were the members of the Lions Club for whose initial 1922 meeting Mr. Grauman staged a special show at the Alexandria Thursday.

Glennon With "Carry," Not "Larry."

If you read last Sunday that Bert Glennon and his trusty camera are "shooting" "Larry on the Race," for the Mission Film Corporation, do not blame the composing room for the error. The title action was on first that way. But a single letter gives it an entirely different theme. The right name is "Carry on the Race," with which Bert Glennon is associated until his "boss" director, George Melford returns to the Lasky studios.

Clara Beranger Going Back.

Clara Beranger, having completed the adaptation of "Bought and Paid For," on which William de Mille has begun work, leaves for New York to-day. There she is to work on another story destined for a coming Paramount production.

Rockett Plans Due Soon.

Having returned from New York, Frisco and points East, Ray Rockett is about ready to divulge what everybody will agree are some very super-special plans for the next production of the Rockett Film Corporation. We have promised to keep said plans secret until Mr. Rockett gives us the word "Go," and until then can only promise something interesting.

Anent Tommy Meighan Films.

After he finishes rollicking through "The Proxy Daddy" with a bunch of clever kiddies, Thomas Meighan will begin work on "Our Leading Citizen," written especially for Mr. Meighan by his friend, George Ade.

Waldemar Young is adapting the story for the screen and Frank E. Woods, chief supervisor at Lasky's, will keep his personal eye on it.

"The Proxy Daddy" was adapted by Olga Printzlau from Edward Peple's story, and, take it from us, no one in filmland is having a better time than the half dozen children who are playing with their favorite star in this Paramount picture. Alfred E. Green, another one who understands kiddies pretty well—he has an adorable youngster of his own—is directing.

Begin Fourth Cactus Feature.

Maryon Aye and "Bob" Reeves have just begun work on their fourth Cactus feature for Western Pictures Exploitation Company. The title is "The Coward Test," written by Victor Hugo Halperin with Albert Rogell, his production partner, directing.

Marguerite Marsh at Fox.

William Farnum is expected back at the Fox studios in a month or two. Meantime, Dustin Farnum is busily keeping the family name in the local cinema spotlight. He has just begun work on another Fox feature, with none other than Marguerite Marsh, sister of Mae Marsh, playing opposite him and Bernard Durning directing.

George Melford Returning.

The "welcome home" sign will be hung out at Lasky's this week for George Melford, who is due back from his holiday vacation East. Mr. Melford expects to pick up his megaphone about January 23 on "The Cat That Walked Alone," the next George Melford production starring Dorothey Dalton. We hear Milton Sills will play opposite her and Bert Glennon will again be on the camera.

Clune Sells to Cinema.

W. H. Clune, pioneer in the industry, has sold his film exchanges here and in San Francisco to the Cinema Distributing Company. The deal negotiated last week looks to Mr. Clune's ultimate retirement from business. C. C. Cook is president of the new controlling organization, with F. N. Lupton, T. M. Gullick, Theo. M. Newman, F. E. Samuels, F. C. Chipman and C. C. Craig on the board of directors.

Poison Oak Serious for Wray.

Those who pooh-pooh that annoying plague, poison oak, had better put on more serious mien when discussing it in future with John Griffith Wray, Thos. H. Ince director. Mr. Wray, taking advantage of the rain floods, went over to Devil's Gate Dam with the "Jim" company to get some exteriors. He got poison oak, too, and was confined to his bed for more than a week, on three days of which serious doubles were entertained as to his recovery. Friends will be glad to hear that he has now passed the danger point, however, and his physician expects to let him go back to work this week.

Adela Rogers-St. John Goes East.

The Santa Fe Limited to-day took Adela Rogers-St. John Eastward for her first visit to New York in several years. Adela, who has helped make the Photoplay Magazine famous and vice versa, goes to renew her acquaintance with the big city, to interview some film folk who never get beyond the shadow of Times Square, and to see some of the new footlight successes, lucky young woman! If her two adorable babies can spare her, Adela will try to swallow her homesickness sufficiently to stay away about six weeks. While there she will receive further congratulations on her latest success, for be it known, Adela is the author of two delightful stories just accepted by Cosmopolitan Magazine.

Wingard Back to New York.

Another of the writing "gang" here who made a lot of folk jealous by his display of a long pink railroad ticket last week is Earl W. Wingard, on Adam Hull Shirk's Paramount publicity staff. Mr. Wingard was recalled East to resume work in the New York offices. He departed Friday evening, leaving a bunch of his former confreres here arguing as to just which is God's country after all.

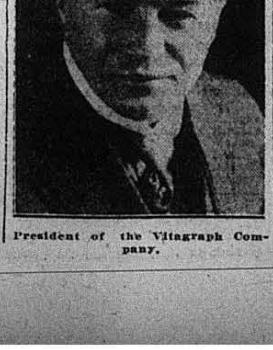
NEW STUDIO FOR LARRY.

Semon to Have Plant of His Own at Hollywood.

A separate and complete studio for Larry Semon and his company is now under course of construction at Vitagraph's Hollywood lot.

The work was started just before Albert E. Smith, Vitagraph's president, left for the East last week. Mr. Smith decided that this innovation would be desirable from a production standpoint, and the new move means that the Larry Semon company practically will possess its own studio, dressing rooms and all the appurtenances which are necessary for complete production. Two of the large stages are to be used. One will be completely covered, and it is this one which is to house the dressing rooms, appliances for aerial work and equipment for production during inclement weather. In all, about 20,000 square feet will be occupied by the new studio.

ALBERT E. SMITH.



President of the Vitagraph Company.

Don't Close Your Theatre

Mr. Theatre Owner—

Is business bad? If so, I know where you can secure the services of a real live wire manager, who has never had a real chance to show his ability.

If your theatre is not giving you satisfactory results, I will gladly furnish you the name of a real live wire who can put your theatre on the map.

Yours for success,
"Andy,"
Care Morning Telegraph,
New York City



ENGLISH PRODUCER WILL INVADE AMERICAN MARKET

Cecil M. Hepworth Plans to Regularly Release His Productions in This Country After Four Months Business Tour Here.

An invasion of the American market with English productions has been determined upon by Cecil M. Hepworth, the English producer, as a result of the demand he has found exists here during a four months tour of this country, which he has just completed. Enlargement of the Hepworth studios to quadruple its present facilities has already been started as a result of the trip, and within the next six months one of several propositions that have been submitted to the producer will probably have resulted in regularly released Hepworth Picture Plays in the United States.

The enthusiasm with which "All's Button," the initial Hepworth picture play to be shown in this country, now being distributed by Associated First National Pictures, has been greeted by critics and exhibitors in this country, is one of the prime reasons for Mr. Hepworth's belief that there is a big field here for English made productions, it is said. A second factor is the number of propisitions that have been submitted to him, since his arrival in New York four weeks ago, for distribution of his entire product in this country, it is announced.

Mr. Hepworth has refused all, except two, of the offers he has received for the distribution of his product here. One of these offers is from one of the largest of the national distributing organizations, and the other is a proposition to put them out on a State rights basis, it is reported. Both of them are admittedly attractive to Mr. Hepworth, but it is not probable that he will make any decision in regard to either one, until after he has arrived in England.

"French, Italian and German pictures never will acquire a permanent place in the American exhibiting field," said Mr. Hepworth, "because of the racial differences that exist in the story elements. The big spectacles from these countries, that have been successful here, are not typical of the general supply that they are making, and are not a reflection of the countries themselves. 'Passion,' the first German picture that made a success in this country, is a depiction of an era of French life, which does not exist any more. The same is true of the priductions of other countries which are alien in their interests.

"Between England and America, however, there is no racial difference. The product of English writers is as vividly gripping to the American reader, as is the American novel to the Englishman. 'All's Button' is even more English than nearly any production we have ever made, in that its chief characters are cockney, a distinctly local development in English life. Its fundamental idea, however, is as much American as it is English, and its humor is universal, as far as the two countries are concerned. The success that it is meeting here is but a demonstration of a belief that I have held for some time, and it has crystallized my determination to immediately expand our producing facilities, and enter the American market as a permanent factor.

Pictures on Trial.

"I realize, naturally, that the English pictures for the time being will be on trial in this country and for that reason I have refused to enter into some arrangements that promised a rather unexpectedly large financial return, but which would bind me to deliver in this country every picture we make. I want to be in a position where a can withhold any picture that I do not think will give 100 per cent. audience satisfaction, and make money for any exhibitor who books it.

"Two propositions that have been made would give me the right to withhold any production that I did not deem appropriate to the American market, with the proviso that I would not release any production, so withheld, at all in the United States. Either one of the two that I have on consideration, or a similar one, is the arrangement that I will ultimately make, but it is very doubtful if I will take any definite action until after I have returned to England and have had an opportunity of consulting with my associates there.

"The enlargement of the Hepworth studios has been recently started, and should be completed by next Fall at the latest. At the present time we have but two complete studios, but the building plans include the construction of six additional ones. This will give the opportunity of working four producing units under ideal arrangements. While a company is working in one of the studios, the sets for future work for them can be set in place in another one, without the annoyance of the rush and bustle of such work in the same studio where it is working. Each of the studios are about the size of Charlie Chaplin's in Los Angeles, and are capable of holding three to four ordinary sets at the same time. Hepworth pictures have never been manufactured on a time schedule basis, so that there is no definite number of productions that could be stated as being an annual output under the new arrangement, but from past performances it will probably mean from eighteen to twenty-four a year.

"In entering the American field there is no desire on my part, or no expectation, that our productions are going to replace any American productions. When it is taken into consideration that English producers are only supplying about 15 per cent. of the pictures shown in English theatres, it can be readily seen what a small percentage we would expect to do in America, even if we had the idea of displacing any American productions in their home markets. We simply feel that there is room for English productions here, and that there is a demand for them because they are different. Their difference lies in the fact that the English producing field has developed in an entirely different way from the American.

"In England each production goes back to the fundamental principle of naturalness. In America the production was originally started on a basis of naturalness, but instead of going back to the original foundation, productions have been based on previous productions, so that practically all that are turned out are artificial. This does not mean that I do not like American productions, for I have a sincere and great admiration for American pictures. The departmentalizing of the technical end of the producing field as it is done in America, I believe, is a very good thing, but that in some cases, I believe, it has been overdone. It isn't a thing that I intend to copy, nor will I copy any of the other things that I have admired here. For I believe that individualism is the greatest thing in motion pictures, and that the only success that I can personally attain, or that the Hepworth organization can attain in the American field, will be based upon the fact that the productions are Hepworth pictures, rather than a poor copy of something that is done infinitely better in America."

Chautard With R-C.

Announcement that it has signed Emile Chautard, noted French director, to supervise the first production of the 1922 series of pictures starring Pauline Frederick, is made by R. S. Cole, president of R-C Pictures. This step is in line with that company's policy of producing big attractions and progress. Emile Chautard has to his credit a long list of motion picture successes. These include "The Black Panther's Cub," "His Parisian Wife," starring Elsie Ferguson, and a number of big productions for Pauline Frederick, prior to that star's joining the R-C forces.

Jack Hyland Married.

Jack Hyland, assistant to Clarence Brown, director-in-chief for the Hope Hampton Productions, Inc., was married Sunday morning to Dorothy Manning at the Church of the Annunciation. Miss Manning is a charming and accomplished New York girl with a wide circle of friends.

CABANNE CUTTING AND TITLING HIS LATEST FEATURE

After "shooting" several big Winter scenes at Lake Placid, Director William Christy Cabanne began cutting and titling his latest special, "Beyond the Rainbow," which is scheduled for release February 19.

It is said that "Beyond the Rainbow" is one of the most ambitious offerings which Director Cabanne has recently brought to the screen. The cast includes Henry T. Morey, Huntly Gordon, Edmund Breese, Lillian (Billie) Dove, Helen Ware, Rose Coghlan, Virginia Lee, Diana Allen, Macey Harlan, George Fawcett, Walter Miller, Clara Bow, Marguerite Courtot, Charles Craig and Maurice Costello. Virginia Lee and Clara Bow are winners of national beauty contests, while Lillian (Billie) Dove is a "graduate" of the "Follies."

Some of the largest "sets" ever constructed in an Eastern studio, it is said, were built at the Sixty-first street studio for the grand ballroom and dining room scenes in "Beyond the Rainbow." Over 300 "extras," many of them real society people, appeared in these scenes, it is stated.

"Beyond the Rainbow," which is really the combined plots of two stories, scenarized by Director Cabanne and Miss Lolla Brooks, will be released as an all-star attraction.

LON CHANEY ON COAST.

Returns to Hollywood After New York Visit.

Lon Chaney has returned to Hollywood after five weeks in the metropolis, every day of which, with the exception of Sunday, was spent at the Paragon studios in Fort Lee, where "The Light in the Dark," Hope Hampton's next First National feature, is being produced.

"Yes, and believe me, they were five weeks of hard effort," said Chaney, "every day, Sunday excluded, even Thanksgiving, Christmas and New Year's. Clarence Brown, director, is a glutton for work and he had every one of us at the studio early and late, but, unless I am greatly mistaken, Brown is going to have one of the most enjoyable pictures of the year. That's saying a good deal, but wait and see!"

MIARKA
The Child of the Bear

NOVEL PARTY IS GIVEN AT THE WRITERS' CLUB IN LOS ANGELES

It's a Deep, Dark Secret as to What Was Said During a Debate on "the Morals of Hollywood"—Telegram From Adolph Zukor Said to Have Started the Discussion.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, Jan. 16.

When news is scarce and inspiration ditto, we recommend a visit to the restful and inviting Writers' Club here. A luncheon invitation from Josephine Quirk, a recently elected member of the club, took us over last Friday and the glowing accounts of past events and future prospects of the Writers gave us interesting and enthusiastic news.

The emphasized event was the dinner party given last week in honor of the famous trio—Mary, Doug and Charlie. And to add to the gallery of notables, Charlie Ray, another new associate member of the club, was also present.

Members of the press were barred, for two reasons we hear. One was lack of space—more than a hundred members of the club being turned away; and the other was a vague fear on the part of some of the writers that the entertainment feature of the evening, a free-for-all debate on "The Morals of Hollywod," would give the reporter too free a hand. However, it did not prove that kind of debate, but just a harmless kidding discussion which brought forth a wealth of brilliant and witty speeches.

As recounted to us the affair was so entertaining that we are passing on bits of it second-hand. Incidentally, be it recorded that the lack of space for this event directly influenced a plan to immediately build a commodous combination banquet hall and preview theatre—the butter's pantry's the projection room, too—on the east wing of the club house.

Zukor's Wire (?) Started It!

The debate was precipitated apparently by the receipt of a telegram supposedly from Adolph Zukor, president of the Famous Players-Lasky Corporation, to Frank E. Woods, president of the Writers' Club, saying that in future no scenes taken in Hollywood can be shown in Pennsylvania, the state which is the bane of the producers' existence on the censorship problem.

This may be the first inkling Mr. Zukor gets of the fact that such a telegram was sent by him, but anyway he will agree that it was a good opening shot for the apparently impromptu debate.

To quote the speeches, clever as they are, would require more space than we have available, so excerpts are in order. Harvey Thew argued in rhyme, with the wail of a policeman who found that a beat in the film capitol led him such a hectic life he had to stage his own fade-out. These lines suggest its speed:

"Once I tried to close out the Writers' Club,
And I had 'em on the hip;
But the Frank Woods claque mailed my warrant back
With a pink rejection slip."

Hastings Defines "Purity."

From Wells Hastings's speech we call the following:

"I resent any aspersion cast on the lily whiteness of Hollywood, the town of my birth—or perhaps more accurately my upper birth. For though I may have cut my first teeth in New York, I first cut my salary right here in the home of purity.

"The dictionary defines 'pure' as 'chaste.' In what locality are more people chased than in Hollywood? Where is beauty more chased? Hollywood is right next to Los Angeles, the 'City of Angels'—angels who get about 70 per cent. of the gross.

"Where else can be found such fine nerve, fine conceit, 'pure gall, and pure bluff? Let Echo answer 'Where?'"

Waldemar Young read a letter from his "Aunt Emily" in Scituate, Mass., asking for a ticket to Hollywood—P. S. a one-way ticket—that she can find out at first hand all about the "alluring orgies" here, this information to benefit "the sociological section of the Ladies' Literary Club of Scituate."

Pure as a Griffith Heroine.

Mary O'Connor gave an amusing and clever speech presenting the woman's angle of the subject. She said: "I feel that the criticisms of Hollywood are quite unjustified and should be challenged by one who believes implicitly that Hollywood is as pure and simple as the first two reels of a Griffith heroine!

"You can't go anywhere, however, without hearing them dish dirt about Hollywood. Why, yesterday I was sitting on the porch of the hotel when one of the "girls" rapped with her crutch to attract attention and then rapped Hollywood something scandalous. Another of the "girls" was so eager to hear the gossip that she knocked over my cocktail glass with her ear trumpet!

"Why, some of the girls I know complain to me that they've never been insulted and tell me they've been in every casting director's office in Hollywood and have never once been kissed—er, I mean cast!"

Suggests Guillotine for Intruders.

Jack Cunningham read an editorial titled "Hollywood the Hussy," which he had presumably written for the Script, the Writers' weekly gossip sheet which he edits.

"What do the intruders naitway back East expect to find here?" he asks. "Whatever it is they do not find it, but they return to Oshkosh, Ottumwa, Winnibegoshish, Sauk Center and elsewhere the very essence of travelled wickedness because they have been in Hollywood among the moneyed mastodons of mimicry. And when they get through telling what they think they have seen and heard another extra section is put on the most popular overland out of Chicago. It is thus that Hollywood is called the 'Holocaust of Holiness.'

"We fail to prove that Hollywood is not a hussy. Hollywood is the composite hussy of every small town in the Mississippi Valley that boasts a girl whose hair can be curled into the faintest resemblance of Mary Pickford's; which contains a youthful kick who can grow a D'Artagnan moustache; and every parish that puts up with the antics of the lad who took three steps sideways balanced on one foot a la Chaplin.

"There is only one way to stop it. Two guillotines must be erected. One in Pasadena and the other in the Union Station at Kansas City."

We don't know who won the debate, but everybody had a fling at it. Milton Schwartz, of Elmer Harris's Realart staff, proving himself a top-notch actor in impersonating a former saloon keeper from up-State who came down here to write scenarios.

Mary to Have Scenario Staff.

Elmer Harris paid a splendid tribute to the three honor guests, and "Our Mary" held every eye and ear when she phrased it thusly: "We have outgrown the cast-off clothes of the footlight and novel world. We are big enough now to have our plot-dresses made for us." And further voicing her belief in the story written direct for the screen, she said she is going to organize her own scenario department now, something she has not had for years.

Miss Pickford added another laugh when at the suggestion of Thompson Buchanan she said she had written two short-reel stories for D. W. Griffith in the old days, receiving $15 for one and $25 for the other. And on Doug's dare she confessed that she still has that $15!

The brilliance of the event led Doug to remark a few days later that, although he had been entertained in clubs almost all over the world, he had never had a better time or been more interested than with The Writers.

Tom Moore With Betty Compson.

Tom Moore is the latest visiting star at the Lasky studios. Mr. Moore is playing opposite Betty Compson in "Over the Border," adapted by A. S. LeVino from Sir Gilbert Parker's story. At present writing the company under Penrhyn Stanlaws's direction is on location at Truckee.

Dame Rumor says it is not unlikely that Mr. Moore will drop his own company plans for a term contract with Famous Players-Lasky.

"Wampas" Hear Capitalist.

The Western Motion Picture Advertisers—"Wampas"—were treated to a talk at their Monday evening meeting by Laurence A. Lambert, president of the National Surety Bonding Company, which took on the subject, "Dollars and the Movies." Mr. Lambert pointed out that capital could be attracted or repelled by press matter sent out by p. a.'s. He condemned stories of directorial extravagance and temperamental stars as prejudicing conservative business men against the industry. (P. S.—We wonder how many of the Wampas felt the prick of conscience at this point!)

Charles Ray and his general manager, Richard Willis, were other important guests at the meeting, Mr. Ray talking of his recent visit to New York and Mr. Willis discussing the progress of photoplay exploitation.

Baggot to Direct "Kissed."

After he has completed the cutting and titling of "Human Hearts," Universal special featuring House Peters, Russell Simpson, George Hackathorne, Gertrude Claire and other luminaries, King Baggot will turn his megaphone on "Kissed," from Arthur Somers Roche's story, with Marie Prevost featured.

Lewis Lipton will again be Mr. Baggot's assistant.

Mrs. Ivers on Working Visit.

Mrs. Julia Crawford Ivers, special writer and supervising director on the Paramount staff, closed her desk at the Lasky studios Saturday and moved her script case over to the United Studios where she is to be with the Connie Talmadge unit under the management of Joseph Schenck. This association is but a temporary one, however, Mr. Lasky having granted Mrs. Ivers a leave of absence of three months to permit her to do some special scripts for Miss Talmadge. At the end of that time she is due back on the Lasky lot.

Ruth Allen Back.

One of the most popular personalities hereabouts, Ruth Allen, is back following a long vacation in the East. Miss Allen, who has made an enviable position for herself as an independent play broker, is now negotiating some interesting photoplay deals which will guarantee a few of the 1922 specials.

Bouquet for "Silent Call."

Fred Miller, managing director of the California and Miller Theatres, rises to remark that "The Silent Call" booked for a run at Miller's Theatre shortly, is "The most remarkable photoplay of its kind I have ever seen." A wonderful police dog is the star of the picture. This fact should please Larry Trimble, Jane Murfin and H. O. Davis, sponsors of this initial Trimble-Murfin production being released by First National.

Wilson Glad to Be Left Behind.

Irving Lesser, head of the Western Pictures Exploitation Co., left for New York again yesterday on an extended business tour. His right hand publicity purveyor, Harry D. Wilson, was left behind on this trip and, if you believe it, he's actually glad that he didn't have to go! He says it's mad enough to anticipate that he will be driven batty Hasbrouck-ward in connection with the Jackie Coogan pictures again sometime along about April. Some folks don't seem to know when they are lucky, we're thinking. But then Mr. Wilson has a charming wife, a home and a car here, so perhaps after all his line of thinking is logical, even to the wanderlustically inclined.

McCullough With Vitagraph.

Ralph McCullough is parking his make-up box at the Vitagraph studios these days, playing the lead opposite Alice Calhoun in "Angel Face," which David Smith is directing.

Beaumont With Fox.

You can't keep a good director idle. When Metro closed its studios for the over-production season, Harry Beaumont anticipated a brief vacation, but Fox executives forestalled that by signing him to direct Shirley Mason in the next feature. He is on the job at the Fox studios now and will probably do one or two others for the same banner before resuming his megaphone on Harry Beaumont Metro productions.

Jesse Lasky Returns.

"J. L. is back" was the news that went round last week. Meaning that Jesse Lasky has returned from his Eastern trip, with a bunch of new plans for a busy production schedule at the Lasky studios here.

Chautard to Direct R-C Star.

Emile Chautard and his megaphone are happily associated with Pauline Frederick again. Mr. Chautard arrived from the East last week to direct the Robertson-Cole luminary in "The Glory of Clementina," an adaptation of William J. Locke's novel. He was accompanied by Officier Leon, his assistant. This engagement recalls the fact that it was Emile Chautard who directed many of Miss Frederick's most successful productions under the Paramount banner back East. This is the French director's first visit to the Coast.

R. J. Tobin Back.

Apropos of arrivals, R. J. Tobin, vice president and general manager of the R-C studios, returned last week from his brief business trip to New York. Now we hear that some of the New York officials are to return the courtesy by visiting the Coast shortly to look over the studios and map out further production plans.

Beatrice an Opera Lover.

Beatrice Burnham is still punching the time clock at Universal City for her role of the little sister in "That Lass o' Lowrie," with Priscilla Dean, under Hobart Henley's direction, but this week will find her burning the candle at both ends so to speak. The San Carlo Grand Opera Company is in town and Beatrice expects to drink it all in by going to as many of the performances as possible. She has already booked dates for about two out of every three performances.

Storm to Direct Fox Special.

Jerome Storm has been signed to megaphone under the William Fox trade-mark, his first to be a special from the original story, "In the Land of Beginning Again." An interesting title, though it will probably be lost in the demand for shorter material for electrics.

Marion Fairfax on Neilan Script.

Marion Fairfax is at work on the script for Marshall Neilan's next production. The story is based on "Fools First," from the Saturday Evening Post.

Frank O'Connor will again be Mr. Neilan's associate director, this feature to be started at the Hollywood Studios next week.

Olga Printzlau's Name on Three.

The bugaboo Depression isn't anywhere around Olga Printzlau. Three Paramount features bearing her name as scenario writer are ready for release while her pen and typewriter are busy on the script of another big special. The three completed are "The Cradle," starring Ethel Clayton [illegible] Powell's direction; "The Dixie Daddy," starring Thomas Meighan, which he and director Alfred E. Green are now completing, and "Through a Glass Window," with little May McAvoy, directed by Maurice Campbell. The latter boasts not only Miss Printzlau's script but is also her own original story. She is now adapting "Sacrifice" from Stephen French Whitman's story.

It's Bobby Vernon for Keeps Now.

Bobby Vernon, Christie comedian, used to be Silvion De Jardins in private and legal life, but now he's Bobby Vernon on all angles, having been granted permission by the Superior Court Friday to legally adopt his professional cognomen. Mrs. Bobby will be known as Angie Vernon.

Another Logue Story for Star.

B. P. Schulberg, head of the Preferred Pictures Corporation making Katherine MacDonald productions for First National, was so elated over "The Infidel," an original from the versatile typewriter of Charles A. Logue that he commissioned Mr. Logue to write another for the blonde star. Sixteen days intervened and Mr. Logue delivered synopsis and working continuity of "Friday to Monday," Chet Withey is directing it, with Miss MacDonald's supporting cast, including Nigel Barrie, Charles Gerrard, Mona Kingsley and Ethel Wales. Young held the megaphone on "The Infidel."

Preferred Buys Violet Clark Story.

Speaking of Preferred Pictures and stories, reminds us that B. P. Schulberg also signed the last line on a check to the order of Violet Taggart Clark last week for an original story in which Katherine MacDonald will star. In addition to this check, Miss Clark is getting a good big one every week as continuity writer for the organization.

Social Note.

Billy Bevan's mother, who is here from Australia visiting Mr. and Mrs. Bevan and her new granddaughter, was the guest of honor at a dinner given by the Mack Sennett comedian the other evening. Among those present were Edith Roberts and her mother, Mrs. Florence Armstrong; Kenner Snoke, Mr. and Mrs. Scott Darling, Mr. and Mrs. Al. Austin, Eleanor Fried and A. MacArthur.

Celebrities Visit Goldwyn.

Though there isn't much doing in the way of production out at the Goldwyn studio, they're still holding open house for celebrity visitors. The latest registrant on the guest book is Eleutherios Venizelos (we are copying Joe Jackson's spelling and take no blame for it ourselves), Premier of Greece during the war and a prominent figure at the Peace Conference. He was accompanied by his bride, formerly Miss Helen Skylliat, who (is said, doesn't know exactly how many millions she possesses.

H. E. Edington understudied for Abraham Lear, as host, and the guests were entertained with introductions to Clayton Hamilton, Mrs. Kenyon, Elizabeth Peck, Carey Wilson and Grant Carpenter, of the Goldwyn writing brigade, and scenes which Rowland V. Lee was megaphoning for "The Dust Flower."

No Job, No Paint, Says Lyons.

Reginald Lyons, cameraman, threatens to treat his wife to a new coat of paint when he gets another job furnishing the wherewithal for said treatment. And fellow A. S. C. members who are getting sore eyes looking at his sadly-in-need-of-redegoration-gray boat are saying "Amen" to his hope that he'll get the job sought soon. But the shabby Mayflower, though apparently suffering silently under the shame of its appearance, continues to take up just as much of the road as its more elegant-looking running mates.

THE SOUTH SEA ISLANDS USED FOR PICTURE SETTING

What is said to be the first photo-drama to be filmed among the South Sea Islands, which just now are the center of world attention because of the vast amount of literature being woven around them, has arrived in New York City and will be given a showing in the near future by S. M. Unander, the producer.

Mr. Unander, in company with W. F. Aller, and a cast of well-known players left San Francisco last Fall for Tahiti, where the first scenes of the story, "The Lagoon of Desire," were filmed. From Papeite, the capital of Tahiti, they proceeded to more remote islands, where the natives still observe primitive habits and ceremonies.

"The Lagoon of Desire" is the initial feature of the Far East Productions Company, organized last year in California for the purpose of producing pictures in the actual locales of the stories selected. "The Lagoon of Desire" was chosen as the first subject, the producers believing that the public would have a keen interest in real South Sea life and beauty which has been depicted so graphically by Frederick O'Brien, Somerset Maugham and other popular writers. In fact, the stories and travel books dealing with the South Seas have been leaders in popularity during the past year, it is said.

"The Lagoon of Desire" was directed by Arthur Rosson. Hundreds of natives take active roles in the production, it is said, and among the best known of the white players are Ruth Renick, Edward Hearn, Walt Whitman and Frederick Stanton.

SYLVIA NADINA.



Photo by Mesrobian, N. Y.

Concert Singer Now in Pictures.

TWO REVIVALS ON SELZNICK LIST

Another Brace of Reissues in Which the Talmadges Star Now Ready.

EUGENE O'BRIEN IN ONE

The announcement comes from Lewis J. Selznick that he is ready with another brace of Talmadge revivals for early showings, "Good-Night Paul," with Constance Talmadge the star and "By Right of Purchase," starring Norma. These revivals will be issued in January and February, "Good Night Paul" being the first to arrive.

Showmen have found, it is said, that "fans" are anxious to see the Talmadge girls in everything they have done, so much to exercise their expression of favoritism as to compare the present work of these stars with their earlier successes. It is a matter of record that in a majority of localities the revivals are accepted with as much enthusiasm and with as big box office results as are the newer works of these engaging young ladies.

"Good-Night Paul" was a stage work of Roland Oliver and Charles Dickson before Selznick screened the adaptation Julia Crawford Ivers provided. Harrison Ford is leading man for Constance in the revival, with Norman Kerry, John Steppling, Beatrice Van and Rosita Marstini in prominent supporting roles. "Good-Night Paul" was one of the last works the late Walter Edwards contributed to the screen as a director.

"By Right of Purchase" will be hailed with particular delight by fans who recall the days when Eugene O'Brien and Norma Talmadge were making their way to fame under the Selznick management. They are here in this Marjory Lund May story doing some of the best work that has been credited to them as star and leading man, it is said. Showmen will find an unusual billing opportunity in combining the names of Eugene O'Brien and Norma Talmadge in their advertising and publicity announcements, for two-star combinations come seldom in these days of individual advancement.

Charles Miller directed "By Right of Purchase." William Courtleigh, Jr., Charles Wellsley, Ida Darling and Florence Billings are leaders in the support, as in the case of every Selznick reissue. "Good-Night Paul" and "By Right of Purchase" have been revised and re-edited and printed on new stock, thus carrying every hall-mark of productions but lately made. And, a thousand to Talmadge's fans, these reissues will come as new productions because of the extended fame and following these popular stars have gained.

GENE O'BRIEN IN "THE PROPHET'S PARADISE" SOON

The third picture in this season's Eugene O'Brien series, "The Prophet's Paradise," is set for distribution February 10 with Sigrid Holmquist, the "Swedish Mary Pickford," furnishing principal support to the Selznick star in a production directed by Alan Crosland. Lewis Allen Browne's scenario was based on a Red Book story by C. S. Montague.

"The Prophet's Paradise" gets its title from a fictitious slave-mart invested by Turkish crooks as a means of robbing American tourists. O'Brien plays the role of a Yankee traveller, disguised as a Turkish prince, who goes to the crook's retreat and rescues an American heiress who has been kidnaped by the schemers and made the chief item in a slave-sale.

Sigrid Holmquist, who is O'Brien's leading woman and the object of the hero's quest and adventures, played at Fort Lee, N. J., in this production last summer and then made her second picture in America. She had previously come from Sweden and had played the leading role in Cosmopolitan's "Just Around the Corner," a photo-play now current and serving to introduce the Swedish actress to fans of America. Her appearance with O'Brien will follow closely upon her debut in this country in "Just Around the Corner."

Showmen who play "The Prophet's Paradise" will thus have an advertising feature in both star and his leading woman. The supporting players include Arthur Housman, Bigelow Cooper, Arthur Donaldson, Joseph Burke and Nora Booth.

Big Scenes in "Nero."

Something of the magnitude of "Nero," which Harley Knoles and Edwards has recently completed in Rome for William Fox, is indicated by word received that 125,000 feet of film was taken in making the massive scenes. Mr. Edwards is now busy cutting this mass of film before starting on another big special to be made abroad.

MAE MURRAY WILL JOURNEY TO SPAIN

Where She Will Film Exterior Scenes of "Fascination," Her Next Metro Release.

CUBA IS NOT SUITABLE

Mae Murray, whose first photo-play for release through Metro, "Peacock Alley," was shown at the new Cameo Theatre in New York, and who recently returned to New York from Cuba, where both star and picture received a tremendous ovation, it is said, plans to sail within a few days for Spain, there to enact scenes for her forthcoming production, "Fascination."

At the time of Miss Murray's recent sojourn in the West Indies, it was known that although her prime motive was to be present in Havana at the time of the first exhibition there of "Peacock Alley," she hoped incidentally to find locations on the island of Cuba for exterior settings for "Fascination."

Mr. Leonard, who presents "Peacock Alley," and who supervises direction of Miss Murray's Tiffany productions, found upon inspection of the Cuban country that while it was in a measure the atmosphere he and Mr. Goulding, the author of "Fascination," wanted, it was not precisely the thing; and that rather than employ makeshift it would be better for Miss Murray and her supporting cast to go to Spain for a brief time.

"We were so confident," said Mr. Leonard, "when we went to Cuba that we should find what we wanted in the way of Spanish locations, that we took the entire cast and cameraman, ready for action. And, as a matter of fact, I suppose the locations there could have been used, if we cared to slight fidelity of detail. Somehow or other, it goes against the grain for us to do that. There is a touch of falseness that takes the illusion of the story from me. So it is, to my mind, better to go immediately to Spain, and satisfy ourselves absolutely. Cuba could have been used. But it would have been like filming Forest Hills for, say, Canterbury."

Both Miss Murray and her director regretted their inability to avail themselves of the opportunities for pictures in Cuba, for it was a part of the unbounded hospitality of the island that innumerable offers of estates, great town mansions, plantations and the like were placed at the disposal of Miss Murray's company for locations. Military and civil officials made known, too, that they would lend their support willingly to aid in the making of "Fascination," by placing under Mr. Leonard's direction for such scenes as he might need them, bodies of troops and constabulary.

The play, "Peacock Alley," for the presentation of which Miss Murray and Mr. Leonard went to Cuba, is by Edmund Goulding, and based on a story by Ouida Bergere.

"LADY GODIVA" IS TO BE RELEASED EARLY IN MARCH

The screen version of Lord Alfred Tennyson's "Lady Godiva," a Wistaria Production special, is to be released by Associated Exhibitors in March. "Its first presentation will be preceded by an extensive publicity campaign of nation-wide scope, which will include syndicated articles, rotogravure layouts and special feature stories in many newspapers. Every effort will be made, it is announced, to arouse the public interest in "Lady Godiva," which should assure for the exhibitors a tremendous response from the public when it is shown," the distributors announce.

The film is said to have been conceived in perfect keeping with the original poem of Lord Alfred Tennyson, which described the manner in which the heroine, unclad, rode a white horse through the streets of Coventry, to satisfy the whim of her husband and thus bring to an end his oppression of the townsfolk.

According to an advance statement from the distributors, "Lady Godiva" is one of the most spectacular features yet released. It is declared that a section of the ancient English town of Coventry was reproduced for the scene of Lady Godiva's ride, as well as the entire castle of the Duke, her husband. The interiors include a perfect representation of the famous banquet hall, and the vast throne room which was the scene of the coronation of Lady Godiva.

It is further declared that the subtitles have been completed, with color effects, and the entire film will make one of the most impressive spectacles the American public ever witnessed.

ANNIVERSARY WEEK FOR FIRST NATIONAL PICTURES

February 18 to 25 Is Time Set in Commemoration of Second Anniversary of the Formation of the Distributing Organization.

February 18 to 25 has been designated as First National Week in commemoration of the second anniversary of the formation of Associated First National Pictures, Inc.

"Originally named Anniversary Week, the title was changed to First National Week because it was more appropriate for the occasion in that it is symbolic of the principles for which Associated First National stands and is, in fact, in celebration of the commanding position in the motion picture industry which the independents have gained," reads the announcement.

First National Week will be celebrated in thousands of theatres throughout the country next month. Response from the exhibitors has been spontaneous and enthusiastic, it is said, and five weeks before the opening of the period more than 2,100 theatres had booked First National productions solid for February 18 to 25. First National announces. So eager are the showmen to participate in the celebration of Independence Week that the slogan adopted for the campaign, "Every print in action during First National Week," bids fair to become true in fact, the company announces.

An attractive array of First National features and comedies, recently released, are available for First National Day programs, in addition to the older releases. The sixteen latest releases which will form the backbone of the nation's cinema entertainment from February 18 to February 25 follow:

"Smilin' Through," is one of Norma Talmadge's contributions. Its chief feature, aside from Norma's customary acting, is the pictorial beauty of the production, it is said. It is based on the play of the same name which ran for more than a year on Broadway. "The Wonderful Thing" is another Norma Talmadge production on the list. It was directed by Herbert Brenon. She plays the part of Jacqueline Boggs, the daughter of an American pork packer. Harrison Ford is Miss Talmadge's leading man, and the cast includes Mrs. Lydig Hoye, well-known society leader.

"Penrod," a picturization of the famous Booth Tarkington story and starring "Freckles" Barry, is one of the two Marshall Neilan productions numbered in the sixteen. It is a delightful "kid" story one that will captivate both old and young, it is said. Producer Neilan has caught the inimitable spirit of boyhood which permeated the work of the master author, and the result it a production that is brimful of good, wholesome humor, yet portrays the American boy, his habits, pranks, joys and sorrows, with a fidelity that is as true as life, the distributors say. There are more than thirty "kids" in the cast.

Marshall Neilan also produced "The Lotus Eater," a John Barrymore production. This is the picture that was held over for two weeks at the Capitol Theatre in New York, where it broke the Sunday attendance records on its opening day, despite the worst weather of the year. It is from the novel by Albert Payson Terhune, and the cast includes Wesley Barry, Colleen Moore, Anna Q. Nilsson and Barney Sherry.

"Tol'able David," Richard Barthelmess's first starring vehicle for First National, is his offering for First National Week. Little need be said about this production—for the critics have acclaimed it far and wide. Based on the story by Joseph Hergesheimer and published in the Saturday Evening Post, the picture is a powerful, yet simple narrative of mountain life in West Virginia. Henry King directed it, and Gladys Hulette plays opposite the popular star.

"My Boy" is the title of the picture in which celebrants of the week will see the youngest of stars—Jackie Coogan. The story was written especially for this little idol of millions of theatregoers, and the result is a 100 per cent. picture. One moment Jackie convulses the spectator with laughter; the next the pathos he registers wrings the heart. Claude Gillingwater and Mathilda Brundage are in the supporting cast.

"Red Hot Romance," written and produced by John Emerson and Anita Loos, the authors of many successful photoplays, will delight every type of picture fan, it is said, but especially those who are fond of satire. The authors wrote it for the purpose of ridiculing the "romantic melodrama" in which an American youth, finding himself in a mythical, kingdom, proceeds to upset the order of things, tells royalty where it gets off and in general makes himself obnoxious.

Conny's Offering.

"Polly of the Follies," Constance Talmadge's newest production, is also the work of Mr. Emerson and Miss Loos. Miss Talmadge is first seen as a household drudge, with a talent for acting which earns for her a position in the chorus—and thus finds real love and happiness. Kenneth Harlan plays opposite.

Katherine Macdonald will be seen in two of her latest productions, "The Beautiful Liar" and "The Woman's Side." The first is a novelty in picture making—a production without a villain. In it "the American Beauty" is prevailed upon to impersonate the actress in an exclusive society hotel, with disastrous results. But "The Beautiful Lie" is responsible for the romance she finds there. Charles Meredith is her leading man, and others in the cast are Joseph J. Dowling, Kate Lester and Wilfred Lucas. Wallace Worsley directed it.

"The Woman's Side" has a political background, with the star as Mary Gray, daughter of the candidate for Governor, being drawn into the vortex of crooked politics. It inspires her to use her influence to get justice for the "woman's side" of the large problem of political and economical equality, but her activities are brought to a dramatic climax throughout, with Edward Burns as the successful suitor.

Raoul A. Walsh, the producer of "The Oath" and other successful pictures, contributes his latest, "Kindred of the Dust," one of the most prominent of the current releases. It is from the novel by Peter B. Kyne, which appeared serially in the Saturday Evening Post. It is a tale of the great Northwest. Miriam Copper plays the leading part, supported by Ralph Graves, Eugenie Besserer, W. J. Ferguson, Pat Rooney, Lionel Belmore, Carolyn Rankin and others. One of the spectacular features of the production is a rescue from the midst of a log jam.

"The Song of Life," a "drama of dishes and discontent," is the offering of John M. Stahl, director of "The Child Thou Gavest Me." Gaston Glass, Georgia Woodthorpe, Grace Darmond, Arthur Stuart Hull, Wedgewood Howell, Frank Kelsey, Claude Payton and Edward Peil are in the cast.

Anita Stewart will be seen in "A Question of Honor," the scenes of which are laid in the West. The story was adapted from the popular Ruth Cross novel of the same name. In the supporting cast are Edward Hearn, Arthur Stuart Hall, Walt Whitman, Bert Sprotts, Frank Beal, Adele Farrington, Mary Land, Ed Brady and Doc Bytell.

A reissue of "Cabiria," the Italian masterpiece, will feature First National Week. "The Rosary," a Selig-Rork production, is a story with its main theme based on the never failing appeal of heart interest. The story is an original one by Bernard McConville and the cast includes Lewis Stone, Robert Gordon, Dore Davidson, Wallace Beery, Jane Novak, Mildred June, Eugenie Besserer, Pomeroy Cannon, Bert Woodruff and Harold Goodwin.

"Shattered Idols," produced by J. L. Frothingham, was filmed under the working title of "A Bride of the Gods." It is founded on L. A. R. Wylie's novel, "A Daughter of Brahma," and is enacted by Marguerite De La Motte, Ethel Grey Terry, James Morrison, William V. Mong, Frankie Lee, Harvey Clark, Josephine Crowell, Claire Windsor, Robert Littlefield and George Periolat.

There are four Buster Keaton productions in the seven comedies slated for the week, "The Paleface," "The Boat," "The Playhouse" and "The Blacksmith." Mack Sennett contributes "Be Reasonable," "By Heck" and "Bright Eyes," the latter a Ben Turpin comedy. All of them are comedies par excellence and sure laugh-getters.

Free advertising accessories will be supplied by First National to exhibitors who book its pictures for First National Week. These accessories will include First National star 24-sheets, special one-sheet, cuts of various sizes, slides and cloth banners.

NEW DISTRIBUTING COMPANY OPENS SUITE OF OFFICES

Metropolitan National Exchanges, Inc., a new distributing office, is now open and doing business at Suite 1005, 729 Seventh avenue, New York City. This exchange is affiliated with National Exchanges, Inc.

Walter L. Johnson, president of National Exchanges, Inc., is president of Metropolitan National Exchanges, Inc., while R. C. Cropper, well-known exchange man, is in active charge.

Metropolitan National Exchanges, Inc., will distribute all National Exchanges, Inc., coming productions in the Greater New York territory. At the present time it is handling Kineto Reviews and the series of twenty modernized versions of Charles Ray successes.

Jerry Wilson, formerly with Myriad Pictures Corporation, and Nathan Marcus, formerly with Realart, two well-known film men, are members of the sales force.

"We feel that the opening of Metropolitan National Exchanges, Inc., is a matter of great interest and importance to every exhibitor in the Greater New York territory," says Walter L. Johnson, president of Metropolitan National Exchanges, Inc. "The quality of Kineto Reviews, the one-reel featurettes that this exchange is distributing, is too well known to require further comment. These subjects have been played at the runs in such theatres as the Capitol, Rivoli, Rialto, Criterion and Strand in New York, and Sid Grauman's million dollar theatre in Los Angeles has booked them for eighteen weeks. Progressive showmen everywhere have learned that Kineto Reviews perfect their program. We are emphatic in considering Kineto Reviews the highest class one-reel feature before the public.

"Charles Ray admirers everywhere will want to see our coming Charles Ray series, we believe. The first four are 'Sayed From the Depths,' 'African Love,' 'After the Storm,' and 'The Mystery of the Mission.' These productions have well-known stars as Louise Glaum, Clara Williams, Frank Borzage, Enid Markey and Joseph Dowling in the supporting casts. Charles Ray is seen in this series in characterizations which will appeal to his millions of followers."

FOX'S "MONTE CRISTO."

To Be Produced With John Gilbert as the Star.

For some time past William Fox has had a card up his sleeve around which there has been something of mystery. Now it is out—he has made "Monte Cristo" with Emmett J. Flynn directing. Mr. Flynn brought the print on with him from the coast on his recent visit, and those who have seen it at private showings are enthusiastic. They say it is to be one of the biggest pictures of the year.

It will be released as a special on a date to be decided later. John Gilbert is the star and Estelle Taylor has the leading feminine role. Something exceptional is always expected from Emmett J. Flynn, but in "Monte Cristo" the director is said to have done his best piece of work.

MISS BURNHAM IDEAL TYPE.

As Latin Heroine in "That Lass o' Lowrie."

While at work at Universal City playing the ingenue lead in "That Lass o' Lowrie," Beatrice Burnham is juggling two other interesting engagement offers, one to play leads with a new production unit that is to be sponsored by one of the biggest studios here, a plant which bids fair to have a very busy year, according to present schedule.

The pretty, little, dark-haired actress, who began her screen career less than two years ago in the ranks of "extras" at Universal, is an ideal Spanish type, and it is in this kind of role that she wants to specialize in the future. This decision was influenced partly by the scores of "fan" letters she receives commenting on her Latin beauty, and also by her perusal of several stories which have been submitted to her, screen stories whose heroines are the alluring Latin type girl.

In "That Lass o' Lowrie" she is scoring in her interpretation, under Hobart Henley's direction, of a pathetic, emotional ingenue role, little sister of the part played by Priscilla Dean, star.

"The Sleepwalker."

Constance Binney and her company have recently been satisfying the curiosity of Winter tourists in Los Angeles as to just how pictures are made. Director Edward LeSaint has been spending much time in downtown Los Angeles taking the exteriors of clubs and office buildings, attracting hundreds of curious ones in the process. It is all for "The Sleepwalker," a production for Famous Players-Lasky. Appearing in Miss Binney's support are such well known people as Florence Roberts, famous old-time stage star; Cleo Ridgely, former screen star; Jack Mulhall and Bertram Grassby.

MIARKA
The Child of the Bear



THE PRODIGAL JUDGE

EMMETT J. FLYNN NOW LOOKING FOR UP-TO-THE MINUTE VAMPIRE

He Is to Make "A Fool There Was" for the William Fox Company—Sophie Irene Loeb Going to Coast With Special Story for Jackie Coogan—Other Hollywood News.

By FRANCES AGNEW.

(Staff Correspondent to The Morning Telegraph.)

LOS ANGELES, Jan. 23.

WANTED—One modern, up-to-the-minute vampire. Applicant or informant please communicate with Emmett J. Flynn, production-director of William Fox specials. For, be it known that Mr. Flynn's next special is to be a modern version of "A Fool There Was."

Many years ago, when the m. p. industry was truly in its infancy, to be original, Mr. Fox produced "A Fool There Was," and the vampire in it was named Theda Bara. And "A Fool There Was" began the vamping-via-the-screen career which made Theda Bara one of the most famous women of her generation. But Theda's vamping tactics on the silver sheet would be a bit too old-fashioned, 'tis thought, for this new production, so Mr. Flynn is combing the profession for the more modern type of vamps.

Of course, the vampire species is far from extinct in the industry, though it must be admitted that the search has emphasized the fact that flappers and the clinging vine types are more numerous. But somewhere in New York, or here, Mr. Flynn, Casting-Director C. A. Bird, and their associates are going to find the vampire needed, doll her up properly and make a super-special celluloid translation of the play which Porter Emerson Browne founded on Kipling's poem and which Robert Hilliard and Katherine Kaelred made famous in the footlight realm before it served to hoist Theda Bara's name into electrics.

That "A Fool There Was" is to be a stellar special is indicated by the fact that Louis Stone and Irene Rich have already been signed for two leads, and it may be that before this is printed the third of the triangle—the vampire—will have been corralled. Anyway, she must be found before February 1, the date when Mr. Flynn expects to begin "shooting."

Sophie Irene Loeb Coming Here.

The writers' colony and the interviewing brigade have something to anticipate in an announcement made by Publicity Director Harry D. Wilson from the office of the Jackie Coogan Productions last week.

Sophie Irene Loeb, one of the best-known writers in the newspaper world, has entered into a special agreement with Mr. Lesser and Jackie's father, whereby she will shortly come to the Coast, bringing with her an original screen story which she has written especially for Jackie. Arrangements have also been made for Miss Loeb to "sit in" on the production of her story, co-operating in its filming. Miss Loeb's newspaper work and her political and welfare successes have made her too well known to need any introduction to New Yorkers, or for that matter to any outsiders who keep pace with the metropolis. She also has to her credit several other original screen stories, produced, if we remember rightly, by Selznick.

'Tis said her story for Jackie is a delightful human interest tale which it is believed will be the tiny star's biggest production yet.

Jackie in Frisco.

Speaking of Jackie Coogan reminds us that Frisco is his host now. He and Mamma Coogan left Thursday, after he had completed "Lost and Found," to attend the opening of "My Boy" at the new Granada Theatre there. Between formal affairs he will enjoy pancakes at Grandma Coogan's house.

Rename, Not Close, Realart Plant.

After all, no one can sell a "For Rent" sign to the Realart studios. Though the organization has been absorbed by Famous Players-Lasky and the Realart stars are to be doubled and tripled in Paramount specials, still the studio isn't to be deserted. The decision to close the London studios of the organization and not to reopen the Long Island studios yet, necessitates using the production space of the Realart plant. So Victor H. Clarke, formerly in Long Island, has been made manager of the Wilshire Paramount (erstwhile Realart) film factory.

And it is understood that John S. Robertson, coming back from London, will there direct "Blood and Sand," adapted from the Ibanez novel by June Mathis, with Rudolph Valentino, Bebe Daniels and May McAvoy as star trio.

"Tommy" Meighan Can't Escape Them.

The sight-seeing bus guides are evidently putting the Carleton-Armstrong cafe on their list of stops for curious film "fan" tourists. The eating house of Mr. Carleton and Mr. Armstrong is to Hollywood and the colony what Mr. Astor's and Mr. Claridge's dining rooms are to New York. Their table cloths boast of just as many big figures on companies or hoped-for companies.

Among the "celebs" lunching there Saturday were the popular Thomas Meighan and his director, Al Green. They were just finishing "The Proxy Daddy," adapted by Olga Printzlau from Edward Peple's story. Between times they discussed "Our Leading Citizen," Mr. Meighan's next vehicle written for him by George Ade and translated into screen terms by Waldemar Young.

After he had paid his check, Mr. Meighan started out, pausing at one of the center tables to chat with fellow film folk. Suddenly, a stranger, an obviously prosperous business man, approached "Tommy" and quietly began the usual, "I've long wanted to meet you, and I have three other admirers of yours with me who'd like the same privilege."

We can imagine that Mr. Meighan at first felt a bit impatient, thinking "the three others" might be matinee girls. But, always accommodating, he followed the man to another table and there his friendly smile and hand-shake gave a lovely wife and mother and two sturdy small sons something to boast of to the folk "back home."

"Suzanna" to Surprise 'Em.

Our curiosity is at fever heat. All on account of "Suzanna," Mabel Normand's current production. For the past pair of weeks no one, not even A. McArthur, the Mack Sennett publicity man, has been allowed on the "Suzanna" sets. There's a line of watch guards stationed around, said guards probably having qualified for the job by playing policemen in the Mack Sennett comedies. Who knows? Anyway, they're keeping everybody not in the production off the sets because, 'tis rumored, Mr. Sennett is going to spring some new photography and action effects in "Suzanna" and he doesn't want the effect of said effects affected by advance telling.

Eve Unsell, Hostess.

We were introduced to Eve Unsell's lovely new home at a dinner party last Tuesday evening and after exploring both outside and in, did not blame the Robertson-Cole scenario editor for being so contented here. Miss Unsell and her husband, Lester Blankfield, recently purchased an attractive big house on a picturesque corner in Hollywood. The writer confesses that two enormous palm trees on the lot were one thing influencing the purchase.

The party was a sort of pre-view housewarming, as it were, and a get-together-good-bye for friends of Garrett Fort, her assistant, who left two days later for New York. Among the guests were Mr. and Mrs. Charles Maigne, Pauline Starke, Shannon Day and Joe Rothman. And such a good time was had in dancing, playing games and being entertained by Shannon's impromptu dancing and Mr. Fort's mandolin that the wee sma' hours rolled by before anybody thought of time.

Beatrice Collecting Librettos.

Beatrice Burnham has been meeting herself getting up this last week. "Ah, ha!" the jealous would exclaim. "Wild Hollywood parties, eh?" But, nay, nay. The San Carlo grand opera company was holding forth at the Philharmonic and Beatrice is an opera devotee. And she has been every night.

But early morning calls at the studio are seldom respecters of opera, so she has had to cut short the eight hours of slumber to be on hand at the studio as usual. Miss Burnham is just completing work as the ingenue lead, the little sister of Priscilla Dean, in the Universal special, "That Lass o' Lowrie's," which Hobart Henley is directing.

Grauman's Mother, Hostess.

Mrs. D. J. Grauman, mother of Sid Grauman, dispossessed her son from his Million-Dollar Theatre offices long enough to entertain a number of the City Mothers last Wednesday evening. And after she had served refreshments, Mrs. Grauman extended her role of hostess to the performance of Pola Negri in "The Last Payment."

To Pauline Frederick Cast.

Edward Martindel, David Winter, Jean Calhoun and George Cowl comprise the principal support for Pauline Frederick in the production of "The Glory of Clementina," which Emile Chautard is to megaphone for Robertson-Cole. Mr. Chautard expects to call "shoot" on first scenes of the William Locke story this week.

R-C Buys Louis Stevens Story.

And while on the subject of Pauline Frederick's production, be it recorded that after "The Glory of Clementina," the R-C star will film "The Woman Breed," an original by Louis Stevens, which the scenario department, headed by Eve Unsell, purchased last week. Emile Chautard will direct it, too.

Garrett Fort Goes East.

Garrett Elsden Fort, assistant editor on Eve Unsell's R-C studio staff, departed for New York Thursday on a combination business and pleasure vacation. While in the big town Mr. Fort will take a look at the new stage plays on Broadway and also campaign for good screen material for the R-C stars and production units. Which it came time for his train to depart, Garrett almost regretted the trip. He wants to see New York and home, but he is also much attached to the film colony and the Writers' Club here. His many friends expect to welcome him back the early part of April.

Ray Selects His Next Cast.

Charles Ray is ready to begin "shooting" his next First National. Title not yet selected. Barbara Bedford is to play opposite the popular star, and William Scott, Carl Miller, Robert St. Andrews and Wallace Beery will complete the cast.

By the way, Mr. Ray comments amusingly, as per his observations on his recent and first trip East, "A New Yorker's first question to a stranger there is: 'How do you like New York?' While a Bostonian's is 'What's your real opinion of New York?'"

Aucnt Subtitle Reading Again.

House Peters, star of Reginald Barker's current production of "The Storm," rises to remark that we ought to have marines in the theatres to keep people from reading subtitles out loud. And he hopes the W. k. industry's new leader, Will H. Hays, will appreciate this splendid idea before he leaves the Cabinet.

In a film theatre while on "location" with Mr. Barker at Bear Valley, he met another of the title-reading pests.

"Would you mind repeating that?" asked Mr. Peters courteously after one reading.

"Can't you read?" returned the pokel.

"Surely," replied Mr. Peters, "but I'm resting my eyes while you do it for me."

Vix thought of doing anything for nothing was too much, so the man lapsed into silence.

Statter Heading U Department.

Arthur Statter, newspaperman and scenario writer, is now headlining in the serial and short reel feature department at Universal City. He succeeds William Lord Wright, who recently resigned.

Novel Tour for Louise.

Louise Lovely and William Welch, whose name the former bears in private life, are embarking next month from Frisco on what promises to be a most profitable as well as novel and interesting tour. They are booked "solid," to use the vernacular, for the next few months, to present a combination picture and vaudeville show in various film theatres. The picture is to be "Life's Greatest Question," in which Miss Lovely is featured, recently directed in Frisco by Harry Revier, while the vaudeville will be an elaborated version of the forty-minute sketch which the two presented on the Orpheum circuit before they were lured into cinemaland.

Little Eileen on Salary List.

Baby Eileen is bringing the bacon home in the Pat O'Malley domicile again, being engaged in playing Shirley Mason as a child in the Fox star's new production, "Up the Back Stairs," which Harry Beaumont is directing.

Cameraman to Do It Right.

Take it from Alvin Wyckoff, Lasky photography specialist, who is chairman of the ball committee for the American Society of Cinematographers, this year's formal social affair at the Hotel Ambassador on February 4 is going to be a humdinger. Max Fisher's Orchestra is to furnish the jazz, Theodore Kosloff will present the Imperial Russian Ballet in addition to a special feature entitled "The Melody of Music," and a number of other top-notch attractions are promised.

Barnes Gives Circus Dinner.

A barbecue dinner and a personally conducted tour over the Winter headquarters of the Al G. Barnes Circus were the magnets of a party staged by Mr. Barnes yesterday at noon. The dinner was given to the executives and employees of Warner Brothers, who are producing a serial, "Shadows of the Jungle," in which the circus animals play an important part.

Grace Darmond, Bobby Agnew, Philo McCullough, Derlys Perdue and Jack Richardson are important among the civilized actors in the production.

Mrs. Van Trees Recovering.

The many friends of Mr. and Mrs. James J. Van Trees will be glad to hear that the popular Paramount cameraman's wife is rapidly recovering from her serious illness. Mrs. Van Trees was operated on at the California Hospital two weeks ago. She hopes to be able to return soon to the home where the real rulers of the Van Trees domicile, James, Jr., and small Don, are "being good for mother's sake."

Heard in Passing:

Phil Rosen spent Sunday at Albuquerque getting special "shots" for "Across the Continent," Wallie Reid's new Paramount.

Baby Peggy Montgomery, world's smallest star, made a personal appearance at Grauman's Million-Dollar Theatre last week and acquitted herself like an old-time trouper.

Paul Scardon is megaphoning Leah Baird's second independent feature, "When the Devil Pays," in production at Ince studios.

Harold Lloyd is due back from the East next week.

Allen Holubar is back from Frisco, whither he went for atmospheric "shots" for "The Soul Seeker," starring Dorothy Phillips.

The original story which Violet Taggar Clarke has just sold to Katherine MacDonald company bears the tentative title, "Conquer the Woman."

Marjorie Daw, John M. Stahl and Jack Coogan, Sr., all had birthdays last week. So John McCormick, Western representative for First National, killed three birds with one stone by staging a dinner party for the trio.

James Young is directing "The Masquerader" to the strains of a Hawaiian orchestra. Blame it on Guy Bates Post, star, and his long career in another Richard Walton Tully success, "The Bird of Paradise."

Frank O'Connor still hangs his directorial hat at the Marshall Neilan studios, being Mr. Neilan's chief aid on the production of "Fools First," adapted by Marion Fairfax.

Betty Compson is "wintering" on location in Truckee for scenes in "Over the Border," adapted by Albert Shelby LeVino from Sir Gilbert Parker's story. Tom Moore is playing opposite and Penrhyn Stanlaws directing.

Roy Manker Headed East.

Roy Manker of the Palmer Photoplay Corporation departed for the East again Thursday. This time he is due to visit little old New York for conferences with business associates there.

Buchanan's Play Next.

After "Scandal" it's "The Sporting Thing to Do." No double meaning intended at all. No. We're simply recording the fact that Thompson Buchanan's new footlight play bearing the latter title is to have its debut via Thomas H. Wilkes stock company at the Majestic Theatre here, following the run of Cosmo Hamilton's "Scandal." Mr. Buchanan's play goes into rehearsal this week, with Mary Newcomb and Edward Everett Horton in the leads, and Addison Pitt directing, as per usual.

To Clear Hollywood's Name.

Hollywood has got to reform. Tourists impelled Westward by visions of Hollywood's supposed wickedness, may not like this news but the Hollywood Chamber of Commerce, Motion Picture Producers' Association and Screen Writers' Guild are planning to launch a clean-up-its-unjustly-battered-name campaign for Hollywood. Benjamin B. Hampton proposed it at a get-together session last week, and Frank E. Woods boosted it on behalf of the writers, while Wedgwood Nowell did likewise for the players. Two evils are especially mentioned, i. e.: landlords who hang out "No dogs or movie folks" signs, and "dirt-dishing-brigades." Furthermore, it is suggested that writers and others coming here for "copy" are to be shown Hollywood right by committee escorts.

Speaking of Economy.

A certain P. A.'s Christmas sock contained a quart bottle of honest injun' whisky, of real B. P. vintage. And a certain other P. A. who knew of the gift and doubtless felt a great thirst with the knowledge, alleges that its owner bought an eye-dropper to measure out a few obligation tastes. Proving, among other things, that he has no faith in the ultimate dethroning of Mr. Volstead, and expects to make the aforementioned bottle last his lifetime.

THE COMEDY KING



You Can See Him in "THE SHOW SHOP"

NOW at the CAMEO Theatre

42nd St., East of Broadway

EVELYN LAYE.



The English Actress Engaged by Myron Selznick to Star in Selznick Pictures.

ANNIVERSARY OF STANLEY THEATRE

The Handsome Philadelphia Theatre Celebrated Its First Birthday Last Week.

IT COST TWO MILLIONS

The first anniversary of the Stanley Theatre, erected by the Stanley Company of America at Nineteenth and Market streets, Philadelphia, will be celebrated this week, and it is one of those occasions which is worthy of more than passing consideration for the reason that with the opening of this $2,000,000 theatre there came into a field of public entertainment.

"And yet when the fact that the Stanley Company of America intended to build a new theatre costing $2,000,000 at Nineteenth and Market streets there were people who scoffed at the idea," said Jules E. Mastbaum, president of the Stanley Company as he discussed the first anniversary of the Stanley Theatre seated at his desk, piled high with congratulatory messages from thousands of Philadelphians and prominent people all over the country. "It will be recalled that they scoffed also at the idea of placing a theatre on Market street near Sixteenth when we built the house which is now called the Stanton. It required more than a year to prove that that site was one that spelled success. It required less than that to demonstrate that a theatre with the highest ideals could induce people to go several squares further west and I would state that this site was not selected haphazard. We felt convinced that such a theatre was needed to meet the ever interesting desires of the Stanley Company patrons for an edifice that would house the most artistic photoplays and music which is part of our policy to present. We believed in those ideals. We feel that with them fully realized in such a theatre as the Stanley the public would quickly recognize its value. That we were justified in that belief is a matter of history—even though it be but a matter of the record of one year. In that period from the night we opened the Stanley to the present day—the public have expressed their appreciation in a most substantial way.

"This latter thought leads me to say a word anent the Stanley Company of America," concluded Mr. Mastbaum. "We began our work in this with the sole idea of giving people the best entertainment at the lowest price consistent with quality and with everything connected with the presentation of amusement conducted along the lines that at all times patrons must be treated with the utmost courtesy. These ideas applied then, as they apply to-day, to all our houses, and the Stanley Company grew from its small beginning in this city to its present proportion embracing theatres in this and other States and more in prospect. That the success attained by the Stanley Company was not due to any one man I want to make emphatic. It was due to the splendid cohesion and co-operation of those associated with the company in official capacity. Such men as Alexander R. Boyd, John J. McGurk, Abe Sablosky, Lew Sablosky, Frank W. Buhler, Lawrence D. Beggs, George H. Earle, Jr., Adolph Zukor, Walter Vincent, Morris Wolf, John J. McCarthy, Fred G. Nixon-Nirdlinger, Joseph E. Cohen, J. D. Rosheim and Abe L. Einstein, our director of publicity, brought their organizing ability, financial acumen and showmanship to bear without stint and most enthusiastically and combined their efforts in such a way that the public to-day are enjoying the result of their energy plus their knowledge of the amusement field and their belief in Stanley ideals."

CAST FOR MARION DAVIES.

Vignola Will Direct "When Knighthood Was in Flower."

A cast of noted players is being assembled by Cosmopolitan Productions to support Marion Davies in her forthcoming production of "When Knighthood Was in Flower," based on Charles Major's popular novel. Among those who have been engaged are Forrest Stanley, Ernest Glendinning, William Norris, Lynn Harding, Pedro de Cordoba, Charles Gerard, Ruth Shepley, Theress Maxwell Conover, Arthur Forrest and Macey Harlan. Robert G. Vignola will direct the production.

PYRAMID ANNOUNCEMENT.

Greene Tells of His Company's Plans.

Three important announcements were made for the motion picture trade this week by Walter E. Greene, president of Pyramid Pictures, Inc., of New York City.

The first and most important is the signing of Miss Betty Blythe as star of Pyramid's third super-feature and the fact that Kenneth Webb will direct this mammoth spectacle. "The Mayor's Wife," from the pen of Anna Katherine Greene, will be the starring vehicle for Miss Blythe. The second item of interest to be heralded to the trade is the announcement that Ray C. Smallwood will commence casting at once for the second feature to be made by Pyramid, "The Queen of the Moulin Rouge." The third announcement to the motion picture world is the news that "My Old Kentucky Home," the first of a series of Pyramid productions, is almost ready for the trade world. It is being assembled, titled and cut, and elaborate plans are being made for its New York showing.

MIARKA

The Child of the Bear

MORRIS MAKING TRIP.

Selznick Official to Visit Company's Exchanges.

Sam Morris, vice-president in charge of distribution for Select Pictures Corporation, left for Chicago on the Twenty Century Limited January 23, on the first leg of a journey that will take him to most of the Select exchanges in the mid-west section. He will have Chicago as headquarters for the next few days, making trips out of there to neighboring branches.

Mr. Morris lately returned from Washington and the South, where he went in the interest of Select Pictures' distribution and his Chicago trip is but a second section of an itinerary that he has mapped out for the next few weeks. Mr. Morris makes a practice of personally visiting the Select exchanges at least twice a year.

Paul Bern Returns.

After lecturing at Columbia, reading novels and attending plays, Paul Bern returns to the quiet of Hollywod to take some of the purchases he made with him for production at Culver City. He is conversant enough now with the film material in the East to negotiate any deals for Goldwyn by wire.

THREE PARAMOUNTS FOR FEBRUARY 5

"Saturday Night," "The Law and the Woman" and "One Glorious Day."

ARE SAID TO BE SPECIALS

Famous Players-Lasky Say All Three Are Worthy of Being So Classed.

"Three of the biggest Paramount pictures of the season, all of them," Famous Players-Lasky says, "worthy of being classed as super-specials," appear on that company's release schedule for February 5. They are Cecil B. De Mille's production, "Saturday Night"; Betty Compson in the Penrhyn Stanlaws production, "The Law and the Woman," and the special comedy, "One Glorious Day," with Will Rogers and Lila Lee."

Leatrice Joy, Conrad Nagel, Edith Roberts and Jack Mower play the leading roles in "Saturday Night," which was written by Jeanie Macpherson. The cast also includes such screen luminaries as Julia Faye, Edythe Chapman, Theodore Roberts, Sylvia Ashton, John Davidson, James Neill, Winter Hall, Max Fisher, leader of the famous Ambassador Orchestra; Zelma Maja, Betty Francisco, Luelen Littlefield and Lillian Leighton.

The late Clyde Fitch's fine drama, "The Woman in the Case," was scenarized by Albert Shelby LeVino for Paramount and under its screen title, "The Law and the Woman," presents Betty Compson as its star. Miss Compson's leading man is William T. Carleton, while Cassen Ferguson plays the victim of the murder. Cleo Ridgely, former Paramount star, is seen in the heavy role, and others in the cast are Henry Barrows, Helen Dunbar and Clarence Burton.

"When a producer says see 'One Glorious Day,'" Paramount says, "they are bound to declare it one of the most unique things ever seen in pictures. It is a distinct novelty—a burlesque on spiritualism, with melodrama and heart interest liberally mingled and the merriest of comedy running all through it."

A. B. Barringer and Walter Woods wrote the story and the latter adapted it for the screen. It concerns a wandering soul looking for an earthly home—an aggressive spirit named Ek. It enters the body of Ezra Boots, an experimenting professor, who has caused his own spirit to temporarily absent itself from its body. The lively new spirit causes the body of Ezra to create a panic among his friends, but brings him happiness and permits the gentle soul of Ezra to return.

AUDIENCE CHEERS "TURN TO RIGHT"

Audience at Lyric Theatre Last Monday Evening Heartily Approve Metro Film.

REX INGRAM PRODUCTION

Reviewers Predict That Feature Will Be on Broadway for a Long Run.

For the 444th time "Turn to the Right" brought cheers from a Broadway audience, it is said, when Rex Ingram's production of the John Golden stage hit was presented in motion pictures by Mr. Golden and Marcus Loew at the Lyric Theatre, New York, the evening of Monday, January 23.

The film premiere of this play by Winchell Smith and John E. Hazard was perhaps even more auspicious than the initial spoken performance several years ago—a performance, it will be recalled, which was to be repeated until the total number of enactments had reached 443.

Those who regard theatrical openings with an eye to their box office stamina hazarded the prophesy that "Turn to the Right" would remain on the screen on Broadway as long, if not even longer, than the play did on the stage of the Gaiety.

Rural comedy drama was a departure for Rex Ingram from the style of production in which he won fame, "The Four Horsemen of the Apocalypse" and "The Conquering Power," but he came from the new field with increased prestige. The mingling of pathos and laughs, the exquisitely beautiful backgrounds, the intense acting of the three scenes, the perfect cast, all aroused the enthusiasm of the reviewers, it is said.

The showing Monday was before a specially invited audience that was as representative as that which had attended the premiere of "The Four Horsemen of the Apocalypse." It was the occasion for the gathering of leading figures in society, business, the theatre, motion pictures, education and painting.

Samuel Goldwyn Back.

After meeting the twenty-two branch managers of companies and talking shop for three whole days, Samuel Goldwyn has returned to New York. With him are A. S. Aronson, sales manager, and Alfred Weiss, who were also at the convention. They report much optimism on the part of the managers present. Chicago gave them a fine sample of cold weather, but if it is any worse than New York's brand it must indeed have been of artistic variety.

Watch It Clean Up at the Capitol Theatre, New York

Beginning To-Day!

A story which every picture goer will enjoy because it is so unusual—so different—a tale of a wolf dog who portrays all human emotions.



Millions of readers of the Saturday Evening Post thrilled to the story when it appeared under the title of "The Cross Pull," written by the famous author of stories of the wild, Hal G. Evarts. They will all be anxious to see the picture. Your audiences are ready made!

H. O. DAVIS

presents a REAL Picture

The Silent Call

A Laurence Trimble-Jane Murfin Production

Distributed by Associated First National Pictures, Inc., and released on the open market.



WARNER BROS. PRESENT WESLEY BARRY IN "SCHOOL DAYS"



DOUG AND MARY NOW ON THEIR WAY EAST FOR ANOTHER VISIT

Leave the Coast After Christening Ceremonies at Their Recently Purchased Studios—Enid Bennett Returns to the Screen. Alice Calhoun on Extended Visit to California.

By FRANCES AGNEW.

(Staff Correspondent to The Morning Telegraph.)

LOS ANGELES, Jan. 30.

Before this is read Mr. and Mrs. Douglas Fairbanks—Mary Pickford, y'know—will have presided over the chirstening ceremonies for their recently purchased studios, signed players for their next individual productions and embarked for another glimpse of the big town back East. They expect to be speeding eastward when this comes off the press.

Four times they have made and cancelled reservations on east-bound trains, but they believe the fifth reservation made for the last of this week will be the lucky one. At present writing the Wilkenning case against Miss Pickford is scheduled for its third and last trial on the 8th of the month. That is the cause of Mary's trip, while Doug goes with her to have some business conferences with Hiram Abrams, head of their organization, United Artists, Inc., which incidentally welcomed Charles Ray into its exclusive fold last week.

Very formal christening ceremonies to be held to-morow will be presided over by the stars. They will then unveil the name plate, "Pickfair Studios," which replaces the sign J. D. Hampton studios (the two having purchased the plant from Mr. Hampton last week for a consideration of $150,000, as previously announced). They will also break ground for new administration buildings and dressing room bungalows to be constructed for each of them, and Miss Pickford will probably direct a scene to launch brother Jack in "The Tailor Made Man," the first production to be made at the Pickfair studios. Anthony Paul Kelly is now adapting "The Tailor Made Man," so that it will have a further magnet in the prestige of his ability and name.

And another piece of news is the announcement that James Johnson, formerly production manager for Goldwyn, has been appointed Pickford studio manager.

The dressing room bungalows of the two stars are to be exceptionally pretentious in conveniences. Mary's will have five rooms—reception room, dressing room, wardrobe room, office for her secretary, kitchenette and bath—while Doug's quarters will have about the same line-up, with a Turkish bath and a nine-foot plunge for good measure.

Enid Bennett Returning.

Of special interest, too, is the news that Douglas Fairbanks has induced Enid Bennett (Mrs. Fred Niblo) to return to the screen in the leading feminine role of "The Spirit of Chivalry," temporary title of a costume story dealing with the period of the Crusades and the early history of England. This will be Enid Bennett Niblo's first part since she retired to play the role of "mother" in real, not reel, life.

Allan Dwan will wield the megaphone on the production in which Mr. Fairbanks himself will play a legendary character against a background of familiar historical figures. Mr. Dwan, Lotta Woods and Kenneth Davenport of Doug Fairbanks scenario department are now doing reams of research work for the feature.

Wallace Beery signed for the role of Richard the Lionhearted, and Sam de Grasse to play St. John completes the first foursome, which is the nucleus of a truly all-star cast.

Alice Calhoun Seeing California.

Alice Calhoun turned the key on her Riverside Drive apartment and with her devoted mother and congenial Uncle Joe left New York on twenty-four hours' notice from the powers that be in the Vitagraph organization. That was November 12. They arrived here November 17 and Miss Calhoun went from the train to the costumers and the next day began work in the Vitagraph production of "The Little Minister," in which she was starred. As Lady Babbie she has scored the greatest success of her enviable career on the silver sheet.

After working day and night as Babbie Miss Calhoun naturally expected to have a few days thereafter in which to get acquainted with California. But Vitagraph said: "Nay, nay, California will keep, the exhibitors come first." So they launched "Angel Face" to help supply the exhibitors' demands for features starring Alice Calhoun. However, every picture has a finish and "Angel Face" celebrated its completion last week. Now Miss Calhoun is having her first between-pictures vacation on the Coast, and she is spending it in motor trips through Southern California.

Tyrone Power Coming to Ince.

The papers have been signed, sealed and delivered and the welcome sign is being polished up, anticipating the early arrival at the Thos. H. Ince studios of Tyrone Power, who is to return to the screen in "Finding Home." This will be another elaborate Ince-First National release, adapted by Bradley King from Gertrude Nelson Andrews's story, and John Griffith Wray will direct.

"The Indian Drum," from a popular novel, is also scheduled to be another Thos. H. Ince special, with Irvin V. Willat assigned not only to its direction but also to its adaptation in screen terms.

Badger-Lighton-Bosworth Features.

A triumvirate which promises features of super-value is made up of Clarence G. Badger, well-known director; William R. Lighton, author, for many years a regular contributor to the Saturday Evening Post, and Hobart Bosworth, star. The three banded together last week and are now completing plans and settling on "locations" for their initial production, "The Shadow of a Great Rock." Details as to cast, release and so on will be announced later.

Kathleen Myers With Polo.

Kathleen Myers, the pretty blonde who played opposite Eddie Polo in his last Universal serial, left for Florida last week to interpret the leading feminine role in Mr. Polo's serial of "The Adventures of Robinson Crusoe."

Harry Myers is U.'s Crusoe.

Robinson Crusoe and his man Friday are having a busy life. Besides his work with Eddie Polo in Florida; Crusoe is being "shot" at Universal City with Harry Myers doing the adventuring. It's to be a chapter film, too, with Gertrude Olmsted as leading woman.

Western Picture Notes.

Irving Cummings is completing a five-reeler of the James Oliver Curwood story, "The Man From Hell's River." Wallace Beery is prominent in the cast.

"No Man's Gold," co-starring Maryon Aye and Bob Reeves, is the current production of the Rogell-Halpern company.

Virginia Fair is playing the lead in "The Four Hearts," a new Prairie Production, with Dick Hatton.

All for Atmosphere, Says June.

Having digested about 5,000 volumes, more or less, telling her all about Spain, June Mathis confesses she is now subsisting on a diet of Spanish food, her cook having acquired the knack of making honest injun' tortillas, tamales, etc. All of which is to give the script writer the proper atmosphere for her adaptation and continuity of Ibanez's "Blood and Sand," which Miss Mathis is translating into celluloid terms for Famous Players-Lasky.

Cupid's Gossip.

And now they say Margery Daw and Johnny Harron are seriously "keepin' company." The engagement has not been officially announced, only rumored.

Mother Talmadge Going East.

Mrs. Margaret Talmadge, mother of the trio, Norma, Constance and Natalie, left Saturday for a visit to New York. One D. a. in reporting the news said Mrs. Talmadge is going ostensibly to see the new plays but in reality to rescue a few trunkfuls of gowns which Norma and Connie left behind when they came West. And said note further was labeled "Ma Talmadge is frugal!" But we'll say she's a wise mother who knows that sometime somewhere one of her famous daughters is going to want nothing in the world so much as something in one of those trunks.

While East, Mother Talmadge will no doubt acquire some new dainties for the layette being assembled for the expected heir in the Buster Keaton-Natalie Talmadge domicile. Meantime, the young couple are gaily stepping around. They were among those present to see Nance O'Neil in "The Passion Flower" and they also greeted Maurice and Leonora Hughes at their dancing engagement opening at the Ambassador Friday evening.

Semon Not Comic to Her.

Larry Semon has been hailed into court by a former landlady who evidently doesn't appreciate the comedian's antics or behavior as a tenant. Mrs. Jennie M. Davis has brought suit against him for $2,850, asking $2,500 for alleged damages to the furnishings of her house at 2037 Harvard boulevard, which he occupied for a few months, and $350 for alleged unpaid rent for one month. The case will be continued this week, with Semon entering general denial.

Rowland V. Lee Directing Russell.

William Russell has returned from his vacation-and-personal-appearance trip back East, ready to resume starring for William Fox productions. And for his next he has as director that successful young man, Rowland V. Lee, who graduated from acting ranks a year or two ago to wield a most effective megaphone. Mr. Lee comes to Fox wearing the laurels of a number of successes under the Ince and Goldwyn banners.

Mrs. B. B. Hampton Dead.

A host of friends are mourning the loss of Mrs. Benjamin B. Hampton, wife of the well known producer and editor. Mrs. Hampton's death last Wednesday came as a complete shock because she was apparently rapidly recovering from an operation performed two weeks before. She was a devoted wife and loving mother, an ideal woman whose passing will be felt not only by many friends here but also in New York and in her old home in Illinois. Besides her husband, Mrs. Hampton is survived by five children.

Pauline Starke Not Engaged.

Dame Rumor got her information mixed up last week. Hence the report that Pauline Starke was engaged to marry Jack White. But said report should have recorded the engagement of Jules White, brother of Jack White, and editor of the Hamilton-White Comedies, to Margaret Davis, non-professional, of Chicago. While it is admitted that Miss Starke and Jack White are friends, other friends say Pauline's principal interest is centered on her career, her professional position now being such a vantage point that Cupid will not lure her to depart from her single blessedness yet.

Harold Lloyd and Party Back.

They got out the brass band and polished up the welcome signs last Monday for Harold Lloyd, Hal Roach, his manager; Mildred David, his pretty leading woman, and her mother. The party returned from their vacation and Pathe contract-renewal trip back East, all set to plunge into the Kilcg light realm again with new pep and enthusiasm.

Introducing "Rodolph."

Rudolph is dead! Long live Rodolph Meaning that, from now on, professionally at least, the matinee girl's idol, Rudolph Valentino, is to spell and pronounce his front name, "Rodolph." This change will be apparent on the cast line-up for "Beyond the Rocks," the Elinor Glyn picture in which Mr. Valentino plays opposite Gloria Swanson.

Grauman's Anniversary Week.

To-day begins anniversary week at Grauman's Million-Dollar Theatre, celebrating the fourth birthday of the picture palace opened by the late D. J. Grauman and his son, Sid Grauman, the latter now, as at that time, the active manager of the Grauman Theatrical Enterprises. By a coincidence, this celebration comes the same week as that for the tenth anniversary of Paramount Pictures, featured at the Grauman houses.

Mrs. Ivers Adapting Own Story.

Mrs. Julia Crawford Ivers, who is filling a special writing engagement with the Constance Talmadge unit, by arrangement with the Lasky studios, is working overtime these days on the adaptation and continuity of her original comedy, "Our Flances." This is to serve for a coming Connie Talmadge production, having been written by Mrs. Ivers expressly for Connie.

Gertrude Claire With "Crusoe."

By the way, Gertrude Claire, that lovable portrayer of tender mother roles, is again punching the time clock at Universal City, this time for the serial, "The Adventures of Robinson Crusoe."

Anita Stewart at Stadium.

The tourists will be flocking to the Hollywood Legion Stadium to-morrow afternoon. Likewise the natives. Anita Stewart is the star booked to appear with Director Fred Niblo and members of her company in "Rose o' the Sea" to "show 'em how the movies are made." This novel attraction is a weekly event at the Stadium for the financial benefit of the Legion post.

Next week little Jackie Coogan will be the magnet.

Florence Lawrence Back.

Florence Lawrence, local dramatic editor, and her popular personality were welcomed back to the colony last week, following her vacation trip East. Mrs. Lawrence says that "good time" doesn't begin to express it. She was wined and dined in New York so much that she looks upon the big city as her second home. At that, however, she confesses she is glad to be back on native and somewhat less wintry soil.

Pete Smith With "Freckles."

The colony is missing Peter Gridley Smith. He departed last Saturday to manage the personal appearance tour on which Wesley "Freckles" Barry embarked a few days thereafter. Wes went direct to Chicago to appear at the premiere of "Penrod." He carried with him a basket of oranges picked from the oldest orange tree here, a greeting from Mayor Cryer to the Windy City's chief executive.

Heard in Passing:

Lloyd Hughes is in Sonora "on location" with Ince company.

Marshall Neilan is "shooting" in Frisco, registering scenes for his next First National special, "Fools First," adapted by Marion Fairfax from Hugh McNair Kahler's story.

Joe Murphy makes the casting directors remember him. When writing them, so the Goldwyn P. A. tells us, Mr. Murphy always encloses a penny to reimburse them for the time required to read his missive. Some of 'em probably scoff at such cheap pay.

Ben Turpin says his favorite dish is chicken stew and insists he can make it, too—that is, if there are no misprints in the cook-book.

The P. A. advises thusly: Helen Ferguson, soon to be seen in Goldwyn's "Hungry Hearts," started pictures as a blond "angel," getting $1.50 per day for this heavenly occupation.

And from the same source we learn that Max Linder has sold his beautiful photoplay theatre, the Cinemax, in Paris, for 2,000,000 francs. P. S.—Line for "broke" players bent on borrowing forms to the right. Get-rich-quick schemes to the left.

Mabel Normand is grieving for Ouija, her pedigreed chow dog, who died last week despite the efforts of best medical aid.

Joseph P. Poland is now writing the continuity for "The Sunshine Trail," a forthcoming Thos. H. Ince special for First National release.

If it excites you to know it, Claire Adams's full name is Claire Berg de Vere Nassau Adams. Quite full that, say we.

Robert Ellis is playing opposite Dorothy Phillips in "The Soul Seeker," under Allen Holubar's megaphone.

Emmett Flynn, director, and C. A. Bird, casting chief, are still gunning for the vampire for the Fox special, "A Fool There Was."

Mrs. Guy Bates Post (Adele Ritchie) has arrived from the East and is now domiciled with her husband in Pasadena, while the star completes his first film, "The Masquerader," under James Young's direction.

Ruth Wightman, Goldwyn scenarioist, drew an honest injun diamond ring as her favor at a party recently given by Max Linder. Each girl present drew a gift package, but Miss Wightman's contained the most valuable contents.

A reproduction of the interior of the House of Parliament, the set designed by Wilfred Buckland, art director, has been erected for the first Richard Walton Tully production, "The Masquerader."

Boone Blackjacked by Bandits.

J. Allan Boone, general manager of the R-C studios, experienced all the uncomfortable thrills of being downed by real, not reel, villains last Wednesday evening. When driving away from the studios early in the evening, Mr. Boone was held up by a pair of bandits who jumped on the running board and interrupting his efforts to stop his car before it met an electric pole, as a move to resist, they wielded a blackjack. After robbing him of $4,000 they left him in the road. He regained consciousness a little while after and was able to drive on to the Athletic Club, where he lives, and there summon a physician to treat him for the cuts on his head.

The De Briac Twin Troubles.

Not long ago, when we were visiting on the Lasky set where Alfred E. Green was directing Thomas Meighan in "The Proxy Daddy," Olga Printslau, who translated Edward Peple's story for the celluloid production, introduced us to the De Briac twins, Charles and Raymond. These lovable little French boys, about seven years old, are among the kiddies to whom their favorite star, Tommy Meighan, plays proxy daddy.

And while they were waiting Mr. Green's call to the set, Miss Printslau persuaded the twins to "speak their piece." It was too clever to keep, so we're passing their dialogue on:

Raymond begins: "There are two of us. My brother and I look so much alike that our own mother cannot tell us apart. What do you think of that?"

Charles: "When we were in school, my brother used to throw spit balls at the teacher and she would whip me. Of course, she didn't know any better, but—wow, it did!"

Raymond: "Last Monday my brother got into a fight and the judge fined me $500. Of course, he didn't know any better, but I did! Yes, not one nickel left."

Charles: "I was supposed to get married last Sunday, but my brother arrived first and married my girl. Of course, she didn't know any better, but I did! I missed all her kisses!"

Raymond: "However, I got even with my brother. I died last Monday and they buried him! Now what do you think of that?"

You should hear them say it and watch their comical gestures!

JACK MULHALL IN FINEST ROLE

Says His Part in "Turn to the Right" Made Him a Bit Homesick.

NOW HERE IN THE EAST

"It looks as if the story of 'Turn to the Right' had got to me," said Jack Mulhall, leading man in the Metro-Rex Ingram film adaptation of the famous Winchell Smith-Jack Hazzard stage success of that name, upon his arrival here some days since from the Hollywood sector of filmdom.

"I put so much into my work of portraying Joe that it made me unbearably homesick. I hadn't been home in eight years. I intended to come East, of course, but I kept putting it off. But, after playing the boy who found the racetracks didn't pay and that home was the real news, I just couldn't stay in Hollywood another month."

Mr. Mulhall gave much credit to the young director of the picture, Rex Ingram, for his own success in the role of Joe.

"He has a rare combination—mind and heart and artistic sensitiveness. He made 'Turn to the Right' so real for us it seemed a part of our lives."

Partly responsible for his trip to New York, Mr. Mulhall disclosed, were propositions made to him when in Hollywood for an appearance on the speaking stage. He was not at liberty, he said, to reveal the particulars, nor was he in a position to say definitely whether or not he would accept the offers. The intimation was that his motion picture plans would be the deciding factor.

His appearance in "Turn to the Right," Mr. Mulhall's most brilliant achievement on the screen, comes as a fitting sequence to a career of more than usual promise. High points in his record were his appearances in "Should a Woman Tell?" the first production featuring Alice Lake; in the picturized Drury Lane melodrama, "The Hope," and as leading man for Viola Dana in F. Scott Fitzgerald's "The Offshore Pirate," all Metro productions. He started to be an artist before he turned to the screen. Art was long and times between payment for the young artist's pictures were longer. He supported himself by acting as a model for collar advertisement pictures in New York.

EVERETT SHINN TO FILM 'PRUNE HATER'S DAUGHTER'

Burlesque Melodrama Being Made at Fox Studios for Dutch Treat Club.

Remember that really funny sketch in vaudeville, "For Pity's Sake," which has run for nine years, and even made London laugh. It is a burlesque on the sere and yellow drama of bygone days, played by Charles Withers—and it holds the record for a continuous run in Mr. Albee's well known Temples of Mirth. Everett Shinn, noted artist and decorator, wrote it ten years ago and put it on for a few friends in a theatre he built in the back yard of his studio.

Well, Shinn is doing it again. This time for the pictures. Up at the William Fox studio in New York, he is busy filming a screaming burlesque, called "The Prune Hater's Daughter." When you learn that the plot has to do with a man who invents a machine to take the pits out of prunes, and a villain who invents another machine to put them back again, you rather something of the burlesque possibilities. Members of "The Dutch Treat Club," an organization of artists and writers, compose the cast.

It is being made to put on at the annual dinner of the club next month, and at present is for private showing only. But just as "For Pity's Sake" reached the stage it would not be surprising to see "The Prune Hater's Daughter" flashed on the screen of theatres throughout the country.

SELZNICK NEWS TITLES.

They Resemble Headline Clipped From a Newspaper.

As Selznick News, bearing the new style titles, is further distributed to picture showmen Select branch managers are reporting praise for the strike of enterprise that marks the embellishment of the photographic news service, it is said.

The idea embodies an immitation of the regulation daily newspaper "head" with a "typewriter bank" under the main caption. On each side of the title is some sort of type matter that gives the whole title the appearance of having been clipped from a newspaper and photographed. Selznick's News has its trademark rather modestly displayed on the black background that serves to throw the main title into bold prominence. By affixing a "dateline" under the immitation newspaper head, the illusion becomes exact.

"SCHOOL DAYS" LOLLYPOP MATINEE

First Easton (Pa.) Showing of Wesley Barry's Picture Is Great Success.

LOCAL TALENT ASSISTED

The first Wesley Barry lollypop matinee brought thousands of school children to see the freckle-faced star in the Warner Brothers' production, Gus Edwards's "School Days," at the Third Street Theatre, Easton Pa. The matinee was given at 10 o'clock on Saturday morning, and the lollypops were distributed after the entertainment was over.

In order to get maximum business results with the week's run of the Barry feature, Harlan E. Woehrle, manager of the Third Street Theatre, sought the cooperation of his local school board and succeeded in convincing the school authorities that the general theme of the picture is the value of education and would be both entertaining and profitable to the children. Mr. Woehrle addressed a letter to every school teacher in the city, requesting that one of the pupils hand out a little herald as the scholars were dismissed, and concluded with the statement that the teacher would be admitted free to the matinee upon presenting the letter.

Before the dors were opened thousands of kiddies swarmed in and about the doors of the theatre. According to Louis Marangella of the Warner publicity staff, who made a special trip with the lollypops, the children were entertained not only by the pictfire but also by a dozen of the talented local boys and girls who furnished the prologue. The school days revue was staged with great success under the personal supervision of Luther B. Anthony, the editor of a dramatic publication. Mr. and Mrs. Woehrle both donned make-up and capably played the parts of the school deacon and the schol teacher respectively.

Following the showing of the Barry attraction, Mr. Woehrle wired the Warner offices as follows: "Your picture, 'School Days,' in conjunction with my home talent, school day prologue, a riot. Heartiest congratulations." The Warner feature was produced by Harry Rapf, and directed by William Nigh, who also collaborated in the writing of the story with Walter De Leon.

O'BRIEN'S LATEST FILM.

Selznick Presents "Channing of the Northwest."

"Channing of the Northwest," third of the Eugene O'Brien star series, under the "Forty from Selznick" promise for this season, is passing final inspection in the Selznick laboratory preparatory to its release on February 28. John Willard wrote this story of life in the Canadian Northwest and Ralph Ince directed the presentation.

Norma Shearer will appear for the first time as O'Brien's leading woman and principals in the support will be Gladden James and Pat Hartigan.

TOURNEUR AT WORK ON "LORNA DOONE"

Complete Cast Selected and Many of the Exteriors Have Been Filmed.

FIRST NATIONAL RELEASE

Having completed the prologue and selected the entire cast for the remainder of the story, Maurice Tourneur is making rapid progress with "Lorna Doone," now in its fifth week of production, and expects to have the picture ready for cutting within the next five or six weeks. It will be his first release by Associated First National.

Donald MacDonald, widely known heavy, has been chosen for the role of Carver Doone, one of the most important in the drama. Jack McDonald, who has appeared in a number of previous Tourneur features and is a leading character player, is cast as Counsellor Doone, while Norris Johnson will play Ruth Huckaback, an important feminine role.

Other members of the cast previously announced are Frank Keenan, Madge Bellamy, John Bowers, Joan Standing, Robert Chandler and Kathleen Lewis.

Mr. Tourneur is personally directing every scene of the production which, from early indications, will be one of the biggest dramatic features of the season. Startling action and the thrilling horsemanship of the robber band of Doones have predominated the scenes already taken, it is said. Practically all of the work to date has been on exteriors, most of the scenes having been filmed in the mountains and isolated sections along the California coast.

Because of the nature of the action and the impossibility of retaking numerous scenes, four, and some times more, cameras have been used to film everything except the interiors. Henry Sharp, who photographed "Hail the Woman," "Lying Lips" and other Thomas H. Ince specials, is in charge of the cameras.

Upon its completition, "Lorna Doone" will be edited by Mr. Tourneur and Wyndham Gittens, who has edited several previous Tourneur pictures.

No decision has yet been made as to the probable length of the film. The working continuity calls for sufficient footage for ten reels and indications are that Mr. Tourneur will have a wealth of likely material from which to select. It is doubtful, however, if the production will be released in more than seven reels, or eight at the most, as a survey of exhibitor preference has been made by the Tourneur organization points to a demand for big features limited to a length that will not necessitate a revision of the average theatre program.

"Lorna Doone" will probably be released in the latter part of April.

Owen Moore's Next.

The "heavy doings" connected with the forthcoming Selznick picture starring Owen Moore, continue actively at the Selznick studios in East Forty-eighth street. The tentative release date for the picture is now announced as April 10, although big plans now on the fire may result in still another change.

HARRISON'S REPORTS 19

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"The Prodigal Judge"—Jean Paige

A better picture has not been turned out by the Vitagraph studios in a long time. Not only is the action fast and interesting and is interspersed with wholesome comedy touches, but also the emotions are strongly appealed to. Moreover, its logic impresses one as being sound, the smooth continuity aiding in the attainment. The outdoor shots, on the other hand, showing beautiful scenery, help no little in exerting a pleasurable effect upon the artistic senses.

It is a story of the gallant South, unfolding in the Pre-Civil War days, the attempt of a villain to abduct a young boy, with whose mother, now dead, he had years before run away, so that he might rob the child of his estate, being the theme. In its development, the villain's plot is foiled by the hero and the heroine, two young folk who met and learned to love each other, and who eventually marry.

Mr. Maclyn Arbuckle should be highly commended; he helps put over the comedy touches in a natural way, getting all there is out of them. Charles Eaton, the boy, with his naturalness wins the spectator's love. Miss Paige is charming in the role of Betty Malroy, the Southern Belle; she is ideal for the part, acting with grace. Ernest Torrence, as the friend of the old Judge, also deserves praise. The whole cast, in fact, has been chosen successfully.

"The Prodigal Judge" should give universal satisfaction.—Vitagraph, Feb. 19; 7,803 ft. (it is to be cut shorter); 90 to 111 min.

"Two Kinds of Woman"—

HUNT STROMBERG ANNOUNCES HIS FUTURE PLANS FOR PRODUCTIONS

Cameramen Stage Successful Big Party at Hotel Ambassador. Thomas H. Ince Entertains Club Women at His Studios. Beatrice Burnham Completes Work on "That Lass o' Lowrie's."

By FRANCES AGNEW.

(Staff Correspondent to The Morning Telegraph.)

LOS ANGELES, Feb. 6.

This is the day of independence and progress, a phrase which is obviously one of Hunt Stromberg's active axioms. It seems to have influenced his New Year's resolutions, commercially speaking, since one of said resolutions materialized last week among the most important news announcements in the m. p. colony.

Mr. Stromberg, who resigned from the staff of Thomas H. Ince to promote and produce Hunt Stromberg Productions featuring Doris May, for release under the Robertson-Cole banner, has officially confirmed recent rumors which state his withdrawal from the active management and supervision of this R-C pictures unit. This action is to make him the sole independent owner and head of his own organization and producing companies.

To Star Bull Montana.

And of special importance is the second part of the announcement. Which is, that Mr. Stromberg's first acquisition under the new independent order of affairs is the one and only Bull Montana, the "handsome matinee idol," whom the young producer has placed under a long-term contract to star in two-reel comedy specials. The success of Hunt Stromberg's first personally supervised picture, "The Foolish Age," in which Bull Montana carried off honors as social secretary, capped the climax in the producer's long-cherished idea, based upon contact and investigation among trade and public, that any further delay in stellar honors for Montana would be depriving the jaded theatre-going appetite of a distinct novelty. Everybody who has heard the news of Mr. Stromberg's new contract is wondering why somebody didn't beat him to it with the idea of starring Montana in comedies months ago. No less an authority than Douglas Fairbanks, who, we understand, discovered Bull in New York and brought him to the silver sheet, states that in his round of American and foreign countries, he has been besieged with inquiries and laudatory comments upon the good natured and popular character actor. Incidentally, Mr. Fairbanks, representing Bull Montana's interests, was present during the negotiations between Stromberg and Montana.

O'Malley and Starke In It.

They just can't keep the Irish down—even in picture plays. Now Vitagraph is to film "The Shaugraun," based on the play by Dion Boucicault, who appeared in the original production of it at the Drury Lane Theatre, London, several years ago.

And of course they wouldn't think of doing "The Shaugraun" without getting the one for whom it might have been written—Pat O'Malley—for the stellar role. Pauline Starke has been signed for the leading feminine role and David Smith has his hand on the megaphone.

A. S. C. Ball a Winner.

The men who really "make the movies," the cameramen, had their innings as hosts Saturday night. They staged the third annual prosperity ball of the American Society of Cinematographers at the Hotel Ambassador and staged it with a success which brings out the time-worn but ever-ready phrase, "a good time was had by all."

All the stars were there, in person or by box proxy, to do honor to the men behind the camera, whose success is always their success. Fred W. Jackman, president of the A. S. C., and Philip E. Rosen, former president and one of its organizers, both of whom graduated from the ranks of cameramen to directorial reins, were in the receiving line with the board of governors and other active members. A Volstead punch and cakes were served for those who had no cellar to draw upon, and dancing was the order until the wee sma' hours.

Max Fisher's orchestra supplied the jazz, while the interesting program arranged by Alvin Wyckoff and his committee included special dances by Theodore Kosloff's pupils and a demonstration of the transmission of pictures by wireless under direction of Dr. Elmore R. Walters, superintendent of the Kosmos laboratory.

In the bevy of beauties we glimpsed Dorothy Dalton, Norma Talmadge, Constance Talmadge, Sylvia Breamer, Lila Lee, Helen Ferguson, Natalie Talmadge, Beatrice Burnham, Shannon Day, May Collins and Irene Rich. Jack Pickford was there dancing with his mother, Mrs. Charlotte Pickford. Lottie Pickford and her new husband, Alan Forrest, were present, Mae Busch was an attractive representative of the "Foolish Wives" cast. Mrs. Philip E. Rosen and the director's sister, Ethel Rosen, assisted in the receiving line when they were not dancing; Silas E. Snyder and his wife did likewise; Mr. and Mrs. Pat O'Malley had a party; Mr. and Mrs. George Melford were in Dorothy Dalton's box. On the dancing floor we spied Eve Unsell, James Young, Charles Kenyon, Ralph Block, Paul Bern, Jack Cunningham, Ralph McCullough, Russell Simpson, Eddie Burns, Reginald Lyons, Bert Glennon, Mr. and Mrs. Thomas Meighan, Mr. and Mrs. Frank Lloyd, Mr. and Mrs. Harry Beaumont (Hazel Daly), Mr. and Mrs. Thomas Ingleton and so on.

Ince Entertains Clubwomen.

Thomas H. Ince had "open house" last Tuesday afternoon, giving about 750 local clubwomen and a score or two of their interested escorts a treat in a glimpse into pictures in the making and a tea party on one of the large stages. The program for the visitors included brief addresses by John Griffith Wray, director; Theodore Roberts and Frank Keenan, who are now at work on the Ince lot, and the taking of an impromptu scene enacted by winners in the recent Ince Beauty Contest, Kathleen Collins from San Antonio, who got a six months' contract with Mr. Ince as first prize, and Elizabeth Rogers of Fort Worth, who won a trip to the Coast as second prize.

The tea for the clubwomen was Mr. Ince's happy thought after a number of them expressed a desire to see how pictures were made on the lot where "Hail the Woman" had its being. Publicity Director McGlennon, Bogart Rogers and Miriam Meredith helped receive, while Mrs. Ince and Mrs. H. Kershaw also assisted in entertaining.

The guests were particularly interested in watching Maurice Tourneur directing scenes for "Lorna Doone," while Henry Sharp turned the camera. After seeing the curious ones, climbing over the ropes which fenced in the set and almost wreck the scene in their eagerness to get close up positions, we vote the blue ribbon for patience to Mr. Tourneur.

Thorne Visits MacLean.

While in town with "The Bat," William L. Thorne had a conference with Mr. and Mrs. R. D. MacLean (Odette Tyler), who are now making their home here. Mr. Thorne toured in the MacLean Shakespearian Company a few seasons ago. As a result of the conference, it is not unlikely that the two will plan another tour perhaps next season.

They Saved Majestic Performance.

What is one's ill luck is another's gain proved very true last Thursday evening. Mary Newcomb, leading woman of the Majestic Stock Company, was unable to play her role in "Scandal," the reigning success of the company, on account of an attack of laryngitis. Sara Sothern, the popular ingenue of the company, stepped into the long role on twenty-four hours' notice and acquitted herself splendidly, and Helen Pitt, daughter of the director, Addison Pitt, who has the part of the French maid in the production, proved herself true to her histrionic name, by taking Miss Sothern's role of Regina on the same short notice. The two girls won the hearty applause of the audience, the management and their co-workers for their success.

Beatrice Burnham Completes Film.

While completing scenes last week in the role of the little sister in the Universal special, "Tant Lass o' Lowrie's," Beatrice Burnham was nursing a bruised shoulder as the result of a deluge of coal in part of the action. Miss Burnham was changing in the opening of a mine shaft when the deluge accidentally occurred, and it was only quick work and presence of mind which prevented more serious injury.

House Peters Completing "Storm."

House Peters dropped in for a chat between scenes of "The Storm," the other day. The big man's man, favorite of a multitude of "fans" who view with wide-eyed wonder and admiration his portrayals of virile heroes, is soon to complete his working visits to Universal City. He expects to appear for the last scenes of Reginald Barker's special production of the stage success, "The Storm," this week. Mr. Peters, as afore announced, is the star of this feature, and also has the lead in the all-star special of "Human Hearts," which King Baggot recently completed for the U trademark.

Arline Pretty in New Special.

Here's a note that will satisfy a host of "fans." Arline Pretty, another of the film favorites who recently deserted the Broadway East for the Broadway of Californland, has been engaged for a leading role in "When the Devil Drives," a special independent production being made at the Thomas H. Ince studios. Miss Pretty completed "Cross Currents" in which she is featured before she left New York. It is scheduled for release next month. Her last appearance here was in William A. Brady's cinema of "Life."

Having Birthdays This Week.

Even film folk have birthdays. Some of them don't confess their ages and Dame Rumor insists that a certain type of film actress never gets beyond the semi-flapper age of 22. However, Frank Lloyd, Maurice Tourneur, Neal Burns, J. L. Frothingham and King Vidor are to have be-candled cakes made for them this week and we doubt if any one of them would hesitate about confessing his real age.

Henrietta Crosman in "Enter Madame."

All filmland is anticipating a treat in the opening performance at Keau's Theatre to-night of "Enter Madame," a special production in which that ever-to-be-remembered favorite comedienne of the footlight world, Henrietta Crosman, is starring.

Billy Rhodes Wants Divorce.

Another matrimonial wreck: Billy Rhodes, widow of the late Smiling Bill Parsons, has filed suit for divorce from her second husband, William H. Jobelman, to whom she was married in 1920. Cruelty and the claim that he offered to give her grounds for a divorce for $10,000 are among the charges. Mr. Jobelman was formerly the comedienne's publicity man.

Asks Divorce From F. Richard Jones.

And another divorce suit of the week makes F. Richard Jones, Mack Sennett director, the defendant. Mrs. Jones's suit takes the novel angle of naming his first wife as co-respondent. She also alleges cruelty.

Burston Producing Special.

Louis Burston isn't saying much but he's sawing wood. Right now he is sawing on an all-star special, tentatively titled "The Soul of a Child," with Gareth Hughes, borrowed from Metro; Bessie Love, Irene Hunt and Otto Lederer heading the cast. W. S. Van Dyke is directing from John Clymer's script of Henry R. Symonds story, and Universal City is the scene of action. Mr. Burston having rented space out there.

Protean Arts Preview.

The Protean Arts Company previewed its first one-reel picture last week and by all odds there is a novelty in store for picture "fans" in this new series. As the name implies, the stories are enacted by one player, Cecil Holland, the make-up expert. In the first one, "The Mind of Man," written by Panchon Royer and directed by Raymond Cannon of the trio making up the new organization, Mr. Holland assumes five characters and in the end shows you how he does it. Sid Grauman thinks so well of the first one that he has booked "The Mind of Man" for his Million Dollar Theatre.

Bradley King Hostess.

Bradley King of the Thomas H. Ince scenario staff entertained at a dinner party at the Hotel Ambassador, Saturday night. Her guest list included Mr. and Mrs. Hunt Stromberg, Mr. and Mrs. Del Andrews, Mildred Considine, Madge Hamilton and others. After they had relished the food and the dancing of Maurice and Leonora Hughes, special attraction in the Cocoanut Grove, Miss King piloted her guests to the ballroom for the cinematographers' annual festivity. It was a gay evening, as those present will agree.

Writers to Stage Big Show.

The Writers' Club tried to keep it a secret, but "some one spilled the beans." Now it is known that they are rehearsing for a show, a sort of Writers Follies, which promises to present about $8,000,000 worth of talent in the host of prominent stars who will take part. Waldemar Young and Al Cohn are [illegible] the lyrics are by Harvey Thew and music by Aubrey Stauffer. The show is to be given at the Philharmonic Auditorium for two days in April, the proceeds to go to the Writers' Club fund.

Jackie in "Trouble."

They've changed the title of Jackie Coogan's next production, just completed, to "Trouble." The P. A. of the outfit, Harry Wilson, is at least one who will approve the change. Think of the publicity angles on the phrase, "Jackie Coogan in 'Trouble.'"

A De Mille Swimming Pavilion Likely.

Arthur Wenzel, Sid Grauman's publicity purveyor, rises to advise that Cecil B. De Mille, associated with a group of French and local capitalists, is planning to erect a hundred thousand dollar dancing and swimming pavilion in the business section of Los Angeles. This, it seems, is to inaugurate an idea of combined swimming and dancing which the producer conceived during the filming of his latest production, "Saturday Night." If the idea is carried out, it will enable a great many to learn that Saturday night, speaking in everyday lingo, isn't the only night of the bath. Speaking commercially, the plan would appear to be a wise one. Think of the comedy companies who'd like to rent the pavilion for the use of their bathing girls.

Louis Gasnier Polishing Up.

Louis Gasnier is polishing up his megaphone for a special to be sponsored by R. P. Schulberg of Preferred Pictures Corporation, we hear. Charles A. Logue is at work on the story for the production, but no further details as to cast, or release are yet available.

Hold-Up of Grauman Messengers.

Anniversary week supplied all the excitement Sid Grauman wanted during the last seven days, but he was treated to an extra dose in the hold-up on Broadway Wednesday evening of messengers from his Rialto Theatre. The bandits escaped with $1,500 cash and thousands of tickets. The tickets were found abandoned in an alleyway later, but the bandits and the cash are still at large. Mr. Grauman isn't grieving, however, but glad that the hold-up was staged without active use of firearms and none of his employees were injured.

A Line o' News.

The next release bearing the name of Mildred Considine as writer will be Universal's "The Dangerous Little Demon," an original from Miss Considine's versatile typewriter.

William Beaudine has moved over to the Mack Sennett studios where he will direct the next Ben Turpin two-reeler.

Margaret Landis, appearing with Anita Stewart in "Rose o' the Sea," is Cullen Landis's sister and in private life Mrs. Bertram Bracken.

Jack Neville returned from New York Wednesday. He preceded his chief, Harry Carey, whom he introduced to editors in the big city. He tells us Mr. Carey is somewhere en route, having paused at Columbus for specially requested personal appearances.

Frank Gillmore of the Actors' Equity was in town last week, presiding over an Equity meeting which was enthusiastically attended by all the dramatic people hereabouts, members of the Majestic stock company, the Morosco and "The Bat."

"GYPSY PASSION" FOR VITAGRAPH

Albert E. Smith Announces His Company Acquires Rights for Canada and the U. S.

IS MERCANTON FEATURE

Madame Rejane Has One of the Leading Roles in Richepin's Story.

Albert E. Smith, president of Vitagraph, has announced the acquisition by that company of "Gypsy Passion" for the United States and Canada. Mr. Smith announces that this French production, an adaptation of Jean Richepin's gypsy story, "Miarka, the Child of the Bear," will be released during March. The general release will be preceded by a Broadway showing which will take place late this month. The picture has already been shown in France and England, where it was acclaimed as one of the greatest film productions of the year, it is said.

Jean Richepin himself made the adaptation from his novel, published originally under the French title, "Miarka—la Fille a l'Ourse." The picture was produced by the Societe des Films Mercanton, under the personal direction of Louis Mercanton, known as the Griffith of France. The cast includes Madame Rejane, the foremost French tragedienne, with the exception of Sarah Bernhardt, and this is the only picture Madame Rejane made for the screen.

Miarka, the beautiful young gypsy, around whom the story revolves, is played by Desdemona Mazza. Jean Richepin, the author, also plays a leading part, and others of importance in the cast are Ivor Noralle, Madame Mo[illegible] Marcel Simon and Charles Vanel. As the original French title of the story indicates, a bear plays an important part in the picture, and Pouzol, a splendidly-trained Balkan bear, completes the cast.

The production of "Gypsy Passion" is unusual, in that there are no studio sets—every picture shown on the screen, whether interiors or exteriors, was made on actual locations. Mercanton has what is practically a mobile studio, which consists of four five-ton motor-lorries and two trailers, which carry all the necessary lighting apparatus, costumes and properties. Night scenes were made at night, and provide some of the most unusual effects in the production.

Much of the action of "Gypsy Passion" takes place at the Chateau de la Roque, the near-by mountains and the Church of Saintes-Maries de la Mer, where on May 25 of each year gypsies from all over the world make a pilgrimage to honor their patron saint. The scenes in the church are especially interesting and beautiful, and it is here that Madame Rejane has her big scene, one of the most profound ever presented on the screen.

LONG ISLAND STUDIO.

Of Paramount Company to Reopen in April.

Paramount's Long Island studio is to be reopened in April, according to an announcement wired East by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production.

Victor H. Clarke has been appointed general manager of the Long Island studio and will arrive to take charge about April 1. Active production will be resumed as soon afterward as the studio can be prepared.

"THE LOVES OF PHARAOH."



Henry Liedtk and Dagny Servaes in Paramount's Ernest Lubitsch Feature Opening at the Criterion February 19.

THE ALCAZAR OF SEVILLE SEEN IN "SPANISH JADE"

One of the most beautiful places of interest in picturesque Seville, the old Alcazar or Citadel, a relic of the occupation of Southern Spain by the Moors, has been utilized by John S. Robertson for his new production for Paramount, "Spanish Jade."

The greater part of this wonderful pile, which is still used as a royal palace, dates back to the fourteenth century. There is nothing in its rather unimpressive ochre-colored outer walls to promise the feast of beauty and color that await the visitor within. The endless vistas of exquisite apartments with their cusped arches of filigree stonework, the tiled walls with their marvelously intricate mosaic designs, the slender columns, the cool splashing of numberless fountains, are like a dream from the Arabian Nights.

The Alcazar is an everlasting monument to the artistic culture of the Moorish conquerors of Southern Spain. Little has been needed in the way of restoration, and the delicate tints of coral pink, jade green, gold and turquoise of the mosaic walls seem to have retained all the freshness they must have possessed six hundred years ago.

The gardens with their orange groves, their marble baths, fountains and pavilions, are in every way in keeping with the beauty of the palace itself and are the favorite haunt of artists from every part of the world.

Mr. Robertson is the first director to have secured scenes for a moving picture in this historic and charming old-world setting, it is said.

VIOLA PROVES TO BE SOME PITCHER IN WINTER LEAGUE

Jimmy O'Connell, the Sacramento, Cal., first baseman, who has been bought for $75,000 by John J. McGraw for the New York Giants, is going to make a hit in big league baseball, according to the prediction of Viola Dana, the motion picture star.

Miss Dana, who is making a tour of personal appearances throughout the country, recently visited Sacramento and was invited to pitch the first ball at the opening of the city's Winter league. O'Connell was at the bat, although a great slugger, he failed to connect with the actress's delivery. Miss Dana, writing the story up for a local newspaper, put it this way:

"I am very proud of myself for making Jimmy O'Connell fan the air at my first pitched ball. I rode down to the park with him and he told me he was going to swat the ball for a home run. But I made up my mind that he shouldn't, so I threw it clear over his head so he couldn't reach it.

"Jimmy O'Connell is certainly a great baseball player and also a very handsome boy. I saw him play many games in the Coast League last season and have always admired his playing, so it was with great interest that I anticipated meeting him. He certainly lived up to all my expectations and I predict that he will be a big success in the big league, as well as a great favorite with the girls who attend the games.

"Baseball is the greatest of all sports and I never pass up an opportunity to attend a game during the Coast League season when I am working in Los Angeles. Also I love to play. We have had great indoor contests at Metro studios during the noon hour. My sister, Shirley Mason, comes over, and Bert Lytell, Alice Lake, Ailee Terry and others rush through their lunch so they can play."

SEVEN GOLDWYN FEATURES READY

Pictures Now Due for Release Include the Big Italian Spectacle, "Theodora."

WILL ROGERS FILMS ALSO

Another Rupert Hughes Story Is Also Listed on Company's Current Schedule.

Goldwyn's third group of fifth year pictures is now ready for release to the exhibitors of the country. There are seven productions in the group, "The Glorious Fool," "The Man With Two Mothers," "His Back Against the Wall," "Watch Your Step," "Doubling for Romeo," "The Wall Flower" and "Grand Larceny."

Goldwyn's Italian spectacle, "Theodora," is released with the group, but is not included in it, as it is a special. The group includes three pictures of importance, it is said, in "Grand Larceny," "The Wall Flower" and "Doubling for Romeo," all of which rank with Goldwyn's big productions, they state. "Grand Larceny" is a society drama written by Albert Payson Terhune and directed by Wallace Worsley, with two newcomers in Goldwyn's players featured, Claire Windsor and Elliott Dexter. "The Wallflower" is another one of Rupert Hughes's deft studies of everyday American life, with its mingling of tragedy and comedy. The author directed the picture. Colleen Moore is featured.

"Doubling for Romeo," starring Will Rogers, is extravaganza. Starting out as a Western comedy, it soon travels to Hollywood and becomes a burlesque on the motion pictures and those who make them; it then retrogrades several centuries to the Verona of Shakespeare's "Romeo and Juliet" and stages a humorous take-off on that great tragedy. "Watch Your Step" is Juilen Josephson's first original screen story for Goldwyn. A tale of small-town life, Cullen Landis is featured, while youthful Patsy Ruth Miller acts opposite him. "His Back Against the Wall," by John Frederick, directed by Rowland V. Lee, is a new kind of Western picture, it is said, depicting the adventures, mostly humorous, of a New York tailor's helper in the woolly if no longer wild West. Raymond Hatton does a splendid piece of work in the picture, it is said.

"The Man With Two Mothers" is Alice Duer Miller's first original screen story and is the tale of a young Irishman whose uncle's widow had him come on to New York to become his heir. Mary Alden as the real mother, Cullen Landis as the young Irishman and Sylvia Breamer as his sweetheart are the featured players. "The Glorious Fool" is the first story Mary Roberts Rinehart ever wrote directly for the screen. Richard Dix and Helene Chadwick are featured. E. Mason Hopper directed.

MORE REFORMERS FAIL.

But They Introduce Another Censor Bill.

The failure of professional reformers to impose a rigid motion picture censorship law at two preceding sessions of the General Assembly did not deter these ambitious ones from making a third effort. A bill creating a board of motion picture censors and vesting the board with broad powers has been introduced in the Senate and a kindred measure will be offered in the House of Delegates immediately.

The same circle of ministers and women reformers who worked in two previous fights are trying to get Virginia shackled with a board calling for three censors, each to receive $3,000 a year. The board, like the New York Censor Commission, to be appointed by the Governor. Another chance for political appointments if the bill is passed.

"THE SHEIK'S WIFE" VITAGRAPH FILM

(Continued From Page 1.)

and London haberdashery, but in his eyes is the shadow and mystery of the land of his fathers. Estelle's swooning infatuation is intensified by his flowing desert costume, and it is with delight that she accompanies her beloved to the land of his origin—but with the understanding that she will be the sole light of Hadjid Ben's harem. However, as the years pass, he forgets his oath to his British bride—or rather, he remembers the stern call of his race—and takes a second bride. With her love undimmed but her pride wounded, Estelle attempts to escape, but is pursued and brought back. The situation is complicated when her former lover, the commander of a nearby garrison of European troops, attempts to rescue her. In the fight that follows, the sheik is wounded. Circumstances convince him that his wife has been unfaithful to him, and he takes off her veil—the desert symbolization of divorce. The denouement is breath-taking, dramatic, almost fearful, in its intensity.

"The Sheik's Wife" has been described as a hundred per cent. showman's picture. Many of the scenes are spectacular, it is said. "The dashing maneuvering of the native cavalry is most colorful. There are interesting scenes in the luxurious interiors of the ten harems, views showing the Arab administration of justice and the heroine's canderous amid the ruins of an ancient temple. The fight between the spahis and the tribesmen reflect incomparable action and beauty," reads a Vitagraph announcement.

"The Sheik's Wife" has already scored a success on the Continent. In France it was acclaimed as a truly great picture, and in England it is now commanding wide attention. It is predicted that its success as a showman's picture in the United States will be great.

WM. FOX ACQUIRES "IF WINTER COMES"

(Continued From Page 1.)

God" has been for many months in the making and is destined to be a companion deals with a world-wide problem of interracial marriage.

Estelle Graydon, carried away by the glamour of a handsome young Arab prince, consents to become his wife. Hadjid Ben is a polished product of Oxford education of "Over the Hill," up to date one of the prize money-makers of the industry.

Speaking of "Over the Hill" brings to mind a recent report from Chicago that this picture played in forty-two houses this week and has brought in receipts of more than $100,000 for five days, and with two days to go the receipts will be close to $175,000. Mr. Sheehan said these figures were not far from correct when asked about Chicago's reception of "Over the Hill." And we talk about hard times!

"Nero," it is whispered in the Fox organization, is a prize package that has exceeded the fondest hopes of Mr. Sheehan and Mr. Fox. It is the spectacle filmed in Rome by J. Gordon Edwards, and will be released in New York in September.

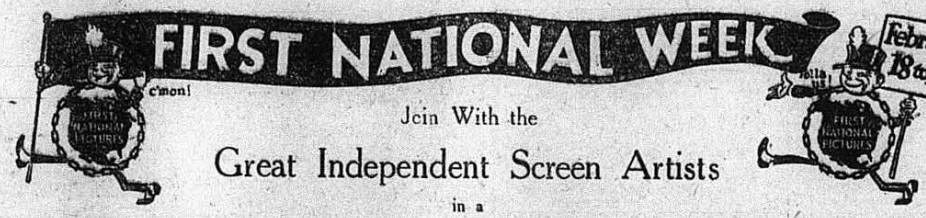
"Monte Cristo," another Fox special, will be released in Boston early in March. It is booked to have its first showing at the Tremont Temple, where it will stay for an indefinite engagement. An interesting thing about "Monte Cristo" is the manner in which the Fox company is releasing this picture. It is being played in the neighboring cities before it is brought to New York, and will probably not reach New York before September.

GYPSY PASSION

ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY

MIARKA

The Child of the Bear



Great Independent Screen Artists

in a

GRAND NATIONAL EXHIBITION

of their finest photoplays, personally produced in their own studios

Here is a Part of the Big National Entertainment:

MARSHALL NEILAN'S "PENROD" with FRECKLES BARRY	Thomas H. Ince's "HAIL THE WOMAN"	CONSTANCE TALMADGE in "Polly of the Follies"	NORMA TALMADGE in "Smilin' Through"
MACK SENNETT'S "MOLLY O" with MABEL NORMAND	RICHARD BARTHELMESS in "The Seventh Day"	JACKIE COOGAN in "My Boy"	R. A. Walsh's "KINDRED OF THE DUST" with Miriam Cooper
Selig-Rork's "THE ROSARY"	J. L. Frothingham's "SHATTERED IDOLS"	John Emerson-Anita Loos' "RED HOT ROMANCE"	John M. Stahl's "THE SONG OF LIFE"
ANITA STEWART in "Her Mad Bargain"	KATHERINE MACDONALD in "The Beautiful Liar"	Hobart Bosworth in "THE SEA LION"	HOPE HAMPTON in "STAR DUST"
King Vidor's "LOVE NEVER DIES"	H. O. Davis' "THE SILENT CALL"	CHARLES CHAPLIN'S revival of "A Dog's Life"	Harry R. Raver's "CABIRIA"
MACK SENNETT'S "By Heck"	SENNETT-TURPIN "Bright Eyes"	BUSTER KEATON in "The Pale Face"	Cecil M. Hepworth "ALF'S BUTTON"

There'll be a Franchise Everywhere

HOLLYWOOD LINES UP TO FIGHT AGAINST UNFOUNDED PROPAGANDA

Motion Picture and Municipal Interests Determined to Put a Stop to Untruthful Stories That Are Being Sent Out—Anita Stewart Completes Contract and Is to Leave Coast.

By FRANCES AGNEW.

(Staff Correspondent to The Morning Telegraph.)

LOS ANGELES, Feb. 13.

Reporters and magazine writers who think more of sensation than of truthful copy and misinformed self-styled reformers, who have never been near the Coast, have controlled the headlines long enough. Now the industry and municipal interests who know the facts are to display a fighting hand against unfounded propaganda which had set stigma on Hollywood and filmland.

The writers' guild and leading producers here met to-day at the Guild clubhouse to launch a nation-wide campaign of publicity to tell the truth about motion picture people. Present at the meeting were representatives of both Hollywood and Los Angeles Chambers of Commerce, women's clubs, business men's clubs, actors equity and other organizations. They came to voluntarily co-operate with the writers' guild in counteracting reports of certain newspaper correspondents, who are not only strangers here but also have made no attempt to verify scandal rumors or find out the real truth, but are simply manufacturing stories for space rates.

Individual members of the writers' guild and municipal organizations have written statements which they are sending out personally. Those in touch with newspapers are wiring queries to leading editors, all of whom have replied requesting articles will be compiled into complete statement which churches and fraternal organizations are desirous of circulating. A permanent organization has been formed to further the campaign and a secretary will be employed to supervise publicity circulation. Special committee members include Rob Wagner, Thompson Buchanan, Louis Sherwin, Walls Hastings, A. S. Levino, Rupert Hughes, Frank Condon, Frank E. Woods, Clayton Hamilton, Waldemar Young, Alfred Hustwick, Eve Unsell, June Mathis, Frank Finnegan and Charles Harver.

Particular effort is to be made to counteract significance of phrase film colony which has led outsiders to believe film folk are a segregated colony when, as a mater of fact, their studios and homes are scattered miles apart all over Los Angeles, Hollywood, Glendale, Culver City, Santa Barbara and lately, San Francisco.

Before leaving for the East to-day Adolph Zukor stated to us that his brief visit was primarily to co-operate with the Chamber of Commerce and other municipal organizations here, which have offered to lend their aid in counteracting effects of vicious agitation against the picture industry. His conference with these interests have been highly successful and every one is confident that the public will soon realize the fallacy of the iniquitous propaganda which has aimed to blacken Hollywood and disrupt the great film industry.

Father Dodd Answers Slander.

Many days have passed since the mysterious murder of William Desmond Taylor shocked the entire country. In that time, scores of stories have been printed everywhere, a large percentage of them openly or by insinuation seeking to slander both the dead and the living, making an ineffectual effort, apparently, to twist the interests and opinions of thousands of loyal friends—stories which have unjustly heaped further calumny on Hollywood and the motion picture industry.

Blame for these bitter, unfounded attacks is due to sensational journalism, to the activities of over-zealous reporters who have misinterpreted and frequently manufactured statements, and to the misinformed and often utterly ignorant opinions of publicity-seeking reformers. To these attacks one can make no better or more concise reply than that to which Father Neal Dodd, pastor of St. Mary of the Angels Episcopal Church, gave voice yesterday.

"Hollywood is suffering from just three things," said Father Dodd, "a vicious press, a lot of short-sighted folk outside of Hollywood and a lot of small town folk within Hollywood! I do not say Hollywood is any better than any other place, nor is it any worse. Motion picture people are no better than any other class of people, and they are certainly no worse."

And as pastor of Hollywood's "Little Church Around the Corner" Father Dodd knows whereof he speaks.

Expressing Regard for Mabel Normand.

A sympathetic victim of circumstances in the tragedy which has precipitated the latest attacks on the industry is big-hearted Mabel Normand, whose story of her friendship for the late William D. Taylor is too well known to repeat here. Never have the authorities entertained any suspicions that Miss Normand was implicated in the mystery. She has been frank with her statements and, despite the nervous strain, untiring in her co-operation with the police and detectives on the case.

The severe strain has kept her from going on with work on her new production, "Suzanne," but she has granted repeated interviews, many of them, unfortunately, having been erroneously interpreted for the sake of sensationalism, rather than truth and justice.

Through it all, however, thousands of "fans" and lots of friends knowing the lovable, frank and ever-loyal Mabel, have understood and sympathized. They have known there was no foundation for the slanderous insinuations and that no blame could ever attach to Miss Normand, who has been publicly exonerated, because of rumors by officials here.

Proof of the belief and loyalty of her friends and her professional following is found in the hundreds of letters received by Miss Normand during the last ten days, all of them containing expressions of sympathy and admiration, while her scores of friends have held their faith in the girl who worked her way from the bottom of the ranks to the top rung of the ladder and whose ability and personality merits every bit of the success and brilliance she has achieved.

Correction Note:

Before Mary and Doug departed for the East Saturday, after many postponements, they decided that the name "Pickfair," first chosen for their newly acquired studios here, hadn't sufficient dignity, so the plant will be called the Pickford-Fairbanks studios. And that's that!

Zukor Due This Week.

Adolph Zukor, president of the Famous Players-Lasky Corporation, arrives this week for a visit to his Coast studios. S. R. Kent, general sales manager, accompanies him.

Victor Herbert at Kinema.

In our midst is the famous baton wielder and composer, Victor Herbert, who will be here for two weeks. During his visit he will conduct a series of concerts at the Kinema Theatre, featuring his own compositions. These concerts will be in conection with the regular film programs at the Kinema.

De Mille Returns on Stretcher.

Cecil B. De Mille returned from his foreign trip Friday. Still suffering from an attack of inflammatory rheumatism he requested that no one meet him at the station but his immediate family. He was taken from the train at Pasadena and removed to his home on a stretcher. His host of friends here and elsewhere are holding the hope that with rest and favorable weather he will soon be up and able to take hold of his megaphone on "Manslaughter" in about a month.

Niblo to Direct "Blood and Sand."

The unit is complete. Fred Niblo has been signed to direct the Paramount special of Ibanez's "Blood and Sand," which, as previously announced, is being adapted by none other than June Mathis, who also adapted "The Four Horsemen of the Apocalypse." And Rodolph Valentino will be the star. So there you are!

McCullough With Renco.

Ralph McCullough has been signed for the juvenile lead in the Renco production of "The Spinner in the Sun." This, if memory serves us right, is the third of the late Myrtle Reed's novels to be transferred to celluloid by the Renco Company. Lloyd Ingraham will direct.

Beatrice's Shoulder Bruised.

Though suffering intense pain from a shoulder badly sprained and bruised when she was deluged with coal while enacting mine shaft scenes for "That Lass o' Lowrie," Beatrice Burnham managed to complete her part in the Universal special under Hobart Henley's direction last week. Now Miss Burnham is confined to her room at the Hollywood Studio Club, giving the shoulder a chance to get well.

And the plucky little actress isn't a bit happy in taking the much-needed rest, either. It is keeping her from attending performances of the Russian Grand Opera Company at the Mason, which she had been anticipating.

Ethel Barrymore Coming.

The colony is looking forward to another dramatic treat next week. Ethel Barrymore comes to the Mason for a special engagement in "Declasse."

Hartford Succeeds Taylor.

David M. Hartford has been named president of the Motion Picture Directors' Association, succeeding the late William Desmond Taylor, who held the post for two years.

Olga Printzlau Moves Home.

Olga Printzlau has moved her lares and penates, her beautiful grand piano, typewriter, script case, art materials, etcetera, to a lovely little bungalow on El Cerrito street. She grew tired of apartment house life, and pending completion of her new home, decided to take the bungalow. Her small daughter, Virginia, and a loyal colored housekeeper comprise her little bungalow family.

Stork Calls at Storm Home.

There is a new Jerry Storm in the colony. He made his world debut last Sunday, the son of Mr. and Mrs. Jerome Storm. The new arrival, whose father is one of the most popular directors in Simland, has been named Jerome Griffith Storm.

Dance for Miss Guterson.

Mischa Guterson is to celebrate his daughter's 18th birthday by giving her a formal dance party at the Los Angeles Athletic on February 25. And he has promised to attend it himself, so this means that for at least a part of the evening his assistant will wield his baton in the orchestra pit at Gruman's Million Dollar Theatre.

Rosen to Direct Betty Compson.

Philip E. Rosen and his megaphone scored such a hit with the Famous Players-Lasky executives that they have assigned the directorial Betty Compson's next production, to be an original by John Fleming Wilson adapted to the screen by Albert Shelby Levino. Mr. Rosen has just completed two Paramount pictures starring Wallie Reid—"The World's Champion" and "Across the Continent." While Miss Compson is completing "Over the Border," under Penrhyn Stanlaws's direction, Mr. Rosen is taking a brief between pictures vacation.

Anita Stewart Completes Contract.

We are sorry to have to report that Anita Stewart is going to desert the West Coast in about two weeks. However, she has promised to come back in about two months, so her host of friends here will be anticipating the time when they can hang out the welcome sign for her again. With her husband and business manager, Rudolph Cameron, Miss Stewart will go first to New York, there to settle some business matters, then she plans to take a well earned vacation in Miami, Fla., returning to the Coast to continue her screen work.

The business matters concern her next contract. With the completion of "Rose o' the Sea," directed by Fred Niblo, with Mr. Cameron returning to the screen as his popular wife's leading man for this one feature, Anita completed her contract with Louis B. Mayer. Now she has some new contract plans, involving a very interesting affiliation, all of which will be announced shortly. Meantime, the popular star's millions of admirers are on the guessing bench.

Alice Lake in Carewe Special.

The Metro studios are closed, but Alice Lake isn't idle. The jolly little star is on "location" playing the featured lead in Edwin Carewe's first independent production, "I Am the Law." Kenneth Harlan and Gaston Glass have other important parts.

Entertains for Crosman Opening.

Mrs. Addison Pitt was hostess last Monday evening at a delightful dinner party at her home, entertaining her guests later at the opening performance of "Pinter Madame," presented at Egan's Little Theatre with Henrietta Crosman starring.

It was a first night in which we all reveled, savoring so delightfully of New York we almost forgot we were not at an opening in the big city. For this, credit is due the splendid cast, proof of the fact that the Coast colony is rapidly rivalling the Broadway of the East in the list of fame and talent which it includes. Miss Crosman's performance reflects the ability, charm and magnetism which long ago established her place in the dramatic sun. Giving her a close race for honors are Helen Raymond as the other woman, Ramsey Wallace as the husband and Belle Mitchell as Madame's Italian maid, while James Woods Morrison, Hazel McConnell, Helenita Leiberg, Ramon Samaniegos, Ben Howlett and Frank Tokunaga score in other distinctive roles.

Bern Tells Us of New York.

Paul Bern, Goldwyn editor, who returned from New York the other day, has this stereotyped set of answers for the volley of questions fired at him:

"Liquor is plentiful in New York. Head waiters at several of the leading restaurants asked me if I wanted anything to drink. The price is about 75 cents a drink, sometimes cheaper.

"The finest play I saw was Eugene O'Neill's 'Anna Christie.'

"The finest picture I saw was D. W. Griffith's 'Orphans of the Storm,' which is a real knock-out.

"The finest acting I saw was done by Chaliapin, the Russian singer, who is the most powerful figure I have ever seen on the stage and who gave me my biggest evening in any theatre."

Wampas Elect New Officers.

The Western Motion Picture Advertisers' Association—Wampas—celebrated their first birthday last Monday by electing Arch Reeve president; Pete Smith, vice president; Harry Hammond Beall, secretary, and Mike Boylan, treasurer.

The new board of directors lists Harry Brand, Barrett Kiesling, Harry Wilson, Joe Jackson and Paul Conlon, while members of the auditing committee will include Adam Hull Shirk, Robert Allan and Ted Taylor.

Here's to their continued good-fellowship!

He Knew He'd Win "Polly."

Apropos of Pauline Frederick's marriage to Dr. Charles A. Rutherford, from all we gather, the only one who was not particularly surprised was the happy groom, who is one of Seattle's leading physicians. Friends of Dr. Rutherford who knew him in the Northern city and who laud him as one of the finest and most likeable of man's men, say he has always known he would one day win "Polly" Frederick. The star's mother says he was her first love, and though his devotion of twenty years had to stand the test of two other marriages—the first to Frank Andrews, an architect of New York, and the second to Willard Mack, the actor-playwright—still one must admire Dr. Rutherford's optimism and patience which were finally rewarded by the ceremony just before midnight at Santa Ana, Hollywood's Gretna Green, Saturday night the 4th.

While Miss Frederick is completing "The Glory of Clementina" at the R-C studios, under Emile Chautard's direction, Dr. Rutherford has returned to Seattle to sett'e his business interests there. He will establish a practice here, the couple making their home in Beverly Hills.

Stromberg Completing Plans.

Hunt Stromberg is working about twenty-five hours out of every twenty-four—it seems that way to him anyway—getting story, staff and so on for the beginning of work with his own company, starring the one and only "Bull" Montana in high-class two-reel comedies, as we announced last week. He has a true-to-type title for the initial release which we will announce when he says the word.

"The Lady Who Lives Next Door."

We are basking in the new and delightful inspiration of the company of Frances Harmer, the clever writer on William C. De Mille's literary staff, and author of the Bebe Daniels's success, "One Wild Week." Her charm and personality, her ever-dependable friendship, her scintillating wit have made this brilliant little English woman, who readily confesses that she is past 60, a favorite of all who know her. Miss Harmer, who is also well known for her many successful magazine stories, is to us "the lady who lives next door" now, since she has recently moved into the same apartment which we call home here.

Heard in Passing:

Frankie Lee has completed work in "That Lass o' Lowrie," under Hobart Henley's direction, and is now vacationing between pictures.

Ann May's next celluloid appearance will be in the R-C picture, "The Vermillion Pencil," with Sessue Hayakawa.

Says William E. Lawrence, matinee hero: "If it is true that we have monkey forebearers, it's darned funny we didn't inherit those glands." Quite so!

Australia appreciates George Hackathorne, too. 'Tis said Archie Frazier, a film magnate out there, would like to feature "the little minister" of the Paramount-Betty Compson production at head of an Australian company.

Jackie Coogan is now landlord and tenant, too, of the Wilshire residence, formerly owned by Mr. and Mrs. Howard Hickman, Bessie Barriscale, y'know.

Charles W. Mack, supervising director of Doubleday Productions, is "location hunting" in Yosemite Park for the next Lester Cuneo picture.

George Stewart, Anita's devoted brother, is back on the Coast, to play in Christie comedies.

Director Allen Holubar, Dorothy Phillips, star, and "The Soul Seeker" company have set sail for the coast of Mexico on location.

Guy Bates Post will fight himself in "The Masquerader." Meaning another bit of trickery and good photography to gratify the "fans" will show the star as Chilcote fighting himself as Loder, since he plays two characters in the Richard Walton Tully production under James Young's direction.

Charles Ray has been playing host to his small niece, Eleanor. He introduced the 4-year-olds daughter of his sister to the intricacies of his studio last week.

Bob McGowan has been signed by Hal E. Roach to megaphone his children's comedy unit.

Rattling the skeleton: Jacqueline Logan was a newspaper woman before the "Follies" and then the films captured her. She is next to be seen in the R-C production of Charles A. Logue's original story, "Gay and Devilish."

William Beaudine is to megaphone the Harry "Snub" Pollard two-reel fun subjects for Hal Roach.

WILLIAM DE MILLE HERE, WORK ON "NICE PEOPLE"

Will Spend Three Weeks in New York Preparing for Production.

William De Mille, featured producer of Paramount Pictures, has arrived in New York City, where he will spend three weeks preparing for the production of "Nice People," which he and Clara Beranger will adapt from Rachel Crothers's play of the same name.

Clara Beranger, who is writing exclusively for William De Mille, has the first draft of the scenario of "Nice People" ready for the producer's inspection upon his arrival in New York. She recently completed "Bought and Paid For," which will be released in the near future, and its predecessor, "Miss Lulu Bett," both William De Mille productions.

An all-star cast has been selected for "Nice People," headed by Wallace Reid, Bebe Daniels, Wanda Hawley and Conrad Nagel.

According to the present arrangements between the producer and the scenarioist, Mrs. Beranger will remain in New York, where she will be able to view the New York stage productions and study the new books as they reach the public. William De Mille will make quarterly trips East to collaborate with her on the scenarios for his productions.

12 NEW GOLDWYN FILMS COMPLETED

Wide Variety of Subjects Included in Pictures Listed for Early Release.

"HUNGRY HEARTS" IS ONE

"The Sin Flood," From Henning Berger's Play, Also on Company's Schedule.

A dozen feature pictures have recently been finished at the Goldwyn studios and will soon be ready for release. A variety of theme is represented, and in each production an effort has been made to lift the photo-play out of the ordinary, so that it will fill the public's demand for "specials," the producers announce.

The dramas include "Hungry Hearts," a story of the Russian immigrant, adapted from Anzia Yezierska's book, with an all-star cast comprising Bryant Washburn, Helen Ferguson, E. A. Warren, Rose Rosonoff, George Seigmann and Otto Lederer. Then there is a new personally directed Rupert Hughes production, which bears the tentative title, "Remembrance," and which is said to be of the same genre as "The Old Nest." Claude Gillingwater, who distinguished himself as the grouchy Earl in "Little Lord Fauntleroy," has the principal role.

Those who have seen previews of "The Sin Flood," based on Henning Berger's famous play, "Syndafloden," say it is a strong drama. Helene Chadwick and Richard Dix are featured. In his newest picture, "The Dust Flower," Basil King of the Eminent Author group departs from his previous spiritualistic opus, "Earthbound," and gives to the screen a romantic drama in which Helene Chadwick and James Rennie have the leading roles.

The Gouverneur Morrit melodrama, "Yellow Men and Gold," a tale of adventure and lost treasure, has been translated to the silver sheet with a fine flare, it is said. Richard Dix and Helene Chadwick are featured in this story also. Another melodrama is "A Blind Bargain," in which Lon Chaney plays two distinct roles.

Colleen Moore will be featured in two comedy dramas, both written especially for her by Rupert Hughes. They are "The Wall Flower" and "Come on Over."

Cullen Landis will be seen in "Watch Your Step," an original story by Julien Josephson. Hatton also gets deserved recognition in "His Back Against the Wall," in which he is the featured player.

"The Man With Two Mothers," an original photo-play by Alice Duer Miller, will present Mary Alden in another role. Cullen Landis has the title role, and Sylvia Breamer plays opposite him.

A novelty is "Whims of the Gods." It is a Chinese fantasy created especially for the screen by Gouverneur Morris and it is said to introduce a new angle in story telling. Jack Abbe and Winter Blossom, two attractive Orientals, have the leading roles.

JOHNSON NOW WITH SELZNICK NEWS

Noted Artist Will Supervise Posing of Fashion Models and Create Settings.

"FASHIONS OF THE DAY"

Ever since its inception some years ago, Selznick News has been one of the most active interests of the Selznick Corporation. Both Vice President Myron Selznick, in charge of all the production activities of the Selznick company, and David O. Selznick, who is interested in both the producing and distributing ends of the business, have always given a great deal of their personal attention to matters dealing with the production of the news reel.

Recently announcements of "something new" in the manner of producing the reel have been of almost weekly occurrence. None of these announcements have been of so much importance as the one which has just been made to the effect that the expert services of Alfred Cheny Johnson, internationally known artist-photographer, have been enlisted in behalf of one feature of the release which has already proven of tremendous interest to the trade, it is said.

For a long time the news has carried each week a department, entitled "Fashions of the Day," in which living models appear wearing up-to-the-minute clothes for all occasions designed and selected by Sally Milgrim, of the New York firm of Milgrim Brothers. The interest which these fashion "shots" has aroused has led to the greatest care being used in their presentation.

Through the engagement of Mr. Johnson the fashion features in Selznick News are expected to take on the added interest of really artistic paintings or photographs. Mr. Johnson will not only supervise the posing of the models but will also create the settings in which they appear.

BROADHURST HAS PRAISE FOR FILM VERSION OF PLAY

"It is my first motion picture of so regrets. I am delighted with William De Mille's screen production of 'Bought and Paid For.'"

That is the unqualified statement made by George Broadhurst, famous playwright and author of the original stage play which William De Mille recently adapted for the screen, following the preview at the Lasky studio of this new Paramount picture, the producers announce.

"Mr. De Mille has made a picture that pleases in every way," Mr. Broadhurst declared. "I am convinced that he is the only man who could have achieved this perfect result. I am proud of 'Bought and Paid For' as William De Mille has transferred it to the screen. You may quote me if you wish and I shall be glad to put my complete approval in writing over my signature."

William De Mille and George Broadhurst date their personal and professional friendship back many years. Ten years ago both had successful stage plays before the New York public; William De Mille's "The Woman," and Broadhurst's "Bought and Paid For" were the outstanding successes of the season. Now the former has just completed the filming of the latter's stage success, winning the author's unqualified approval.

Clara Beranger wrote the scenario for the De Mille production, in which Agnes Ayres, Jack Holt, Walter Hiers and Lesh Wyant play the principal roles. Mrs. Beranger also adapted "Miss Lulu Bett" for William De Mille, a photo-play which likewise won the complete approbation of Zona Gale, the author.

Gradwell Goes to Gunning.

Ricord Gradwell's affiliation with the distribution corporation of Wid Gunning, Inc., as managing director is an announcement of the day. Mr. Gradwell originally distinguished himself as vice president and general manager of the Oliver Typewriter Company, which he placed in the foremost rank of manufacturers. Later he took charge of the World Film on behalf of powerful banking interests and applied successful business methods to the film industry. Mr. Gradwell will continue in his position as president of the Producers' Security Corporation, a special service organization he created after completing his work at World Film.

FILMS STIMULUS TO GOOD READING, SURVEY PROVES

Maurice Tourneur's Investigation Shows That Motion Pictures Create Big Demand for Books by Well-known Authors.

That the motion picture is a tremendous stimulus to the reading of good literature, in spite of all arguments of the opponents of the screen to the contrary, is the declaration of Maurice Tourneur, who has just completed a survey on the subject among libraries and booksellers throughout the country.

While blue law advocates and reformers are clamoring that motion pictures are destroying the American taste for books, poisoning young minds against the printed word and dulling the intellects and mentalities of picture fans, Mr. Tourneur's survey proves conclusively that the motion picture is a direct stimulus to more and better reading.

"All this talk that motion pictures are destroying the desire to read and contributing to mental laziness is tommyrot," says Mr. Tourneur. "The opponents of the screen moan and groan about the public having ceased to read because of pictures and predict that unless something is done within a few years books will sink into insignificance and mental stagnation set in.

"This is utterly untrue, motion pictures, particularly those adapted from the works of noted authors, invariably result in a materially increased interest in the works of these authors and a substantial increase in the demand for their books.

"If the screen was such an imminent menace to books, publishers, booksellers and libraries would be exceedingly wary about cooperating with motion picture producers and exhibitors, a thing they do quite frequently at present."

Mr. Tourneur's survey brings to light several concrete examples of motion picture productions reviving the popularity of certain authors. The appearance of "The Last of the Mohicans," a Tourneur production, resulted in a sharp revival of interest in James Fenimore Cooper, its author. Librarians in a number of cities reported that for some weeks following the exhibition of the picture at local theatres there was a greater call for "The Last of the Mohicans" and for all of Cooper's "Leather Stocking Tales" than there had been in the past several years combined.

"The Three Musketeers" precipitated a Dumas revival. Booksellers in several large cities stated that their stocks of that book and of entire Dumas sets were completely exhausted during the Christmas season, something that had seldom happened before. The demand for other Dumas stories increased many fold following the presentation of the picture.

"Treasure Island," by Robert Louis Stevenson, which was adapted to the screen by Mr. Tourneur, stimulated interested in the works of the author. Although Stevenson's popularity has not waned as greatly as that of many contemporary authors of his period and his works have always been in considerable demand, a definite stimulation followed the production of the picture.

Among other noted stories that have increased interest in the works of their authors are: "A Connecticut Yankee in King Arthur's Court," "The Prince and the Pauper" and "Huckleberry Finn," all by Mark Twain; "Sentimental Tommy" and "The Little Minister," by Sir James M. Barrie; "Little Lord Fauntleroy," "Our Mutual Friend" and "Tale of Two Cities," by Dickens; "The Blue Bird" and many others.

It is expected that a new demand for R. D. Blackmore's novels will follow the appearance of "Lorna Doone," which Mr. Tourneur is now making.

GOLDWYN SHORT REELS.

Have Become Very Popular, It Is Reported.

Goldwyn's two new series of short subjects, The Sport Review and Goldwyn Graphics, have now been on the market for four months and the corporation has had time to find out just how the exhibitor regards these program fillers.

The demand for them was very big from the start and has kept increasing as each new subject was issued, the distributors announce. Exhibitors have found their patrons greatly interested in both the sport and the travel reels. They applaud them as much as they do the feature photo-plays screened on the same program, it is said.

REVIEWERS PRAISE NEW FOX FEATURE

"Smiles Are Trump" With Maurice Flynn as Star Well Received by Critics.

DRAMA OF RAILROAD LIFE

Is the Second Starring Vehicle for the Former Famous Yale Athlete.

"Smiles Are" Trumps," the latest Fox production starring Maurice Flynn, the former famous Yale athlete, has been accorded much praise by trade paper reviewers. The favorable criticisms are similar to those written following the release of Zane Grey's "The Last Trail," the Fox special, in which Flynn played the leading male role so well that he was elevated to a stellar position by William Fox, with "Bucking the Line" as his first starring vehicle.

"Smiles Are Trumps" is a melodrama of railroad life. The picture, which, was released early in February, was adapted for the screen from Frank L. Packard's story, "Tempered Steel."

Commenting on the presentation, Film Daily says: "The story is a fine vehicle for Flynn, and he certainly makes the most of it. There is action galore in 'Smiles Are Trumps,' almost enough for a short serial if they wanted to make one. Flynn and his enemies have any number of battles and the beatings he survives surely make it appear that he has nine lives. . . . It isn't likely that you will have another one exactly like this come your way, so you ought to be nicely set to show 'Smiles Are Trumps.'"

Motion Picture News says: "In 'Smiles Are Trumps' you look only for action and more, and then some more. Frank L. Packard knows how to write a railroad story in so far as filling one with stirring incident. This one hits the bull's eye for action which outdoes the serial for compact punch scenes. There isn't a single wait. That doesn't seem to be Maurice Flynn's way. Built for work, possessing a magnetic personality, willing to smile when danger looms up as black as death—he gives this vivid melodrama a great deal of its appeal. He makes his tasks look easy. Probably because he is big and strong enough to get and deliver the goods. And believe us, he has to deliver them here."

Moving Picture World: "To Maurice Flynn, the star, much of the credit is due for making the action convincing. He is natural and earnest, and moves with less regard for the camera than many of the big hero types do. . . . The most sensational event is the race of the two engines and Flynn's leap from one to the other—a scene which should prove thrilling anywhere."



Eight reels of youth and joy.

Laughs Will Echo Over All New York When I Open at the Big Strand To-Day!

I cleaned up at the three biggest Chicago Theatres!
I cleaned up at Detroit!
The Public and the Press simply raved over me!
Dollars to Doughnuts they'll do it here!

Marshall Neilan

He made me,

"PENROD"

I'm

Freckles Barry

and he's me! Booth Tarkington created me in Cosmopolitan Stories, in book and play. Millions know me. That's why

The Picture Is Big

A First National Attraction

WAMPAS BIG BALL AND FROLIC AT HOTEL AMBASSADOR MARCH 15

Coast Advertisers' Association Promise a Swagger Social Affair. "Bull" Montana in "A Ladies' Man"—Waldemar Young on Three Jobs—Harry Edwards Bitten by Brown Bear.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, Feb. 20.

To all in Camera-fornia and to all who expect to be here soon, the Wampas—officially the Western Motion Picture Advertisers' Association—give greetings and humbly request that you consider the evening of March 15 a fixed date on your social calendar. For, be it known, the Wampas are to stage their first ball and frolic on that date at the Hotel Ambassador, this to be an affair which, if all the wheels turn as planned, will put the dimmer on all previous association balls in filmland.

Reformers and sensational-copy-loving correspondents, notice! Get it into your heads from the start that this is not to be any "wild Hollywood party." If there are such affairs in this Main street community, the abused P. A.'s and 99 per cent. of the population of filmland don't know anything about them. Certain New Yorkers, Denverites, Kansans and Chicagoans, among others, seem to be better informed than the resident population. Odd, isn't it?

Anyway, the coming ball as per our information from the genial new president of the Wampas, Arch Reeve, is to be a swagger social affair with de luxe entertainment contributed by celebrities in filmland, guaranteed to keep the guests in a glad whirl until the closing gong sounds. And the guest list will doubtless include the "Who's Who" and the "Who Hopes to Be Who" of the industry. As some one observed, if they don't all honor the Wampas with their presence, heaven help 'em! But they'll want to come and no P. A. rod will be necessary.

Ray Teele, retiring president of the organization, is in direct charge of the ball, while Harry Wilson is to arrange the entertainment program, and John McCormack holds the chairmanship of the general committee. As plans progress every other member of the Wampas will be launched on the job to insure the success of this "get-together" ball and frolic. Here's to it!

Bull Montana in "A Ladies' Man."

Hunt Stromberg is losing no time in completing plans for his independent production organization, the first unit to star Bull Montana in a series of high-class comedies.

Mal St. Clair, formerly of the Buster Keaton, Mack Sennett and Carter de Haven forces, will co-direct with Mr. Stromberg and Frank Kryger will assist them. And the first of the series is to bear the appropriate title of "A Ladies' Man." It is to be a three-reel comedy, the story an original by Hunt Stromberg himself, with the continuity from the pen of Rex Taylor, well-known scenarioist, who has been engaged as continuity writer for the Hunt Stromberg productions.

The second of this series is also Mr. Stromberg's original story, titled "Fresh From College."

Despite the fact that the first announcement of his plans brought half a dozen releasing offers, Mr. Stromberg has made no distribution plans and doesn't contemplate making any until he has completed the first three of the Bull Montana series. He expects to begin work on "A Ladies' Man" about March 1 at the United Studios, with a supporting cast of tip-top feature players.

Lauding Frank Lloyd.

By the by, if you want to know Frank Lloyd's rating as a congenial and able director, ask Frances Marion. She waxes especially enthusiastic every time one mentions the Norma Talmadge production of "The Duchess de Langeais," which Mr. Lloyd and his megaphone have just completed from her script, lauding the popular producing-director for his genial personality, his splendid technique and his good comradeship in co-operating to make the most of every opportunity in the building of a film. Miss Talmadge's staff expressed the same appreciation in a dinner party given in honor of Mr. Lloyd, Friday evening.

Four Producers Going East.

The Limited, headed eastward Friday, had among its passengers Thomas H. Ince, Mack Sennett, Al Lichtman and J. Parker Read, Jr., who are en route to New York for executive conferences on production business. They expect to be gone about two weeks.

Cunningham on Script.

Jack Cunningham is giving his working hours these days to the adaptation of Perley Poore Sheehan's story, "Those Who Walk in Darkness," for a coming Paramount production, probably with Betty Compson. Between times he is editing the ghly original press sheet of the Writers' uild, appropriately named "The Script."

Yes, Anita's Done It.

Here's a bit o' news we'll bet you never anticipated. Anita Stewart's bobbed her hair! "How could you," her friends are asking until they see her, and then it is "How becoming, Anita, you should have bobbed it months ago!" And since Anita herself is the one to be first considered, be it noted that she is quite satisfied with the result. She looks younger and lovelier than ever with the bob. She managed to have it done between interviews last week with producers who are making her all sorts of interesting contract offers. However, Miss Stewart has some very big plans and some of the producers holding out contracts to her are due for disappointment. But before making any announcements, Anita and her husband and manager, Rudolph Cameron, are going East. They now plan to leave next Sunday for New Orleans, thence to Miami for a brief vacation, thence to New York where they plan to stay about a month, returning then to the Coast to begin work under her new plans.

By the bye, Miss Stewart's birthday and her husband's recovery from an unduly attaching cold were celebrated Friday with a dinner party at their home.

Wally Young on Three Jobs.

No one can accuse Waldemar Young of having a one-track mind. The popular Paramount writer, who modestly tells you he's at present writing the "man of odd jobs about the Lasky studios," is now wearing the boots of supervising director of "Leading Lady," the Thomas Meighan picture which Alfred E. Green is megaphoning; giving the final editing touches to "Daddy," the next Thomas Meighan release, also directed by Al Green, and editing and titling Dorothy Dalton's latest production, "The Crimson Challenge" (working title, "Torrent of Lost Valley"), directed by Paul Powell. Outside of that Mr. Young has "nothing to do till to-morrow."

Alice Calhoun Begins New One.

Alice Calhoun's between-pictures vacation is over. The pretty young Vitagraph star returned to the Kilroy light realm last week to begin work on a new feature dubbed, for the present, "Locked Out." Edward Jose is directing it.

Joe Reddy Here for Pathe.

Joseph Patrick Reddy celebrated his first week as a citizen of the Hal Roach studios in Culver City last Thursday, having arrived from New York seven days previous to take the desk of publicity director for comedies starring Harold Lloyd, Harry Pollard and other Roach comedians under the Pathe banner. Mrs. Reddy accompanied him and is sharing his home sickness until they catch the "I love California" and "This is unusual" fever.

Olga Printzlau on Melford Script.

Olga Printzlau is fascinated these days with the adaptation of Arthur Weigall's novel, "Burning Sands," which she is translating to screen terms for George Melford's next Paramount special.

From the Shoe-Shine Grandstand.

If Oscar, the optimistic bootblack, could rent spectators space on his shoe-shining stand on the Lasky lot, he'd soon have to pay an income tax which would rival John D. Rockefeller's. A grandstand seat for a parade of kings couldn't give one such a thrill.

While we were parked there for a moment the other afternoon, we reviewed:

Adolph Zukor and Jesse Lasky greeting Bill Hart when he called at the studios to say "Howdy."

Enid Bennett, who chatted of her "6-months-and-two-teeth-old" daughter while she waited for husband Fred Niblo to finish conferences on "Blood and Sand."

Eddie Sutherland busily explaining that when he was kissing Agnes Ayres at 2.45, it was at Director Paul Powell's command. Not that he didn't appreciate the professional honor, but his heart was then at the Salt Lake depot where Miss McAvoy was arriving with her mother from her visit back East.

Thos. Meighan and Director Al. Green receiving congratulations on "The Proxy Daddy," which those in the know say is "a peach of a comedy-drama."

Dorothy Dalton looking very bewitching as a bride, pausing to explain that she had been "bride-ing" it on location scenes in Pasadena for "The Cat That Walked Alone" under "Uncle" George Melford's direction.

And so on through the interesting stellar aggregation.

Overheard at "Foolish Wives."

"So Robert Edeson got a four-figure check per week for doubling for the late Rudolph Christians!"

"Hm! That's one time when a man showed a more profitable back than Kitty Gordon's!"

Quite so.

Titles for MacDonald Films.

The photo-play which Katherine MacDonald has just completed from Charles A. Logue's story has been titled "The Heart Dealer." And now the First National star begins work on "The Woman Conquers," an original by Violet Clark.

Isabel Wilford in New Zealand.

The many friends in filmland of Isabel Wilford, who have wondered why the little New Zealand girl has not returned to Hollywood as expected, will be glad to hear of her splendid success in her "own countree." Miss Wilford, who returned to New Zealand with her father and mother last Summer, the former being Thomas M. Wilford, Member of Parliament of New Zealand, is now touring in the role of Eileen in "Paddy, the Next Best Thing." She stepped into the part on three days' notice and, judging from the reviews, completely captivated her audiences.

One critic said: "Miss Wilford's sojourn in America, where she played in a number of film features, as well as ingenue lead in "Mrs. Dane's Defense" and "Mrs. Temple's Telegram," among other special footlight productions, has added to her stage ability. On several occasions one noticed a tiny American accent creep into her part. Which doubtless pleased Isabel, since her love for America is almost on a par with her devotion to her own country.

Milner Puts It Right!

Victor Milner, A. S. C. member, must be one of the honest men Diogenes was looking for. When you ask him "What are you and your camera doing now?" he doesn't pull the w. k. "I'm between pictures." He puts it thusly: "I'm between salaries!" Mr. Milner, the cinematographer of "Human Hearts" and "Shadows of Conscience" among recent specials, expressed a lot when in sumorizing about his past, present and future, he dryly remarked: "For my future I'm looking to Will Hays!"

Joseph Henabery Loses Wife.

The many friends of Joseph E. Henabery, Lasky director, are sympathizing with him in the death last Sunday of his young wife. Besides her husband, Mrs. Henabery is survived by their two small children and a sister, Lillian Nolan.

"Nobody's Money" at Majestic.

The illness of Mary Newcomb has necessitated a change in the plans of the Wilkes stock company, and the next bill to follow the current success, "Scandal," will be "Nobody's Money," by William Le-Baron. This New York footlight success will give Edward Everett Horton, popular leading man of the company, one of the best parts handed him this season, and Sara Sothern, the clever little ingenue who has fallen heiress to the lead in "Scandal" while Helen Pitt plays her ingenue role, will again play opposite Mr. Horton. Addison Pitt is directing as per usual.

Coming to Mission.

Rex Ingram's celluloid production of "Turn to the Right" is to be the next attraction at the Mission Theatre, where it is booked to achieve a run for Metro exchange records.

Power With Ince.

Tyrone Power has arrived at the Ince studios to play in "Finding Home," which John Griffith Wray will direct. Lloyd Hughes has an important role in the cast.

The Brown Bear Bit Him.

Tragedy entered into the comedy realm the other day when Harry D. Edwards, "villain" in Al Christie's fun subject, "Cold Feet," was severely bitten through the wrist while doing a "playful" scene with John Brown, Canadian brown bear, weighing 600 pounds. Mr. Christie rushed Edwards to a physician and the actor was able to resume work the next day.

Heard in Passing.

Antonio Moreno has purchased a pair of horn-rim glasses to relieve his fatigued optics. Cause? Well, you see, Tony has been doping out his income tax for the last week.

Royalties from "The Retake," Joseph A. Jackson's clever vaudeville sketch, are doing their share to keep the Goldwyn's publicity purveyor's bank balance on the right side.

John Fleming Wilson has returned to his desk in author's row at the Thomas H. Ince studios, following an illness of several weeks.

Dorothy Phillips has bobbed her hair for her stellar role in "The Soul Seeker."

Marion Fairfax has completed the script of Edison Marshall's story, "Snow Shoe Trail," Jane Novak's next starring vehicle.

To keep up with the vogue, Teddy, Mack Sennett's canine star, is to go "personal appearance-ing." He will give his ten-minute act over the circuit of Coast film houses.

Elmer Harris is busy on the script of "The Gilded Cage," which Gloria Swanson will begin next Monday. David Powell is coming to play opposite, Sam Wood directing.

Western Pictures Exploitation Company has moved from its downtown offices to the second floor of the new Paramount Theatre, just completed at Santa Monica and Western avenues. The original quarters became too small for the growing business of Irving M. Lesser and Mike Rosenberg.

George Stewart, Anita's devoted brother, is lending his personality and ability to Christie comedies these days.

Shannon Day has been renewing her acquaintance with the Hollywood studios, playing an important role in Marshall Neilan's new production, "Fools First."

Eugene B. Lewis, formerly of the Realart script staff, has joined the Palmer Photo-Play Corporation.

Herb Howe Going Abroad.

We hear that Herb Howe after returning to New York and giving the muchly narertised California fever another test, has issued a bulletin declaring it is the "bunk" and is preparing to desert both Hollywood and the rest of the U. S. A. indefinitely. He is to sail for a Mediterranean port on March 8, to renew his acquaintance with Southern France for a year or more.

Welcoming Miss Heerman.

The legion of friends here of both Mr. and Mrs. Victor Heerman (Sarah Y. Mason, y'know) were delighted to hear of the arrival in New York, via the stork line, two weeks ago of Kathryn Heerman. Congratulations to the trio!

Heiress in Mix Family.

Thomas Mix has been wearing the smile that won't come off for the last few days. Because Thomas.an Mix is here. The heiress to the fame and fortunes of Mr. and Mrs. Tom Mix (Victoria Forde, remember) was introduced to this old world last Monday.

Speaking of Economy.

Richard Tucker is responsible for this one:

"Father," pleaded little Sandy MacDougal, "will you give me a dime to see that movie with the sea-serpent in it?"

"Son," answered big Sandy, "dinna ye be so wasteful. Just ye take this magnifying glass down to the garden and find ye a worm."

Valentine Note.

The palm for thoughtlessness this week goes to the one who sent us the ad Valentine apropos of Ed Wynn's show, "The Perfect Fool." The sender revived our streak of homesickness and created interest in "The Perfect Fool," but neglected to enclose the long pink strip that bridges the three thousand miles of crossties, one reason why we can't accept said Valentine's invitation.

FEDERAL MOTION PICTURE COMMISSION ASKED FOR

Bill Introduced by Representative Appleby of New Jersey Calls for Censorship and Inquiry as to Educational Value of Films.

From Washington comes the report that Representative Appleby of New Jersey has introduced a bill in the House which not only provides for censorship, but calls for inquiry and research into the educational possibilities of pictures. The bill would create a new division of the Bureau of Education, which would be known as the Federal Motion Picture Commission.

In introducing his bill the latest exponent of censorship has this to say:

"There is little doubt in the minds of the majority of the people of this country familiar with motion pictures and the motion picture industry of the desirability and necessity for the immediate establishment of a censorship of motion picture films," he added. "The continued action of certain producers in presenting objectionable films makes it imperative. Certain States now have such censorship, but owing to the differences in the regulations of different States and the fact that no two censorship boards seem to think exactly alike, great loss and difficulty is caused the producers. What is satisfactory in Pennsylvania does not meet the approval of the censorship in Maryland. Likewise, what is approved in Maryland is not satisfactory in New York. I believe that producers are agreed that if a censorship is desirable—and to this I think the majority of them are agreed—it would be far better if it were under Federal regulations.

"All the sponsors of censorship absolutely ignore the basic reasons for such regulation, and that is the important relation of the motion picture to children and illiterates. A large proportion of the attendance at motion picture theatres consists of children of immature years, to which may be added a vast army of illiterates and the ignorant, and it is incredible to think that the Federal Government will longer permit the creation of lasting impressions upon these minds based on the immoral, the obscene, the indecent and the crime-inciting. With the establishment of Federal censorship, objectional films will very quickly disappear, as the opportunity for profit for the producer of salacious pictures will be so restricted that it would never pay them to continue such production.

"The result will be that the field will then be wide open for really worth-while pictures, and with the advent of Postmaster General Hays, with his high ideals, as the practical head and guiding mind of the motion picture industry, I believe that a new lease on life will be given to the business and the true place of the motion picture in the recreational and educational life of the nation quickly established."

The bill was referred to the Committee on Education.



JESSE L. LASKY —— PRESENTS

Wallace Reid

IN

"The World's Champion"

LAST year on the stage, the season's biggest comedy hit. Now, on the screen, it is Wallie Reid's best picture. You don't know what screen comedy can be till you have seen Wallie, as the champ, deal a knockout blow to snobbery and walk away with the daughter of a duke!

You don't know what screen thrillls can be till you've seen that boxing match!

It's a real screen knockout—and you'll laugh and cheer till you're tired!

From the famous play

"THE CHAMPION!"

By A. E. Thomas and Thomas Louden.

Scenario by J. E. Nash. Directed by Philip E. Rosen.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

This week at the RIVOLI

UNIQUE PLANS ON FOR THE A. M. P. A. ANNUAL DINNER

For the first time in the history of the motion picture industry the advertising men of the East and West coasts will be linked together when the Naked Truth dinner of the Associated Motion Picture Advertisers is held at the Biltmore Hotel March 25. At a meeting of the A. M. P. A's board of directors last week plans were completed for the installation of radio service which would connect the ballroom of the Eastern hostelry directly with the West Coast Advertisers' Association, who will hold a meeting the same evening.

The novel experiment, which promises to establish a precedent in the industry, will convey vocally all the acts and sketches of the Naked Truth dinner over 3,000 miles, and form a tangible bond between the two organizations. Charles Barrell of the Western Electric Company, a member of the A. M. P. A's board of directors, is completing arrangements for the radio service.

The installation of radio messages marks one of the features of the entertainment, which is being set on with a lavish hand and is expected to attract some of the most notable men in film circles. Printed tickets were received last week by Thomas Wiley and are now being distributed. Under the new plan accommodations have been made for 400 guests and seat reservations are being made by name and with issuance of tickets. Inasmuch as tables will be set for ten people each this method, it is expected, will obviate any difficulty in finding places. At the same time it will necessitate an early reservation of seats to make sure of accommodations.

Under the direction of A. M. Botsford, chairman of the entertainment committee, the thirty members who will take part in the sketches, held an enthusiastic meeting last Friday at which the final details of the program were worked out preparatory to the actual commencement of rehearsals. Although no details are being given out regarding the nature of the entertainment, it is generally understood that this will follow the lines established last year.

Frances Marion Goes East.

Frances Marion departed for New York Saturday on the special train which is taking Mr. and Mrs. J. D. Williams, Mr. and Mrs. Charles Duell and other First National folk as well, as the precious negative of Charlie Chaplin's latest comedy, "Pay Day," to the big city.

Miss Marion goes to see the new Broadway shows and write a story for Richard Barthelmess, after which she plans to return to her work here with Constance and Norma Talmadge.

BARTHELMESS TALKS TO 300,000 ON RADIOPHONE

Challenges Censors to Find Anything Objectionable in His Pictures or Any of the First National Attractions.

Speaking through the air to an audience estimated at 300,000 persons, Richard Barthelmess, First National star, on Monday night issued a challenge by radiophone to the censors of the country to find anything unclean or demoralizing in his picture, "Tol'able David," or in any picture shown during First National anniversary week by members of the Independent Screen Artists' Guild.

The challenge was delivered by Barthelmess following the receipt by him of a telegram from Los Angeles, signed by the Independent Screen Artists' Guild, of which he, Chaplin and other First National stars and producers are members. This telegram, embodying the same thought expressed by Barthelmess in his challenge, declared that stories are so carefully scrutinized by the Screen Artists' Guild before they are put into production by the members of that organization that there is nothing in their pictures which justifies drastic or arbitrary censorial action.

"Dick" is the first screen star to be invited by the Amateur Radio Reserve to address its members via radio wave. He spoke from the United States army broadcasting station at Bedloe's Island, in the shadow of the Statue of Liberty. It is estimated by the army officers that 300,000 persons heard his challenge, this figure being based on the fact that there are about 50,000 radiophone receiving sets in Greater New York, a similar number in adjacent States, and that an average of three persons "listen in" on each one.

The radiophone craze now has the country in its grip and the Amateur Radio Reserve is sponsored by the United States Signal Corps, which owns the Fort Wood broadcasting station, the most powerful in the world. It has transmitted the human voice more than 1,200 miles through the air, and its regular nightly programs of music and other numbers are heard as far south as Fort McPherson, Ga., and as far west as Fort D. A. Russell, in Wyoming. Opera stars, vaudeville stars, virtuosos and speakers have contributed to the programs, but "Dick" was honored by being the first screen celebrity to talk "through," not "in" the air.

Barthelmess, who is a graduate of Trinity College, and a splendid type of young American, in addition to being one of the finest members of the motion picture profession, made a strong plea to his mammoth audience on behalf of the screen and its people. He did not challenge the right of States to enact censorship legislation, but he did protest against fanatical agitation against pictures by people who know nothing of how they are made or why certain sidelights, deemed objectionable when considered alone, are necessary to the building of a climax to a story or situation.

Those present when "Dick" delivered his message say that the young star, usually oblivious of outside influences, was visibly nervous as he adjusted the radiophone apparatus and "faced" his huge unseen audience. He spoke for about five minutes (a long time for a radio conversation), saying in part:

"The radio waves bring me within speaking distance of you, and I am only sorry we have not wireless photography so that I could see you all; although I'll confess that while addressing an unseen audience is almost as spooky as acting for one, it's not half as nerve-wracking as making a personal appearance.

"While I'm about it, however, I should like to make an appeal to all of you, and that is that you give a friendly thought to the screen and its people. We're human, like the rest of you, and I don't think you'd like to be considered a malefactor when you were sincerely trying to do some good in the world.

"I feel that newspapers are unfair when they indict an entire class of people and their product indiscriminately, just as I feel fanatical agitation for censorship is unfair when people who know nothing of picture-making would wreck the structure of an artistic screen production by hacking at points in the story necessary to the climax.

"Personally, I challenge the censors of America or any other country to find anything unclean or demoralizing in 'Tol'able David,' the first picture I made for First National; or in any other picture I may produce. And, further, I feel safe in extending that challenge to include any picture shown this week in the First National anniversary celebration by Charlie Chaplin, the Talmadge sisters Buster Keaton, Marshall Neilan, or any of the others who are members of our organization, the Independent Screen Artists' Guild."

Following the delivery of this challenge Barthelmess and a representative of First National engaged in a dialogue during which "Dick" told the radio listeners a few things about picture making and his belief in the public, as the best judges of what is good and what is evil in pictures.

REGAL-FISCHER FEATURE BREAKS THEATRE'S RECORD

"Persecution," the first release of the Regal-Fischer Corporation, broke all records on the East Side, it is said. "Persecution" was booked for the new Delancey Theatre for five days.

The policy of the new Delancey Theatre is to play three features a week, two days being the longest run allotted to any pictures. However, this policy did not hold when "Persecution" was booked. The run was so good that Manager Blinderman decided to hold the feature over for an indefinite run, it is said.

"Never in all my experience in the film business," said Manager Blinderman of the Delancey Theatre, "have I ever had the pleasure of playing a feature production with such great pulling power. 'Persecution' is an audience feature from start to finish. It is a feature with great body as well as furnishing entertainment for both young and old."

Due to the success of their first release the Regal-Fischer Corporation has found it necessary to enlarge their quarters. In addition to maintaining the home office at 1540 Broadway, space has also been leased at 729 Seventh avenue. W. R. (Billy) Wilkerson, who has been handling the New York and Northern New Jersey territory, will move to the new offices. H. M. (Chubby) Davis, formerly connected with Metro pictures, traveling out of Boston, will hereafter work in conjunction with George M. A. Fecke, who is handling "Persecution" in the New England territory.

MARY ASTOR WILL PLAY THE LEAD OPPOSITE O'BRIEN

Heading the supporting cast which has been engaged by Myron Selznick, vice president, in charge of production of the Selznick company, for the new Eugene O'Brien production, which is being directed by Victor Heerman, is Mary Astor, rated as one of the most promising of the new crop of young screen actresses and who scored such a distinct impression with her work in "The Beggar Maid." Miss Astor will be seen in the leading role opposite Eugene O'Brien.

"John Smith" is the working title which has been assigned to the production, but this will be changed before release. Filming of the story began this week at the Selznick New York City studios and the script promises to provide the star with still a different type of part from the many he has been playing during the past few months.

The story of "John Smith" was written by Director Victor Heerman, who also both wrote and directed the Selznick successes "The Poor Simp" and "The Chicken in the Case," in which Owen Moore appeared last season.

"John Smith," which will be a comedy drama, is to follow "Chasing of the Northwest," personally staged by Ralph Ince, in the Eugene O'Brien star series.

BUSILY CANNING COMEDIES AT THE HAL ROACH COAST STUDIOS

Harold Lloyd Recovers From the "Flu", Returns to Work—John Grey Writing New Serial—Mary O'Connor Heads Lasky Story Department—Estelle Taylor for Vamp Role.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, Feb. 27.

"Laugh and the world laughs with you, weep and you weep alone," has always been Hal Roach's policy of production apparently, but never more emphatically than to-day. He obviously believes that comedy is the keynote of the entertainment that the public are seeking now. And after seeing his big comedy-making plant out in Culver City and noting his success with Harold Lloyd, "Snub" Pollard and other laugh-making folk, one is about convinced that he is far from wrong. Just now he has four companies "canning comedies" for Pathe release.

Harold Lloyd, that ace of comedians, took last week off to fight a bad case of influenza but he returns this week to complete "Grandma's Boy," in which he plays both the boy and his grandfather. We understand a twist in the famous rim glasses is a part of his change of character. Of course, his pretty little teammate, Mildred Davis, plays opposite him. Incidentally, Mildred is slated for stardom under the Roach banner at no distant date but for the present she will continue to help Harold get the laughs.

"Snub" Pollard, under the direction of William Beaudine, is making his 110th single reeler for Hal Roach. Quite some record. And in the Spring he will celebrate it by marrying his leading woman, Marie Mosquini, and taking her home to Australia for the honeymoon.

Paul Parrott begins work to-day under the direction of Al Santell, with Oil Pratt alternating on the megaphone for his one-reelers.

And of special interest to Mr. Roach is his new unit, a kid and animal comedy. None other than Tom McNamara, of "Us Boys" fame, is on the ground here now writing the comedy dope for this unit and co-operating with Bob McGowan on the direction. "Sunshine" Sammy, the colored skin prodigy, and a kicking mule which might be "Maude" herself, were among those at work when we journeyed over the studios the other day.

For the benefit of would-be reformers, be it known the Hal Roach studios fairly breathe of pure country atmosphere. There is a menagerie of monkeys, goats bleating and cows mooing, and tiny educated ponies to busy working in comedies to bother about scandal-mongers. Then, last week Mrs. Maud Baillington Booth of the Volunteers of America paid the studios a visit, setting her stamp of approval on their activities and going on record as an ally of the film folk in their fight on unfounded propaganda against them. If we needed any special evidence of respectability, we'd find it in dear little old grandmother Anna Townsend, who is 79 years old, the last five years of which have been spent acting in motion pictures and keeping a home for grateful boarders. She is working in "Grandma's Boy," with Harold now, and "she'll tell the world" she never felt so safe and happy anywhere as she does at this comedy-making plant. And nobody has hit her in the face with a pie yet. They're making 'em more modern out there.

Grey Writing Serial.

John W. Grey has been engaged to write the story and continuity of Ruth Roland's next Pathe serial, to be called "The Riddle of the Range." This will be Mr. Grey's eighteenth serial. Incidentally, Gilson Willets, Pathe's production manager, has just arrived from New York to arrange for this new chapter play production.

Mary O'Connor Heading Department.

Mary O'Connor is as busy as the proverbial one-armed paper hanger. She has just been appointed by Jesse Lasky to the post of head of the story department here for Famous Players-Lasky Corporation, and is now settled in the attractive little bungalow offices on the lot which once upon a time served as Mary Pickford's dressing rooms. Here she has a staff of reading assistants and during the two weeks in which she has been at the desk 1,100 stories have passed through her hands. Looks as if the butcher, the baker and the candlestick maker were still writing scenarios. Miss O'Connor will have an eye on the play and also on the book market, co-operating with Julian Johnston, who has just returned to New York to head the same department there.

Writers Give Dance.

The Writers were hosts at a delightful pre-Lenten dance party given Saturday night at the Guild Club House on Sunset Boulevard, in honor of the "baby stars" who so generously aided them in the success of the Writers' Cramp in December.

Mary O'Connor was the gracious chairman of the hostesses for the occasion, her associates being Marian Fairfax, Mrs. Frank E. Woods, Mrs. Thompson Buchanan, Mrs. Rob Wagner and Jessie McPherson.

Among the attractive "baby stars" present were May McAvoy, Lois Wilson, Carmelite Geraghty, Clara Horton, Beatrice Lorr, Isabel Johnston, Carmel Myers, Gertrude Olmstead, Baby Peggy Jean Montgomery, Ruth Clifford, Mildred Davis, Virginia Brown Faire, Marguerite de la Motte, and Claire Windsor. Each of the girls was permitted to bring her own escort.

Fruit punch and a delicious hot buffet supper were served during the dance, and we all had a jolly get-together time, thanks to the Writers, until the orchestra played "Home Sweet Home" at midnight.

Grauman Conferring With Zukor.

Sid Grauman spent most of last week in San Francisco conferring with Adolph Zukor, who was returning eastward via the northern town. Mr. Grauman is actively interested in plans for the celebration this Spring of the tenth anniversary of the feature film.

Speaking of the hold the feature film has acquired in the decade to be reviewed, Mr. Grauman says, "It was Mr. Zukor's vision that saw the possibilities of feature pictures and it was his courage and optimism that backed and produced the first of that type, 'Queen Elizabeth,' with Sarah Bernhardt in the leading role. His faith in the artistic, educational and moral value of the screen has been justified by the success that has attended this class of entertainment in which he was the original pioneer."

"The Storm" Completed.

Reginald Barker completed "The Storm," starring House Peters, last week and now everybody looks for continuous good weather. The play which he celluloided for Universal seemed to have a jinx in its name. During the ten weeks given to its production, Mr. Barker had to record twenty-one days of unworkable weather. The "gag" of the lot became "Can't expect good weather until 'The Storm' is over."

Divorce, Sequel to Wealth.

Some poet once observed, "When the wolf comes in at the door love flies out o' the window." But apparently, Mrs. Anne Mower, wife of Jack Mower, leading man, found it a bit to the contrary. She was granted a divorce last week from the chauffeur lead of C. B. deMille's special, "Saturday N'ight," saying they had been happy when Mr. Mower's income was only $1,500 annually, but when he got into the $15,000 class it seems the extra cipher banished love.

Ray Long Here.

Among the famous folk in our midst last week was Ray Long, editor of Cosmopolitan. Mr. Long journeyed westward to confer with Peter B. Kyne and other leading writers on new stories.

Josephine Quirk Gives Dinner.

Josephine Quirk was hostess at a delightful dinner party Saturday evening given at the Hollywood Hotel. Among her guests were Mr. and Mrs. Tully Marshall (Marion Fairfax), Mr. and Mrs. Thompson Buchanan, Mr. and Mrs. Clayton Hamilton, Mr. and Mrs. Bob Wagner, Elinor Glyn, Marguerite de la Motte, Ray Long, Peter B. Kyne, Alan Dwan and David Imboden. After the dinner Miss Quirk and her guests adjourned to the Writers' Club for a dance there.

Beatrice Burnham Recovering.

Beatrice Burnham is convalescing from an attack of influenza, which has kept the little actress confined to her room at the Hollywood Studio Club for the past week. Fortunately, the "flu" kept its distance from Beatrice until she had completed work as the ingenue lead in "That Lass o' Lowrie's," the "U" special, which Hobart Henley is now editing.

Buchanan Play for Morosco.

A change in plans gives the premiere of Thompson Buchanan's new play, "The Sporting Thing to Do," to Oliver Morosco's stock company at his theatre here. It will be given an especially elaborate production by Mr. Morosco, who is so impressed with the play that he anticipates taking it to New York shortly after its introduction here. Mr. Buchanan is to co-operate in staging his play which goes into the Morosco in about a month, following the current bill.

Kathlyn Williams's Son Dead.

Sympathy of all filmland is extended to-day to Mr. and Mrs. Charles Eyton (Kathlyn Williams) in the death of the latters' beloved son, Victor Kaiser, who died Saturday night following an operation after an attack of influenza which settled in the glands of the neck. The boy was only sixteen, the son of Kathlyn Williams Eyton by a previous marriage.

Bob Gordon in New Series.

Robert Gordon begins work this week on the first of a new series of productions sponsored by Ivor McFadden for Anchor release. The story is "Stepsons of Light," by Eugene Manlove Rhodes, from the Saturday Evening Post.

Woodhouse With Western Pictures.

J. S. Woodhouse is now holding down the publicity desk for the Western Pictures Exploitation Company, landing among other productions the new feature, "The Man From Hell's River," a James Oliver Curwood story celluloided in Yosemite Park, with Irving Cummings starring and Eva Novak heading his supporting company.

It's Frank Newburg, Proprietor.

Frank Newburg has shifted positions in filmland. Instead of being actively concerned with picture production these days, he's interested in satisfying the inner man of others in his former profession. In other words, Mr. Newburg is a partner in one of the most successful restaurants in Hollywood, launched on its profitable career about two months ago.

On Cameras for Stromberg.

Assembling his staff for the initial Hunt Stromberg three-reel comedy de luxe starring Bull Montana is Mr. Stromberg's indoor sport at present, writing. He added Pliny Goodfriend, first cameraman, and Steve Evans, on the second camera, to the list last week. Now he is ready to start "shooting" "A Ladies' Man," his own story, on which Mal St. Clair will co-direct.

Wedding Bells.

Edward M. Kimball, character player, and Mrs. Alyse Hunt Whitaker each said the "I will" a second time when they were married at the Ventura Mission on Valentine's Day, announcing it at a dinner at the Ambassador last Sunday. The new Mrs. Kimball was formerly in the Goldwyn scenario staff.

Estelle Taylor, the Vampire.

At last the momentous question has been settled. Estelle Taylor has been cast as the vampire in the star special of "A Poet There Was," which Emmett Flynn is directing for Fox. Miss Taylor was selected after every vampire type, alleged and true, in the profession was considered for the part. So it's something of a double honor, after all. Lewis S. Stone, Mahlon Hamilton, Marjorie Daw and Irene Rich are other principals in the cast.

Ray, "Alias Julius Caesar."

Charles Ray doesn't say much but he's ever busy. He's been hard at it ever since he returned from his visit East on a First National production bearing the title, "Alias Julius Caesar." His supporting cast under this promising name includes Barbara Bedford, William Scott, Harvey Clark, Robert Fernandez, Eddie Gribbon, Carl Miller, Gus Thomas, Bert Offord, Milton Ross, Tom Wilson, Phillip Dunham and S. J. Bingham.

Alice Calhoun and Mother Better.

Friends of Alice Calhoun and her devoted mother will be glad to hear that they are rapidly recovering from attacks of grippe, which kept them both confined to their Hollywood home all last week. Alice expects to get back to the studio the midle of this week to continue work on her new production, "Locked Out," which Edward Jose is directing.

Other Hospital Notes.

The "flu" list for the past week also included Harold Lloyd, Irving Cummings, Dustin Farnum, Bernard Durning and Dale Fuller. The pesky little germ is altogether too popular in the profession.

More Wedding Bells.

Faith Hope Haas, known on the screen by the first two optimistic names, was married Saturday to Max Boas, Seattle business man. After a honeymoon at Grand Canyon the couple will be at home in the northern city.

To Refilm "Skinner's Dress Suit."

Here's good news. Bryant Washburn is going to revive his greatest screen success, "Skinner's Dress Suit," by making it all over again. The original production under the Essanay banner some five or six years ago was one of the really honest injun entertaining features.

Pacific Releasing Jefferson Film.

L. V. Jefferson has added producer to his title of film writer. He has just completed "The Forest King," a five-reeler which the Pacific Film Company, Culver City, is to release on the independent market.

Anita Says "Au Revoir."

Anita Stewart and her husband, Rudolph Cameron, left us yesterday, going to Miami for a brief vacation before they return to New York to close details of Miss Stewart's next contract.

Goldwyn Reopening.

Rupert Hughes is ready to help Goldwyn reopen and do business at the old stand within a few days. He will megaphone his own story, "The Bitterness of Sweets" and in all probability Colleen Moore will play the lead again.

Heard in Passing.

Max Abramson is again creating subtitles for Jackie Coogan, being at work now on the small star's latest production, "Trouble."

John M. Stahl has completed his next Mayer-First National special, "One Clear Call," adapted by Bess Meredyth from Frances Nimmo Greene's book.

Under James W. Horne's megaphone in "A Man of Action," the comedy special just started at the Toss. H. Ince studios, are Douglas MacLean, Marguerite de la Motte, Raymond Hatton, Wade Boteler, William Courtwright, Arthur Hull, Arthur Malette and Katherine Lewis.

Seena Owen and Mae Busch are among the travelers Eastward booked to leave us this week.

Lila Lee, we hear, is to play the young Spanish wife in Paramount's "Blood and Sand."

Maurice Tourneur is editing "Lorna Doone."

Katherine MacDonald and company, under direction of Tom Forman, are on location at Truckee for Violet Clark's story, "The Woman Conquers." Mitchell Lewis and June Elvidge are prominent in the cast.

Jack Mulhall is back from New York.

Kathleen Clifford wants to know if Luther Burbank can't invent asbestos vegetables that won't burn in the oven while the maid is talking over the telephone.

FIRST NATIONAL WEEK A SUCCESS

Vast Amount of Bookings Obtained by All Exchanges, Numbering 25,057 Days.

COMPANY WELL SATISFIED

Many Theatres Were Booked Solid for the Entire Week, It Is Said.

First National Week, which opened on February 18, came to a close on February 25 with a record-breaking volume of business on the books of the company, it is said. It was the most successful event of its kind ever staged by Associated First National Pictures, Inc., the total bookings being double those obtained during the various territorial First National weeks of 1921, the company announces.

The hearty accord with which the exhibitors, both franchise holders and others, entered into the spirit of the occasion, demonstrated the successful working out of the principle of exhibitor co-operation which brought First National into being and has given it its commanding position in the motion picture field, it is said. There was a ready response to the idea of celebrating the week by showing only independent pictures, and in a number of the exchanges every print available was in use throughout the period, it is reported.

Reports from many of the theatres which had booked solid with First National attractions stated that business was better during the period than in any week within recent history, it is said. The motion picture going public, in sympathy with the plan of independent production as a means of getting bigger and better pictures on the screen, by its presence in the theatre gave evidence of its preference in film entertainments, First National states.

The theatres which participated in the celebration of First National Week numbered 5,332, of which 2,765 booked First National attractions solidly throughout the period. The total number of days' bookings reached 25,057.

Never before has an anniversary week of this nature been put over in such an immense way, it is said. The following telegrams from First National exchange managers evince the enthusiasm which First National Week aroused:

Louis Sachs, Washington: "All exhibitors who were booked solid claim that it has been their best week since they have been in business. This is the wonderful under the depressed conditions."

E. J. Hayes, Buffalo: "Out of maximum 320 theatres this whole territory 621 days booked."

J. F. Cubberley, Minneapolis: "Biggest week's business in history of Minneapolis office and we believe biggest week's business ever enjoyed by any exchange."

L. L. Hall, Salt Lake City: "Only two of the twelve downtown theatres were not booked solid. In two theatres gross rental exceeded expectance 150 per cent."

L. O. Lukan, Seattle: "Total number days entire territory more than doubled last year."

R. H. Haines, Cincinnati: "Barthelmess had honor of playing two first-run houses Cincinnati. 'Seventh Day' at Walnut, 'Tol'able David' at Family. Family Theatre changed fixed policy of several years' standing to play 'Tol'able David' as second run attraction."

W. E. Knotts, Los Angeles: "The only reason did not have more booking days did not have available features for many of the theatres."

J. S. Skirboll, Pittsburg: "Business throughout territory very big."

A. J. Herman, Albany: "Exhibitors well pleased with First National Week and told us we should have had a week right along."

CONWAY TEARLE TO BE SEEN IN NEW PHOTO-PLAY

Details of the Selznick release for March 20, in which Conway Tearle is starred, disclosed that "Love's Masquerade" was written and scenarioised by Eleanor H. Montague from an original conception and was directed by William P. S. Earle. The picture was created last Summer when the Selznick studios were at Fort Lee, N. J.

"Love's Masquerade" screens a story that carries the star through a succession of highly dramatic incidents which might easily have been drawn from the community life of any average town, it is said. Besides Miss Westover, the Tearle support includes Florence Billings, favorably known to showmen and their public through frequent appearances in film plays; Arthur Housman, who has long been a Selznick "villain," but who more recently blossomed out as a comedian in support of Elsine Hammerstein in "Why Announce Your Marriage?" and other capable screen persons.

There will be opportunity for advertising of a sort that should attract the "fans" to screenings of "Love's Masquerade." Conway Tearle has become an established Selznick star and in this feature he carries a role of just the type in which his following best likes to see him. During her frequent appearances as Tearle's leading woman, Winifred Westover has also been coupled with him in the favor of theatregoers and there is a billing combination of the two names that should register at the box office, Selznick believes.

LUBITSCH FILM SCORES HIT AT THE CRITERION

In producing "The Loves of Pharaoh," which Paramount is releasing and which is now being shown at the New York Criterion, Ernest Lubitsch, who made "Deception," "Passion" and "Gypsy Blood," is generally conceded to have done his best work. The picture opened at the Criterion on a Tuesday night and on Wednesday, the first full day of the engagement, the number of paid admissions exceeded those of any other day in the history of the house with a single exception, it is said.

The handling of the mob scenes in "The Loves of Pharaoh" is undoubtedly the most striking feature of the picture. How he accomplished his task was briefly related by Lubitsch himself when he was in New York a few weeks ago.

In the first place, the director did not go to Egypt for his setting, as one of the newspaper critics felt certain he must have done. The production was all staged at a sandy location—a miniature desert—three hours distant from Berlin by boat. The extras were transported thither every day on ten steamers. During the three hours' journey the people made up and donned their costumes so as to be ready for work immediately on arrival.

The battle scenes were directed by Lubitsch from an observation station. The people were drilled in groups of fifty and their movements before the camera were directed by more than a hundred lieutenants or sub-directors working at signal stations, all in direct communication with Lubitsch.

THOMAS WILFRED.



Inventor of the Clavilux or color organ, featured last week at the Rivoli Theatre. He has spent seventeen years perfecting his studies in color counterpoint.

NEXT TEN YEARS TO SEE EVEN GREATER PROGRESS

By JESSE L. LASKY.

First Vice President, Famous Players-Lasky Corporation.

It is entirely fitting that at this time the motion picture industry throughout the world should pause a moment to celebrate that period ten years ago when the novel mechanism of "pictures that moved" was rescued from the destruction of mediocrity and placed on the road to becoming an art.

To-day the motion picture world is paying tribute to the foresight of Adolph Zukor and those other pioneers who, by their courage in putting big stage personalities into screen productions of well known plays, started the motion pictures on their wonderful development. Fortunately, I happened to be one of those pioneers, and only those who were intimately identified with pictures back in 1912 can appreciate the stupendous strides made since then in making the motion picture a thing of artistic standards and artistic conscience.

But wonderful as that progress has been, I am confident that the screen's period of greatest development still lies before it. Although we have traveled far since the days of "Queen Elizabeth" and "The Squaw Man," there are still vast undiscovered continents in our motion picture world; there are still great untapped areas of thought and artistic progress; and while it is proper that we should celebrate the tenth anniversary of the artistic birth of the motion picture, at the same time we of the motion pictures have our faces set toward the future and are determined that in the next ten years our progress shall be even greater than in the ten years just gone.

Prophecy in this amazing world of ours is always futile. Just as the only promise is performance, so the only thing we can stand upon from which to look into the future is the record of things we have accomplished.

For instance, who could have foreseen, ten years ago, that in a short decade the motion picture theatre would be the leading community center in every city and town in the United States? Who could have seen that 15,000,000 people would get their daily diversion out of motion pictures? Who could have prophesied that in ten years the motion picture would grow from a more or less tolerated public plaything into a giant educational force, bringing beauty and happiness and light into the homes of multitudes who had been untouched by the message of the printing press, the teacher and the pulpit? Who could have said ten years ago that one day the most beautiful and biggest theatres on Broadway would be devoted solely to motion pictures?

Ten years ago we had to use all our powers of persuasion to induce even the most obscure stage players to forsake the footlights for the studio. Since that day most of the leading players of the stage, from Sarah Bernhardt down, have been glad to appear in pictures.

Ten years ago, when we sought to make a motion picture production of a popular stage play, it was an unheard-of experiment. To-day, not only are all the best plays put into motion pictures as a matter of course, but many of our leading dramatists are in our studios writing their dramas direct for the screen.

Ten years ago the stories enacted on the screen were the crudest pieces of imaginative writing. "Imaginative" is hardly the word, because the thing motion pictures lacked most was imagination. To-day the writings of all the best authors in the world are being put on the screen for the entertainment and instruction of millions of people. Not only do our scenario departments ransack the world's best literature for plots but the leading authors are in our studios learning how to tell their stories by means of motion pictures.

In the last year we have seen such writers as W. Somerset Maugham, Elinor Glyn, Henry Arthur Jones, George Ade, Rita Weiman, George Pattullo, E. Phillips Oppenheim and Sir Gilbert Parker in our studios giving their best to writing direct for the screen.

In the matter of settings, motion pictures ten years ago were crude, tawdry and utterly lacking in artistic conception. To-day the best artists of the world are giving their genius to making settings for the stories which the camera records. Such men as Paul Iribe, Joseph Urban, Max Parker and Robert M. Haas are sending their ideas of beautiful decoration and setting into the homes of the mountaineers of Kentucky and the dwellers in New York's slums. The world, through the medium of the motion pictures, is being taught—and being taught swiftly and by masters—the great fact that beauty is an essential of good living.

LEHR'S PLAN FOR SPREADING TRUTH

Goldwyn Executive Believes Players Can Help Counteract Bad Impression of Hollywood.

HE HAS TWO SUGGESTIONS

Proposes That Stars Write Home Town Newspapers and Send Statement to Fans.

Two constructive suggestions for counteracting the many false stories which are being sent broadcast about conditions in the Los Angeles film colony have been made by Abraham Lehr, Goldwyn vice president in charge of the big studios at Culver City.

Mr. Lehr proposes that picture people and other residents of Hollywood and Los Angeles write letters to the newspapers in cities in which they formerly resided, setting forth actual conditions. It was pointed out that the motion picture industry has drawn workers from all parts of the United States, and that such a campaign would be nation-wide in scope and would carry a personal appeal.

The second suggestion is that all players and stars who send out photographs to the "fans" should include a personal statement about the life in Hollywood.

"Those of us living in Los Angeles know that the life and morals here are no worse and no better than they are in Chicago, Philadelphia or New York," said Mr. Lehr, "but newspaper clippings selected at random from all parts of the country show that the escapades of a very few have been made to appear as the moral life of the whole community.

"To combat this saturnalia of misrepresentation we must take every means of putting the true facts before the public.

"Not only is the motion picture industry threatened, but the whole business life of Los Angeles is at stake. Tourists will stop coming here if they continue to believe the stories that are being circulated.

"Before I entered motion picture work I was engaged in commercial manufacturing, and I want to state emphatically that there is just as large a percentage of honest, virtuous, law-abiding citizens in pictures as there is in business.

"I want to appeal to the public to be fair and not to damn us all for the sins of the few. I noticed in the paper the other day that a priest is being held for murder, but the reformers are not shouting for the destruction of the church."

SOMETHING NEW IN FARCE COMEDY BY FOX COMPANY

From Fox Film Corporation comes announcement of the organization of a new comedy unit at the West Coast studios, the purpose of which will be to produce a type of comedy burlesquing the old-time Western melodrama.

It is with a view to creating original situations for farce pictures and of breaking away from the bathing girl comedy by substituting a new feature, that William Fox has undertaken this plan.

The directors, actors and girls who are to make the Western fun films will compose a unit entirely separate from the other Fox comedy organizations—which include the Sunshines, the Al St. John, Clyde Cook and recently added Lupino Lane comedies.

The new brand will contain all the old cowboy bag of tricks and stunts which have become classics of the screen, but will contain also comedy. But instead of frolicking through a couple of thousand feet of frisky film, chased by or chasing a lowbrowed comedian with baggy pants, the girls will appear as lady cow-punchers and cow-lassies, attired in becoming cow-girl costumes. The girls are being trained in Wild West accomplishments, and it is said that already there isn't a lassie in the bunch who can't lasso a horse by or shoot the fuss off a peach.

Mr. Fox is confident that his new departure in two-reel comedies will meet with favor among all comedy lovers.

Gloria on Vacation.

Gloria Swanson, Paramount star, is enjoying a brief vacation following the completion of "Beyond the Rocks," by Elinor Glyn, and prior to starting work on her new Paramount picture, "The Gilded Cage," a Sam Wood production by Elmer Harris. The star's new role is said to be a most exacting one, and Miss Swanson is taking full advantage of the rest and the opportunity to study her part for the picture.



The Lyradion Concert Grande

Radio Outfit and Auditorium Phonograph Combined

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In this one handsome cabinet are combined the two most versatile and wonderful existing instruments of entertainment, wireless telephone and phonograph—each capable of producing a volume of sound sufficient to entertain an audience of very considerable size, in an auditorium, outdoors, in church, school, theatre, hotel. The person in the rear seat will hear as well as those up front—because of the remarkable Seabrook horn, built on a patented scientific principle. There is none of that metallic, echo-choked, rasping sound of ordinary phonographs or "loud speaker" wireless horns. It clarifies the tone entirely, eliminates the blurring and washing of individual sound waves and continues to amplify for long distances the sounds of either radio music or phonograph record. It is powered to reproduce THE FULL VOLUME of a recorded selection or the phonograph or a transmitted wireless telephone concert.

The radio instruments in this cabinet are of the highest type and guaranteed. It will bring music out of the air in a tonal purity and volume which an entire audience can enjoy. This instrument is a great attraction and can ably take the place of an orchestra. Prices according to style of cabinet.

Do not miss seeing this modern marvel—it would be a great attraction in your institution. Entrance to Radio Show is free; introduce yourself to us at Booth 32 and receive complete demonstration.

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JACKIE COOGAN TO BE STAR IN FILM VERSION OF "OLIVER TWIST"

Sol Lesser Sure Has Clever Idea for the Youngster — Frank Lloyd Will Direct — Picture Will Be Sent Out as "Road Show" — Charlie Chaplin Recovering From the "Flu."

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, March 6.

When it comes to being ambitious, little Jackie Coogan can hold his own among all the headliners in the profession. And if he lacks any of the big ideas of production, or rather ideas for big productions, he has a grown-up staff, headed by the energetic Sol Lesser, to supply them. In all probability, Mr. Lesser is to be credited for the latest "scoop" for Jackie, because we doubt if even the clever little star had hitched his ambitions to such a starring vehicle as that selected for him.

With this preamble be it announced that Jackie Coogan's next production is to be an "honest injun" special of that popular classic, "Oliver Twist," by Charles Dickens. Quite an idea that, isn't it?

Frank Lloyd to Direct It.

But that isn't all of the interesting announcement. "Oliver Twist" in the person of small Jackie is to be directed by none other than that master of big features, Frank Lloyd. How's that for another "scoop" for Mr. Lesser and his confederates?

The production is to be an especially lavish one. We don't think it will rival any of the so-called million-dollar attractions, but no expense is to be spared to make it a super-feature in every sense of the word. Added stage space has been leased at the United Studios, which houses the Jackie Coogan company unit, sets are now being constructed and production will start immediately. Mr. Lloyd is already in charge of preparations for the picture, having his own dependable assistant, Harry Weil, associated with him.

To Be "Road Show."

Furthermore, this production of "Oliver Twist" is destined to be released as a road show attraction, playing the big legitimate theatres first at $2 top scale price. Negotiations have already been started with big theatre chains, Mr. Lesser planning to send some twenty-five or thirty companies of the cinema production on tour at the same time, each company carrying special orchestra, managers, operators and others necessary to "put it over" in fitting fashion.

Jack Coogan, Sr., is especially enthusiastic over the project and has made arrangements with Mr. Lesser whereby Jackie will go East with the completed production to appear personally at the premiere in New York and other principal cities. Production plans look to a strict adherence to Charles Dickens's famous story, with settings copied from prints used to illustrate old volumes of the work.

If memory serves us rightly, "Oliver Twist" was filmed some years ago with an actress in the title role. But those interested feel confident that Jackie will prove the one and only "Oliver." Preparations for this production in which he will have an all-star supporting cast are particularly fitting proof of the stellar position which little Jackie has attained in his brief screen career.

Griffith Film Booked for Mission.

The next big event in the history of motion pictures on the Coast is to be the premiere here of D. W. Griffith's latest special, "Orphans of the Storm." An announcement from Harry David, manager-director of the Mission Theatre here last week, gave us a treat to anticipate. By special arrangement with Mr. Griffith, Mr. David is cherishing signed contracts whereby "Orphans of the Storm" is to be presented at the Mission.

This is such a radical departure from Mr. Griffith's usual plan of presentation that it marks a particularly notable victory both for the Mission and for Manager David. Instead of being played in the largest theatre in town, two performances daily, "Orphans of the Storm" will be presented in an 850-seat house, four or five shows daily, with general admissions ranging from 50 cents matinee to 80 cents at night.

No doubt Mr. Griffith's decision was due to the success which Manager David has shown with extended runs at the Mission of such successes as "The Four Horsemen of the Apocalypse," "The Three Musketeers" and now "Foolish Wives."

Violet Clark With Goldwyn.

Violet Clark is commuting to Culver City again these days, adapting "This Way Out" for Goldwyn from Carey Wilson's story.

"Flu" Picked on Chaplin.

Charlie Chaplin followed the example set by half of filmland and got the "flu." He is rapidly recovering, however, and expects to be back at the studios this week.

Time Clock Active Again at Goldwyn's.

The clan is gathering at Goldwyn's again and the time clock is ready for punching. Two directors are scheduled to call, "Lights, Camera, Shoot!" by the end of the week.

Rupert Hughes will megaphone his own story, "Bitterness of Sweets," with Colleen Moore playing the lead, as we hinted last week. Mr. Hughes told us a few days ago that though the lead was an Irish lassie, he thought of changing her nationality to Italian to give Miss Moore a chance to show her versatility. She has played so many Irish colleens.

E. Mason Hopper begins on "Brothers Under the Skin," adapted by Grant Carpenter from Peter B. Kyne's story, with Helene Chadwick and Richard Dix heading the cast.

Sophie Wachner, director of costumes for the Goldwyn productions, is back from Akron, Ohio, where she spent the time during which the studio was closed visiting her home folk. Grace Lynch, set director, has returned from the East with an even keener sense of the responsibility of the interior decorator in picture-land. She says that folk in scores of the smaller cities and towns are patterning their homes after artistic sets which they are shown in pictures.

Willat to Direct for Lasky.

Producers are so eager for the services of Irvin Willat and his megaphone that he is getting to be a regular visiting director de luxe, pending completion of arrangements to begin his next series of independent productions at his Culver City studios. His latest contract is with Famous Players-Lasky, for whom he will direct a special, starring Dorothy Dalton. Beulah Marie Dix is now at work on the untitled script.

Opens New Theatre.

Sol Lesser and Gore Bros. dedicate another link in their chain of West Coast theatres with the opening to-night of the Paramount Theatre on Santa Monica Boulevard, Hollywood.

Mabel Normand Back at Studio.

Having completely recovered from her recent heavy cold and nervous breakdown, Mabel Normand is ready to resume work to-day on her current special, "Suzanne," for the Mack Sennett banner. Old Sol has failed to live up to his California reputation recently and this caused some delay on the production. However, interior sets have been completed, so Mabel can don the make-up and the costume of the Spanish girl she is portraying to-day whether old Sol is ready to co-operate or not.

Von Stroheim Back With Universal!

Life is full of surprises and we'll wager no other business offers so many of 'em as the m. p. industry. The latest is an announcement from the powers that be at Universal City that they have re-engaged Eric Von Stroheim and that he will begin producing another feature for them in about two weeks. Most of the industry will need shock absorbers to digest that piece of news, for Mr. Von Stroheim himself is quoted as saying only recently that he considered himself "the most finished director in the business." And after Universal's costly experience with him and his "Foolish Wives"—well, everybody else was quite ready to agree with the director, though perhaps there would be different interpretations of the statement.

The p. a. announcement of the renewal of the affiliation is proof that it is as much of a surprise to Mr. Von Stroheim as it is to the rest of the world. After saying he was glad to be back under the U banner, he remarked, "They know what an irresponsible nut I am out here, and it might be a shock at another studio." Nuf sed!

But it's a safe bet that the custodian of the Universal exchequer will keep more wide awake on the next production. And if we are ever to unfrock censorship, then it is to be hoped that the censor recently drafted for citizenship at Universal City will also have an eye on the Von Stroheim script.

Powers and Cole Here.

P. A. Powers, who recently acquired an executive interest in the Robertson-Cole organization, arrived last week with R. S. Cole, president of the company. After they get through a series of official conferences we are promised surprising and interesting announcements, some of them confirming rumor's advance tips.

"Ten Nights" Coming.

They'll all be flocking to the Alhambra soon. "Ten Nights in a Bar Room" is booked to hold forth there. This "Ten Nights," we believe, is the film version of the old tried and true melodrama, produced by Mrs. L. Case Russell and now meeting with big success on the State rights market. If we remember rightly, Mrs. Russell also translated the play into celluloid terms, John Lowell played the lead and Oscar Apfel directed.

The "Flu" Met Josephine.

Though Josephine Quirk is up-to-date in everything, we have a hunch she would have been just as satisfied to be out of style so far as the current epidemic of "flu" is concerned. But the busy germ thought otherwise. It found Miss Quirk despite her wishes, and she has been confined to her room in the Hotel Hollywood for the past week. Her many friends are holding strong thoughts for her speedy recovery and three stories are awaiting it for further attention.

Al Green Has Another Heir.

The stork visited the Clara Barton Hospital last week and left another son for the home of Director and Mrs. Alfred E. Green. "There's only one thing I'm afraid of," said "Daddy" Green, "and that is that this kid is built for the stage instead of the silent drama—you ought to hear his vocal apparatus."

The new citizen of Hollywood will answer to the given name of Douglas. Besides his parents, baby Douglas found an adorable brother, Marshall, age 3, waiting to welcome him into the world.

David Powell Here.

David Powell, that likeable leading man of so many Paramount pictures, is being welcomed at the Lasky studios following his long journey from England. For the present he is housed at the Writers' Club, his author friends having put him up there until he can make more permanent house plans. He is scheduled to begin work next week opposite Gloria Swanson in Elmer Harris's "The Gilded Cage," under Sam Wood's direction.

Another Matrimonial Wreck.

Friends of Herbert Rawlinson and Mrs. Rawlinson, known on the stage as Roberta Arnold, were rather surprised to learn Friday that the former has filed suit for divorce, charging his wife with desertion. It appears to be another case where career interfered, Miss Arnold, it seems, found her stage success—she is now appearing in New York in "The First Year"—more interesting than domestic life.

New Competition for Actors.

Enter the trained gold fish as comedy stars. Hamilton White has 'em on his supporting cast for his new fun subject. He has Irene Dalton to sustain beauty's lead, a dog said to be very intelligent, despite his name Camisole, and a clever horse, but the real laughing "kick" is promised in the antics of one of the trained gold fish. They will, of course, play in close-ups only.

King Baggot to Direct It.

The Universal folk were so pleased with King Baggot's production of "Human Hearts" that they have assigned him and his megaphone to another special to be based on another old stage melodrama, "The Suburban Handicap." George C. Hull is adapting it.

To Stage Annual Pageant.

Local newspaper folk, leading producers and Los Angeles theatre owners and managers comprise the committee in charge of plans for the first annual cinema pageant which is to be the feature attraction of the opening night of the children's exposition, to be launched here April 8. The pageant, it is planned, will develop into a yearly festival.

His Hair Identified Him.

While on "location" recently Noah Beery had a small boy in the hotel where he was registered visibly perturbed. "I know I've seen you somewhere," insisted the boy, "but I can't remember."

Then one day Mr. Beery stooped over and down tumbled the long black locks which are a part of his villainous make-up in pictures, but carefully concealed when he's the kindly man of private life. "Oh, I know you now," cried the boy, "you're a bad man in the motion pictures!"

Mr. Beery's own small boy of 7 admits that his father can be one of the best "bad men" in pictures, but he defies any one to find a better good man for a father.

She Wouldn't Come to Hollywood.

Once upon a time those afflicted with wanderlust used to say, "To Paris, then die." But now Paris isn't in it. The slogan to-day seems to be, "To Hollywood, then die!" But the only grateful ones for the kind of "publicity" which has put the spotlight on Hollywood are the railroad magnates. Those who are lured by the sensational yarns about Hollywood get "stung!" So far as they see it, it's just a regular 9 o'clock Main Street town. But at least one wasn't so lured. According to a certain p. a., the railroads lost the fare of Cecelia Correll, 17-year-old Johnstown, Pa., girl, who won a trip to Hollywood in a popularity contest and then passed it up because of the scandal she had read about the community! Can you beat it?

De Mille to Relinquish Tonsils.

Cecil B. De Mille has been resting for the past ten days at his ranch, "Paradise." But yesterday he came down to attend the opening of his latest production, "Fool's Paradise," at Grauman's Rialto Theatre, and to-day he is getting ready to add his name to that of a hospital list, to be separated from his tonsils. His physicians believe the pesky throat tenants should be taken out, so Mr. De Mille will undergo the slight operation this week, returning to the studios in about two weeks to prepare for his production of "Manslaughter."

Meantime, Alvin Wyckoff, his camera expert, has been loaned to Fred Niblo for the special production of Ibanez's "Blood and Sand," which Mr. Niblo will direct from June Mathis's script.

Powell Wouldn't Label 'Em "Extras."

We heard this one on Paul Powell, Paramount director, now megaphoning "The Ordeal." Once upon a time, Mr. Powell, who was formerly a newspaper man, ordered sixty extra people for a debutante party in a feature. When they appeared he noticed two among them whose debutante days belonged to the vintage of '61 or thereabouts. Calling his assistant aside, Mr. Powell whispered, "Who are the ancient ones?"

"They're extras," was the reply.

"Mm! They're not extras," responded Mr. Powell, "they're early editions." Proving he has not forgotten his newspaper training.

Selznick Stars Coming.

The welcome sign is to be hung out at the United Studios within the month for Elaine Hammerstein, Eugene O'Brien and Owen Moore. It is announced that the three Selznick luminaries are being transferred here, bag and baggage, for the making of their next pictures.

Since Mary Pickford has left the United studios to be co-landlord and tenant of the Pickford-Fairbanks studios, the coming of her former husband, Owen Moore, will give no concern to her and Doug. There will be no danger of the three and Owen's new wife meeting while at work.

Olga Printzlau Sketch for Posters.

Did you know that Olga Printzlau is a clever artist with the pen and brush as well as with the literary tools of the writer? Proof of it is in the sketch of May McAvoy which Miss Printzlau made from life for the posters of the little Paramount star's recent production, "Through a Glass Window." Writing the original story and continuity for the picture should have been quite enough, but Miss Printzlau demonstrated further versatility by supplying copy for its exploitation, too.

Moreno Had the "Flu," Too.

Having just recovered from an attack of the "flu," Tony Moreno rises to remark that, though acquainted with the malady, he hasn't yet found out why they call it "Spanish influenza." Tony is a good Spaniard himself, and he resents the use of his country's name as an adjective for describing such uninteresting things as "flu," onions, et cetera.

'Tis "Woman" Not "Cat" Now.

"Uncle" George Melford is in South Africa these days—that is, the location for that atmosphere. He is making exteriors for "The Woman Who Walked Alone," starring Dorothy Dalton.

Apropos of this title: The working cognomen of John Colton's story, adapted by Will Ritchey, was "The Cat That Walked Alone," so in view of the change we judge this is just another instance where one of the fair sex is compared to the feline.

F. P. Earle Back.

Ferdinand Pinney Earle, producer and victor in the case of "The Rubaiyat of Omar Khayyam," returned from New York last week weary, but happy. He announced that releasing arrangements for his artistic picture would be made as soon as it had been given an official pre-view in the big town east.

SOUTHERN FIRM TO PRODUCE IN NEW YORK CITY

"Dixie is to be represented in the motion picture production field by an all-Southern motion picture producing organization founded for the purpose of bringing to the screen stories of the old South which breathe the warmth and romantic sentiment typical of this picturesque section and period," reads an announcement.

This organization, the Harrill Production Company, headed by Addie Harrill of Chattanooga, and backed by important financial interests of Kentucky and Tennessee, will start the initial production of its first series in New York City under the personal supervision of Lester Park of the Reel Town Company, it is stated.

The first production, upon which work will start immediately, will be six reels in length and will feature little Hanna Lee, a newcomer to the screen, but recognized on the vaudeville stage as one of the biggest headliners in the South, it is said.

While the Harrill Production Company is a new organization and undertaking its first motion picture producing responsibilities, its activities cannot be considered in any sense experimental, as it will have available for its immediate use all the experience and facilities of the Reel Town organization, and the advice and general supervision of Lester Park and his associates.

Addie Harrill, president of the company which bears her name, will choose her own personal staff from the Reel Town workers with the assistance of Mr. Park.

Addie Harrill and little Hanna Lee are now on their way to New York, and immediately upon their arrival active preparatory work will be pushed to enable the first story to go into production before the end of the present month, it is said.

WILL CELEBRATE WITH PARAMOUNT

Organization Announces That 10,000 Theatres Will Participate in Their Tenth Anniversary.

MANY SOLID BOOKINGS

The Idea Will Be Carried Out Throughout the Entire Month of March.

Nearly 5,000 theatres in the United States and Canada joined actively on March 5 in the celebration of Paramount's tenth anniversary, having been booked solid for the week with Paramount pictures, it is said. The bookings for the second week, according to a statement from the Paramount office, exceed that number and include many continuations from the preceding week, representing in those instances two solid weeks given over to the exclusive showing of Paramount pictures.

The celebration will last throughout the month of March, many hundreds of houses being obliged to defer their bookings until the later weeks on account of the heavy demands on the supply of prints, it is said. In all, it is estimated that between 9,000 and 10,000 houses will have participated before March is over to the extent of at least one solid week and approximately half of that number for two weeks, Paramount announces.

In addition to the extensive publicity campaign which has been carried on for many weeks in the newspapers and fan magazines, the event was heralded to the public in a three-page advertisement in The Saturday Evening Post of March 4, which represented the largest advertising contract for a single issue ever made by Paramount or any other film company with a national publication, it is said.

Supplementing this is the 640-line display advertisement placed by Paramount in 93 leading daily newspapers, listing the theatres participating in the respective cities, and in many cases giving the complete programs of the theatres. In cities where two newspapers are scheduled for the advertising one is carrying the announcement the week of the 5th and the other the week of the 11th in order that as many people as possible may receive the message of the anniversary and its full significance in the world of entertainment, the Paramount Company states.

The 24-page booklet, "The Story of 200,000 Miles of Entertainment," of which 3,000,000 copies were distributed, free through the exchanges, is proving one of the strongest prestige builders for local exhibitors that Paramount has ever issued, it is said. It briefly sketches the history of Paramount and is amply illustrated with pictures of the stars and leading players.

Jackie to Go to Europe.

Since everybody in filmland's doing it, Jackie Coogan will travel in Europe, too. The Coogan retinue will include eight or ten members of the present staff working in Hollywood, and they will visit England, France, Switzerland, Belgium, Norway, Sweden and Ireland. It is possible that Jackie will make a picture either in England or France.

POPULAR CINEMA STAR.



Photo by J. R. Diamond.

Mabel Ballin, Starring in Hugo Ballin Productions, Will Soon Be Seen in a New Picture, "Other Women's Clothes."

NEW NATIONAL EXCHANGE.

Has Been Opened in the City of Chicago.

Announcement, of the opening of the second affiliated exchange, owned and controlled by National Exchanges, Inc., is made by Walter L. Johnson, president of National Exchanges, Inc.

The new exchange is Cosmopolitan National Exchanges, Inc., located at 735 South Wabash avenue, Chicago, with Carl Hartbill as manager. The first of its own exchanges opened by National Exchanges, Inc., was Metropolitan National Exchanges, Inc., with offices at 729 Seventh avenue, New York City, which has been doing business for several weeks under the direction of R. C. Cropper.

HUGO BALLIN CONTEST.

Three Stories Being Considered for Prize.

Several weeks ago Hugo Ballin announced in various Chicago newspapers the inauguration of a motion picture contest, in which he agreed to pay $1,000 to any resident of Chicago who would submit an original screen story. Since that time scripts have been pouring in to the Ballin home and offices, but only recently has the decision narrowed down to three stories.

The author of one is an Episcopalian minister. The second is from the pen of an elderly business woman. The third is by a little miss hardly out of her teens. Another week will elapse before the final decision will be made by the board of judges, and the check for $1,000 sent to the—minister, business woman or flapper.

WILSON'S DEATH SHOCK TO INCE

Well Known Author Was Member of Editorial Staff at Culver City Studios.

WAS HIGHLY THOUGHT OF

Had Signed Contract Last Fall to Write Original Stories for Screen.

News of the death of James Fleming Wilson, the author, at Venice, Cal., came as a profound shock to Thomas H. Ince, the motion picture producer, who is in New York City.

Mr. Wilson joined the editorial staff of the Ince studios at Culver City, Cal., last Fall when he signed a contract to write a series of original stories for the screen.

"John Fleming Wilson was one of the most brilliant of American writers," said Mr. Ince. "He ranked as America's most authoritative writer of fiction dealing with the sea and men who sail it, and it was because of his knowledge of seafaring things and folks and his remarkable sense of the dramatic that I sought him as a member of my editorial staff.

"I have always enjoyed his short stories and I had great hopes of the screen material that was to come from his pen. Just before I left California two weeks ago his first motion picture story was completed, but untitled. It was a remarkable drama of sailormen.

"His loss will be felt by the vast following which his magazine stories and his books had won and by the thousands of his admirers who looked forward to his original screen stories.

"Like Joseph Conrad, John Fleming Wilson knew the sea from first hand, for he spent his earlier days before the mast."

It was with considerable difficulty that Mr. Ince persuaded Mr. Wilson to join the ranks of screen dramatists, it is said, but after he had decided to write for the screen he became one of the most enthusiastic of picture writers. He saw vaster audiences and greater power of description than the printed page.

"Motion pictures need more men like Wilson," said Mr. Ince. "His death is a great loss to the screen and its advancement."

STUDY CAPITOL DANCER.

Fifteen Girl Students Form Gambarelli Club.

Mlle. Maria Gambarelli of the Capitol has the unique distinction of having been elected president of a circle of young women who have formed in her honor an association called the Gambarelli Club.

These young ladies, all studying the art of dancing, have chosen, with Mlle. Gambarelli's permission, her name to personify the aims and ideals of their organization.

Fifteen members come regularly to the Capitol once every week to observe and study their honorary president's technical perfection, style and interpretation.

Why?

It is the question of the ages, originally asked, it is said, when primitive man first wondered at the dark shadow which glided before him as he walked westward toward the hunting grounds in the light of the rising sun.

If he could have answered his own perplexing question he would have explained the mysteries of light—even now only partially solved after the passage of countless centuries—and he could have predicted that photographs and later motion pictures some day would play an enormously important part in the affairs of mankind.

Why?

does the swift progress of

SECOND NATIONAL PICTURES CORPORATION

to a position of prominence mean much to the advancement of human thought and achievement in the utilization of light and shadows for the entertainment and instruction of the human race?

The excellence of the pictures distributed by this concern, the systematic methods employed and the attractive terms offered, tell—

Why

"THE NIGHT RIDERS"
"HER STORY"
"DAVID AND JONATHAN"

Second National Pictures

140 West 42nd Street **New York City**

ELABORATE NEW POLICY BEING ARRANGED FOR THE R-C COMPANY

P. A. Powers Now on the Coast Making Many Changes at Studios and Fostering New Plans—Stromberg Lining Up Cast—Charlie Chaplin Sues Imitator—Gloria Swanson Is Going Abroad.

By FRANCES AGNEW.

(Staff Correspondent to The Morning Telegraph.)

LOS ANGELES, March 13.

The production spotlight of the industry is to-day centered on the Robertson-Cole studios, where P. A. Powers, who recently acquired an executive interest in the organization of which R. S. Cole is president, is now fostering an elaborate new policy.

Those who know the history of the motion picture business and Mr. Powers's achievements with Universal and other companies feel that "entertainment for the masses" is undoubtedly one of the planks in his production platform. Hence, the news that within a few weeks he will be supervising the activities and sponsoring the releases of some eight and probably ten production companies is no surprise even to-day. It is, of course, an optimistic announcement to the whole industry and a particularly gratifying piece of news for players, writers and other film folk who thus see a greater demand opportunity looming again.

Stars Offered Revised Contracts.

Dame Rumor has had a busy time at the R-C plant lately. Right now she is concentrating on the idea that Pauline Frederick and Sessue Hayakawa will sever their connections with the organization under the new regime. Those concerned on both sides say "there is nothing to say, everything is running along in just the same way," but it is admitted that in the new order of things and along with the policy of to-day, the stars have been asked to take new contracts, revised especially in the amount of salary. Whether they will accept what is reported to be a 50 per cent. cut has not been divulged.

Rumor also says that Mr. Cole, who lost heavily under the previous policy of the organization, will leave the fold and promote another company. However, he seems to be contented with present developments, so that, too, is only rumor.

Facts in the case cover a general reorganization. With the coming of the new power, J. Allen Boone, formerly Western representative for the R.-C. Pictures Corporation, resigned his post and it is understood is completing plans for the launching of special productions. R. J. Tobin, formerly general manager at the studios, elected to remain in an advisory capacity.

Eve Unsell, scenario editor, has been asked to remain in her position, her reorganized staff to be augmented by other well known film writers. Among lesser lights the scythe has been wielded freely and numerous changes have been made in every department.

Harry Carey Signed.

One of the most important announcements from Mr. Powers's office is that Harry Carey has been signed to make a series of stellar productions, based on human interest character stories, rather than the old-fashioned Western melodramas, these to be sponsored by R.-C. Pictures Corporation.

Robert Thornby, director, will produce another series of photo-dramas with featured casts. Norman Dawn, another well known megaphone wielder, is now working on "The Sea Wolf," a Jack London story, also for R.-C. release, with others planned for his direction, and the Doris May unit will be kept intact.

And every day now sees the drawing up of contracts for well known plays and stories, signing of new stars, feature players and directors, all of which is reserved for early announcement.

Tony Moreno With Rupert Hughes.

Rupert Hughes and his Goldwyn associates scored a "scoop" Saturday when they signed Antonio Moreno for Major Hughes's next production, "The Bitterness of Sweets." He begins work to-day under the Rupert Hughes megaphone, playing the role of an Italian dancer. For th's special the electrics will play two stellar names, Antonio Moreno and Colleen Moore. Miss Moore, as we announced last week, having already been signed for the feminine lead.

Lehr Continues in Studio Post.

Everybody hereabouts was particularly glad to hear that in the new elections in the Goldwyn ranks back East Abraham Lehr was re-elected a vice president and will continue in charge of productions at the Coast plant. Mr. Lehr has done much to establish and maintain the spirit of efficient, loyal and wholesome workmanship which is reflected at the studio and, with the revival of activities out that way, a revival which the new president, Frank J. Godsol launched before his recent return to New York, every one is anticipating a busy season of notable productions.

She's Catharine—Not Kathryn.

Correction note—Be it recorded that the heiress to the talents and fortunes of Mr. and Mrs. Victor Heerman (Sarah Y. Mason, y'know) has been christened Catharine Aulass Heerman, and it is not spelled with a K as at first announced. We have this news direct from the little lady's popular mother, who admits she is so proud of the tiny daughter that she "is just delirious!" But then the Selznick director is just as proud in his fatherly way, so baby Catharine is to be congratulated on having chosen such doting parents.

Sarah's hosts of friends both here and East will be particularly amused by the postscript on her letter: "Do you think it will be safe to bring up a daughter in Hollywood? Every one here is trying to purify New York. 'To make it safe for the movies,' is the slogan."

Both Hollywood and filmland are anticipating the opportunity of welcoming baby Catharine and her mother and daddy next month when they return with the Selznick contingent.

Beaumonts Building Home.

Harry Beaumont and his megaphone are still on the William Fox visiting list. He has just begun his second production starring Shirley Mason. When they start the time clock at Metro Mr. Beaumont will return to that banner.

Meantime, he and Mrs. Beaumont are getting their recreation in plans for their new home in Beverly Hills. Right now Mrs. Beaumont (Hazel Daly, y'know) has the blueprints in hand to make sure they provide for all the conveniencies which the modern housewife finds necessary.

Stromberg Lining Up Cast.

Hunt Stromberg is the busy young producer all right! Latest news from his camp covers the transfer of his own company activities to the Hollywood studios, where he will begin his initial comedy de luxe, "A Lady's Man," starring Bull Montana, on Wednesday; also, the signing of five members of the "big league" supporting cast for this three-reeler. They are Charles Mailes, Claire McDowell, Stanhope Wheatcroft, Spike Robinson and Charlotte Woods. How's that for a line-up? Then the ingenue and juvenile lead are to be signed this week, with Chuck Reisner, formerly on Charlie Chaplin's megaphone staff, already corralled to co-direct.

Fitzmaurice Here for "Happiness."

One of the busiest "props" at the Lasky studios these days is the "Welcome" sign. It is being worked overtime by curious newswriters from back East, trekking here daily to "learn the truth about Hollywood!" Poor Hollywood!

But on the other hand it is also in evidence for more permanent guests. Last week it was hung for Mr. and Mrs. George Fitzmaurice (Ouida Bergere, the scenarioist, y'know).

The two will begin work immediately on a celluloid version of J. Hartley Manners's stage success, "Happiness" with little May McAvoy featured in the role created by Laurette Taylor.

Tom Geraghty Also Back.

Another welcome arrival on the Lasky lot was Tom Geraghty, who also returned from the London studios after an extended absence during which he has been supervising production both there and in New York. Mr. Geraghty has joined Frank E. Woods's staff in a chief editorial capacity.

Chaplin Sues, but Dances.

Charlie Chaplin is in the midst of another legal case. He filed suit through his attorney, Arthur M. Wright, last week for an injunction against Western Features Productions, a concern which it is alleged is interested in exploiting one Charles Amador who, under the screen name of Charles Aplin, is charged with aping the famous comedian's funny costume and mannerisms for a series of films. Mr. Chaplin asked that the two pictures under way be stopped and that their makers be restrained from producing similar films. The plea charges a plot to force upon the public a dozen spurious pictures as being his (Charlie Chaplin) own.

But even such a suit can't quell the one and only Charlie Chaplin's enthusiasm for life. He even shelved his diffidence the other evening to step boldly out on the floor of the Cocoanut Grove at the Ambassador Hotel and do an impromptu burlesque dance with Maurice. Of course, all the diners cheered and now the hotel management would like to kidnap the star comedian and hold him up for the act every night.

Two Eddie Hortons Apparently.

Lest a note that Eddie Horton, one of America's best known organists, has been engaged for a long-time appearance at the Kinema Theatre, may confuse the following of Edward Everett Horton, popular leading man of the Wilkes Majestic Stock Company here, be it known that they are two distinct personages. Eddie Horton at the Majestic plays the piano like a professional but he is too busy acting to try to rival Eddie Horton, the organist at the Kinema.

Mary Newcomb Back.

Speaking of the Wilkes Stock Company reminds us that Mary Newcomb, the popular leading woman, returns to-day from a brief vacation in New York. She will report at once for rehearsals of "Smilin' Through," which Director Addison Pitt is staging to follow "Nobody's Money," the current attraction.

Russell Departs to Grow Beard.

William Russell has gone to Tia Juana. Oh, yes, he'll probably defy Mr. Volstead there and let some of his dollars make more dollars for him on the races, et cetera, but his principal object is to grow a beard. Mr. Russell needs the hirsute adornment for his next Fox production, and he figures he may as well enjoy himself while acquiring it.

Hurley Shifts Post.

Harold Hurley has resigned his post as first assistant to Malcolm Stuart "Mike" Boylan, director of publicity at Universal City, to handle publicity for the local Universal Film Exchange, managed by C. L. Theuerkauf. Here's to his continued success!

Worsley to Direct Leah Baird.

We bumped into Wallace Worsley the other day and learned that beginning next week he will park his car, his megaphone and other directorial equipment at the Thomas H. Ince studios, where he will direct Leah Baird in her third independent production under the management of Arthur Beck. The story is another original from the pen or typewriter of the versatile Miss Baird herself.

Looked Like Rehearsal to Him.

Frances Harmer, William De Mille's clever literary aide, who balances the scales at less than a hundred, was seated in the cafeteria next to the Lasky studio the other evening disposing of some toast and tea. A property man from the film shop who didn't know Miss Harmer had fully satisfied the inner woman with a large course luncheon that day, drifted in and, eyeing her "meal," observed dryly, "What's that, Miss Harmer, your dinner or just a rehearsal?"

Al Cohn and Family Recovering.

The "flu" isn't a bit selfish. When it decided to park itself at Al Cohn's house it sojourned with every member of his family, including Mrs. Cohn and their three small children. They are all convalescing now, and Al hopes to be doing business at the usual stand again this week.

Retitle Logue Story.

"Heroes and Husbands." How's that for a title? It is the permanent name of the First National release produced from Charles A. Logue's original story with Katherine MacDonald in the stellar role.

Gloria Swanson to Vacation Abroad.

Gloria Swanson is anticipating a vacation after she completes "The Gilded Cage," the Elmer Harris play on which she began work last week under Sam Wood's direction. So she has booked passage on the Olympic sailing from New York April 22 and, accompanied by her friend, Mrs. Frank Urson, will make her first visit overseas during this vacation time.

Jane Murfin Back From East.

Jane Murfin returned last Sunday from her extended visit East. On the way back she stopped off at Detroit to say "Hello" again to her home folks, but she confesses she was so homesick for California sunshine and Stronghearts, her wonderful police dog, that she wasn't sorry to leave either New York or Detroit. She found Stronghearts and "The Silent Call" in their fifth record-breaking week on Miller's Theatre silver sheet, while Stronghearts himself was all ready to begin his second Trimble-Murfin production under the direction of Larry Trimble.

Lines From Garrett Fort.

In a homesick missive from Garrett Elsden Fort, formerly assistant scenario editor with Eve Unsell at the Robertson-Cole studios, we read: "I have been hopelessly and helplessly victimized by the California virus and am ready to pack up and leave for the restless Pacific at almost a moment's notice, but, hang it all, my work here will keep me nearer to Times Square than the Coast until about the middle of April." Th's should please the Chamber of Commerce.

Mr. Fort also writes that he has had a lot of fun working with the censors in New York. Being acquainted with several members of the censoring crew, he has been permitted to sit in on showings. Thus he kills two birds with one stone—he sees all the latest films for nothing and also gets a lot of useful information as to what will and will not go by the aforementioned crew. As a result Mr. Fort threatens to hang out a shingle as a private censor somewhere west of the Rockies. Meantime he is giving his busy hours to editing and titling several special productions assigned to him there in New York.

Heard in Passing.

The stork is scheduled to visit the home of Mr. and Mrs. Buster Keaton (Natalie Talmadge, y'know) in May.

Pat O'Malley is still parking his make-up box at Vitagraph, completing "The Shaugraun" under David Smith's direction.

Harold Lloyd is playing host to his grandmother, Mrs. Sarah Fraser, 88 years old, who is here from Denver for a family reunion.

A zebra greeted Billy Bevan too intimately last week and the Mack Sennett comedian says he is still seeing stars and stripes.

Something of the magnitude of production may be appreciated in the news that Reeve Houck, assistant production manager for Thomas H. Ince, is in San Francisco closing negotiations for an entire circus to figure in "Some One to Love," by C. Gardner Sullivan.

Clifford S. Elfelt, president of Metropolitan Productions, has purchased Earl Wayland Bowman's magazine story, "High Stakes," for his next feature.

Bryant Washburn, Mitchell Lewis and June Elvidge comprise the stellar trio in Katherine MacDonald's cast for "The Woman Conquers," which Tom Forman is directing from Violet Clark's story.

Baby Marie, having acquired sufficient months to permit her mother, Vera Steadman, to leave her in care of a nurse, the latter has returned to the Klieg light realm at the Christie comedy studio.

Peter Gridley Smith Back.

The "welcome home" sign loomed large at the Hollywood studios Wednesday. Peter Gridley Smith returned to his desk as publicity chief for Marshall Neilan, following his personal appearance tour with Wesley Barry. Lest this be ambiguous, be it stated that it was "Wes" who did the personal appearing, not Pete. He was too busy recording the events with editors and exhibitors to bother about letting the rest of the world see him. Pete says the East was all right and New York still there, but he has a wife and baby here, so he was glad to be home. He tells us Wesley will stay out on the road with "Penrod" for another two or three weeks.

MANY STOLEN FILMS ARE RECOVERED IN CLEVELAND

Thousands of Dollars in Thefts Revealed by Arrest Made in Ohio City.

Many thousands of dollars worth of stolen films were recovered last week and many more thousands of dollars worth of film are about to be located through the combined efforts of Paul Tessler, manager of the Cleveland Pathe exchange; Bill Finkel, manager of the Lande Distributing Company, Inc., and Fred A. Kintzler, detective on the Lakewod police force. All of the films recovered are one and two reel comedies, with the exception of one five-reel feature, "The Love Brokers."

Sixty-two reels of films that have been stolen over a passage of time covering eighteen months were found in the homes of prominent Lakewood families. All of them were used by boys ranging in ages from 12 to 20 years old, who operated their own private motion picture machines. The boys, upon being questioned, said that they had rented and bought their films from a boy named L. Harrison, who gave his address as 224 High avenue, Cleveland. Harrison issues a regular release sheet to his juvenile customers. The repertoire consists of all the standard comedies, some of them old and some of them new.

The average rental price is $2.50 for three days. However, an addition of $2 to the rental price is enough to purchase the film. Detective Kintzler took the sixty-two reels recovered last week to the Lakewood police station, where they will remain until the other films on the Harrison release sheet are recovered. Harrison, who is the son of a printer and a friend of these Lakewood boys, claims that he came by these films legitimately. Closely questioned, he maintained that he had purchased them at the rate of $25 for ten reels.

However, his story grew flat when he was unable to tell from whom he had purchased the films. He was taken on a tour of all the local exchanges and asked to identify the man with whom he had done business. Harrison said he was not able to identify the man. This has led local exchange men to believe that Harrison's accomplice in the theft of these films is an ex-broker, who has been serving time in the Mansfield Reformatory for forgery. Efforts are now being made to find this man. In the meantime, Kintzler is sifting the motion picture men his full co-operation, and is daily turning over to Tessler new lists of films which he has discovered in private homes.

REAL DANCING MARATHON.

Helen Ferguson and Patsy Ruth Miller Attend Ball.

Helen Ferguson and Patsy Ruth Miller say they feel as though they had just run a marathon. The two screen stars were the guests of honor at the dedication of the new American Legion clubhouse at Huntington Park, near Los Angeles. The legionnaires, in order to make money for the organization, sold the dances with the actresses for $1 each, and the ardent swains considered 'em cheap at the price.

Helen and Patsy Ruth were kept on the go all evening and estimate that they traveled some fifty miles over the dance floor. As further honor to the girls, the legion men are going to attend in a body when the two Goldwyn pictures, "Hungry Hearts," in which Miss Ferguson plays, and "Watch Your Step," in which Miss Miller appears, are released.

VESUVIUS CONQUERED!

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by FOX NEWS

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Over this caldron of death, with pilot and cameraman both gassed and unconscious, the aeroplane died and side-slipped into a crash that wrecked the plane and sent both occupants to the hospital

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ENGLISH SHOWMEN HAVE NOT LIFTED GERMAN BAN

Despite Reports to the Contrary, the Exhibitors' Association Has Not as Yet Reached Any Decision in the Matter.

By ORMESBY BURTON.

(Special Correspondence The Morning Telegraph.)

LONDON, March 2.

English exhibitors have not yet removed the ban on the showing of German films in this country, despite the statement published in the Northcliffe papers that they had. The ban was imposed in 1918, and was to last for at least five years; but in view of the fact that German films were being admitted to the screens of every other country the council of the Cinematograph Exhibitors' Association decided just before Christmas that the question should be submitted to all the branches of the association for settlement.

Up to the present only one-third of these branches have expressed any opinion, and until they have all reported no action will be taken. It is known that some of the most important branches, including that of London, are strongly in favor of the removal of the ban. On the other hand, one branch would have it maintained for another ten years.

Newspaper to Rescue.

The value of newspaper publicity was demonstrated in a very emphatic fashion last week. Walter Wanger is presenting the French super film, "Atlantide," at Covent Garden Theatre. Although it was received with the greatest approval on the first night by both press and public, the receipts afterward dropped to such an extent that at several of the showings less than a sixth of the seating capacity of the theatre was occupied.

The film correspondent of the Daily Mail felt so sore about it that he wrote a strong complaint, in which he charged the public with neglecting one of the biggest screen masterpieces that had ever been seen in this city. He pointed out that it was shown in Paris over 400 times, that it has been bought for the United States, that it is a great success in Holland and other countries and that it has even been bought for Germany.

The result was extraordinary. The next day Covent Garden was crowded to overflowing, and hundreds of people were being turned away from the doors, one of them being no less a personage than Sir James Barrie. Large audiences are still the order of the day, and what at one time threatened to prove a failure has turned out a great popular attraction.

By the way, the picture censors of London's "underground" railway have decided that the colored poster of "Atlantide," showing a female in Eastern dress, is not suitable for exhibition on their stations, so they have banned it.

Take Your Choice.

It appears that one day last week the ex-Kaiser was entertained at his chateau at Doorn by the screening of the film of the Shackleton Antarctic expedition. Now, did he enjoy it or did he not? According to Paris reports, when the film was coming to a close, showing Sir Ernest Shackleton hoisting the British ensign, the band played "God Save the King," and the Dutchman who was explaining the film announced that the audience generally stood up when the British national anthem was played. Thereupon, we are told, the ex-Kaiser pulled at his mustach and waved to the stage manager to drop the curtain.

On the other hand, a Brussels dispatch quotes the story of a newspaper reporter, who claims that, disguised as a cinema operator, he was present on the occasion. This eye witness says that during the showing of the film in question the ex-Kaiser laughed and joked and led the applause, while in the intervals he left his seat and chatted with one woman or other.

You can believe which version you like.

Referring to the "Queen of Sheba."

It may be of interest to mention that Sir E. A. Wallis Budge has translated Balkis's "Queen of Sheba." It refers to the legend that one of the Queen's feet was strangely malformed, like that of a goat. Mohammedan tradition says that Solomon thought of marrying her, but could not bring himself to do so "because of the hair on her feet and legs."

Solomon is said to have found this out in a curious way. When he knew that the Queen was on her way to visit him he ordered a stream of running water to be made before his throne so that she would have to step through it. When Balkis reached the stream she hesitated a moment, drew up her skirts and stepped in, and as soon as her goat's foot touched the water "it became straightway like the other foot."

Propaganda Films.

The film correspondent of the Daily Telegraph, discussing the propaganda effect of films, says:

"When the announcement was made that 'J'Accuse' was to be presented last Saturday in a Paris cinema in aid of a charity the representative of the Reich in France formally protested to the French Government and asked that the exhibition should be officially vetoed. Satisfaction was accorded to him so far that the Prefect of Police was instructed to see the film and act as he thought fit in the matter. The Prefect must have reported that he could find nothing amiss, for the representation was not interfered with. The incident serves to show the importance attached by Germany to the effect of screen propaganda. Her own persistent efforts to turn out anti-distant historical films, in which both England and France are displayed in the worst possible light, thus assume a new significance. What will Germany say when 'The Four Horsemen of the Apocalypse' is publicly exhibited in Europe, if it ever is? The screen version of the famous Ibanez novel met with huge success in America, where it was generally admitted to rank among the few films at which not even the most hostile critic could cavil. It is impossible to deny, however, that it is a most damning condemnation of the nation that planned the war."

Praising Zukor.

The same correspondent, commenting upon the celebration of the tenth anniversary of the foundation of the Famous Players-Lasky concern, pays a glowing tribute to Adolph Zukor. After declaring that it is "by far the greatest film-making organization in existence" and that it "owes its inception and continual progress almost entirely to the vision and indomitable energy of one individual," the correspondent proceeds:

"Whatever form moving pictures may finally assume, the name of Adolph Zukor will always be recognized as that of the man who, above all others, made a stable, permanent industry of what was looked upon as more or less of a passing craze, fit at best to amuse the groundlings. This was the condition of the screen a short decade ago, when Mr. Zukor, who had been experimenting for some time, made up his mind that it might be lifted to a far higher plane, at least so far as America was concerned. The European producers had already made very considerable strides. He was confirmed in his belief by the result of his purchase for about £7,000 of the film, 'Queen Elizabeth,' in which the principal role was played by Sarah Bernhardt. The film, which was shown in legitimate theatres, proved that there was a public in America for better pictures than had been produced before.

"Had that fatal tocsin not sounded in August, two years later, Europe, it is quite true, might to-day be predominant in the field of film production instead of America, but it is but fair on this account to begrudge Mr. Zukor the praise to which he is justly entitled. He had large vision, and had the courage and the energy to make his dreams materialize in spite of discouragement of every kind. 'I knew,' he says, 'that the time was ripe for better pictures. I knew that we must bring to the screen the literature of the stage and of fiction. If we could only improve the pictures we could not only keep the people who were beginning to show signs of weariness at the quality of the entertainment they were being given, but could bring new patrons to our theatres.' To-day this practical visionary can point to his 9,000 employees and his immense organization, with its world-wide ramifications, as a proof of the correctness of his judgment."

AN OHIO CENSOR WRITES SHULBERG

Chairman Knapp Takes Occasion to Compliment the Katherine MacDonald Pictures.

ARE BEING PASSED "AS IS"

Censors! Censors! Censors! Censors to the right of us! Censors to the left of us! Censors in almost every village, town, city and State in the country and now Congress is talking about establishing a national board of censorship—a Federal body that will endeavor to keep busy picking flaws in the motion pictures that are made and exhibited in this country!

And yet B. P. Schulberg, president of Preferred Pictures, Inc., the producers of the Katherine MacDonald features for Associated First National, takes the position that there is no real need of a board of censors either in the small town or the populous city, and clinches his argument by displaying a letter of commendation from Harry L. Knapp, chairman of the Pennsylvania Board of Censors, the base and worry of almost every producer of motion pictures—because the Keystone State has a set of rules and regulations that are just about 100 per cent. more exacting than those of any other Commonwealth.

Says Chairman Knapp: "I have looked over our records with reference to the Katherine MacDonald pictures and I find they have required little or no changing. They are about as nearly clean as any we have to examine, and we wish that every producer was as careful. If they were, I doubt if there would be much use for censorship. But they are not, and so long as some producers insist upon introducing the serious sex problems, the salacious situations and the slap-stick comedy into their films, you may depend upon it there will be need of such bodies. Of her recent pictures Miss MacDonald's producers have been so careful that we have been passing them 'as is,' meaning without eliminations, and they may well be referred to as an example of what clean pictures are and what they mean to the public."

Mr. Schulberg says he has one infallible rule about producing pictures so as not to require censorship. "If there is the slightest doubt in my own mind or the mind of any of my associates about a particular scene or situation I order it out. There must be no question as to its cleanliness. No scene must violate the canons of good taste—and good taste, after all, is the basis of all of my productions as regards their being within the rules laid down for the guidance of picture producers by the various boards of censors throughout the country," he says.

"WAMPOS" FROLIC AND FOLLIES IS TALK OF THE TOWN IN HOLLYWOOD

Voted the "Peppiest" and "Jazziest" Ball of the Season—Mabel Normand to Have Vacation Abroad—Wallace Reid Enters Automobile Races—Helen Raymond With Fox.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, March 20.

It often looks as if the principal ambition in life of certain Calamity Janes and would-be reformers is to cripple the "infant industry" even to the point of excluding press agents. "Heaven forbid," cry avid reading "fans," and "What a chance!" echo those who know.

However, no matter what happens, the aforementioned p. a.'s, or at least President Arch Reeve and associate Wampas, officially known as the Western Motion Picture Advertisers' Association, should worry! If they couldn't find fields for their talents among the society four hundred and others eager for the spotlight of publicity, they could hang out a shingle as official entertainment managers, pleasure campaigners, as it were.

They proved their abilities in that line Wednesday evening at the Ambassador Hotel when they staged their first annual Wampas Frolic and Follies. The gathering of some three thousand more or less, including not only every branch of the industry and its stellar lights, but also scores from the various "fan" ranks, voted it the "peppiest" and "jazziest" ball of the season. It's hats off to the Wampas for the entertainment and financial success of the affair. And, furthermore, Dr. Roach Straton, Dr. Wilbur Crafts and William Jennings Bryan would have highly approved and enjoyed the party, too. In fact, be it recorded in passing that the Wampas ball did much to prove to the suspicious and uninformed that there are other than "wild" parties in filmland.

Stars of To-morrow Introduced.

The chief feature of the evening was the introduction by Fred Niblo, that A-1 master of ceremonies, of the thirteen "baby stars" whom the Wampas, in a prophetic mood, have listed as the stars of to-morrow. The actresses in this prophecy, who returned the courtesy by helping the publicity men to stage the ball, include Colleen Moore, Lois Wilson, Lila Lee, Pauline Starke, Bessie Love, Jacqueline Logan, Maryon Aye, Claire Windsor, Patsy Ruth Miller, Helen Ferguson, Louise Lorraine, Kathryn McGuire and Mary Philbin.

As they appeared on the stage like sweet girl graduates Lewis Lewyn and his camera squad recorded their presence on celluloid, took "shots" of the general dancing of the evening and a little more than two hours later showed said pictures on the screen, scoring another erocrd thereby.

Between dances Bebe Daniels sang, Ruth Roland did likewise, Lupino Lane, the Fox comedian, walked away with the applause with his singing and trick dancing; Lena Baskette danced, Ernest Belcher presented his ballet dancers, Maryon Aye recalled her vaudeville success with a popular melody, and through it all Buster Keaton cornered scores of laughs burlesquing the assistant director with Mr. Niblo. Mr. Keaton and "Bull" Montana also kept the comedy atmosphere bubbling with impromptu tableaux suggested by the titles of late picture successes.

Read It and Laugh!

We wish we had space to reprint at least 99 per cent. of the "copy" in "The Midnight Wampas," the souvenir newspaper of the event which was sold by the baby stars for one cent at the elusive hour of midnight. In its burlesque comedy "copy" it was a gem, containing contributions and take-offs from most of the Wampas membership. A series of humorous telegrams of "regrets" from famous folk East and a short film travesty-ing Erich von Stroheim and "Foolish Wives" were other mirth makers of the evening.

The blue ribbon for the success of this affair is to be divided particularly among the following Wampases: the genial president, Arch Reeve, whose enthusiasm and industry would make the goal on anything that engaged his interest anyway; Ray Leek, director general of the event; Harry Wilson, director of the entertainment program; Adam Hull Shirk, Lindsay McKenna, Roy Miller, Joseph A. Jackson, Malcolm S. "Mike" Boylan, Peter Gridley Smith, Harry Hammond Beall, Pat Dowling, George Landy, Dick Spier and Dean Fifield.

It was indeed the night of the knight of the publicity spotlight. He took the "soup and fish" or tuxedo out of moth balls and sallied forth to do his bit in entertaining an eager guest list, succeeding to such an extent that everybody in Camera-fornia will be anticipating the annual repeat of the frolic and follies.

Hays Wires Regrets.

By the way, among the bona fide telegrams on the Wampas entertainment was one which Will H. Hays sent to President Arch Reeve of the organization. It read: "Deeply regret could not be present at Wampas frolic and ball and meet you all face to face. Thoroughly appreciate your fine co-operation. Team work wins. You are to be the big factors in the greater development of this great industry. If I did not believe the future of the industry held great potentialities I would not have entered it. Day is coming when motion pictures will be as common in schools as McGuffey's reader. Best publicity and best propaganda are found in better pictures. Come on, let's go!"

Mabel Normand to Vacation Abroad.

Mabel Normand is making plans to achieve two long-cherished ambitions. One is to go on an extended sight-seeing tour of Europe where she has hitherto appeared only in her shadow self, and the other is to visit the English factories, the original home of one of the most luxurious automobiles on the market, the Rolls-Royce. Achieving the first ambition makes the second easy.

So, while working early and late to complete her current special production, "Suzanna," at the Mack Bennett studios, Mabel is arranging her schedule to leave for New York some time in May, ready to sail for Europe about June 1 and then tour England, France, Italy and Spain. While in England she will not only go to Darby to see the Rolls-Royce factories but she also expects to buy a late model of the car to accompany her on the rest of the tour and the return trip home.

Isn't that a program to anticipate? We'll say it is!

Every one is envying Mabel this treat, which, with her usual big-hearted generosity, she will share with her mother and her secretary, who are to be her traveling companions.

Miss Normand expects to be on foreign soil for about two months, returning to the Coast early in the Fall to make another special feature for the Mack Sennett banner, a successor to "Molly O" and "Suzanna." She is going abroad simply for a vacation, "for to see and to admire," and doesn't contemplate any production work while overseas.

Here's to a delightful trip for the popular young star!

Wallace Reid to Go in Race.

Believe it or not, Wally Reid insists that he is going to be in the international sweepstakes race at Indianapolis on May 30. Mr. Reid says he has been trying to keep his plans secret because of possible opposition at home and in the studios, but it leaked out, so now he admits that he has a Duesenberg car waiting for him at Indianapolis and that he will practice here meantime, leaving May 1 for the scene of the race. He says Eddie Hefferon will be his mechanic. "I do not say I will win," says Wally, "but I will be out to win and I will make somebody hustle."

Building Sets for Doug.

The Pickford-Fairbanks studios are a regular bee hive of industry these days, with the carpenters and other unsilent artists practicing most of said industry. They are building elaborate sets for Doug's next costume special, "Robin Hood." Some folks still speak of it as "The Spirit of Chivalry," but we have a hunch it will finally be known as "Robin Hood." So that's that!

Perley Poore Sheehan at Lasky's.

Among the recent registrants on the list of literary celebrities at the Lasky studios is Perley Poore Sheehan, who is occupying an office in scenario writers' row where he is collaborating with Frank Condon on a script for a new Paramount production. And what's more, Mr. Sheehan has bought a lovely home in Hollywood. He tells us he will go East in the Fall to write a new novel, but for the present he is content to make this celebrated 9 o'clock town his principal headquarters.

James Kirkwood Due at U City.

A delegation of prominent film folk will report at the depot one day this week to welcome James Kirkwood back to Camera-fornia. He arrives from Europe, via New York, having been in London for several months past, playing featured leads for Paramount productions. He will be rushed from the train to Universal City where he is to park his make-up box for the next few weeks, playing opposite Priscilla Dean in "Under Two Flags." Tod Browning is directing.

Cast Changes at Lasky.

A shift in plans on the Lasky lot brings Nita Naldi from the East to play the role of Donna Sol with Rodolph Valentino, which Fred Niblo is directing from June Mathis's script. Anna Q. Nilsson was first chosen for this role. Then the Lasky powers decided that they would rather have her play an important part in Penrhyn Stanlaws's next, "Pink Gods and Blue Demons," in which Constance Binney will also be featured.

Ethel Clayton to Appear.

Ethel Clayton, who has just returned from New York, is to be the star of the American Legion's "Making the Movies" show to-morrow afternoon. Miss Clayton has graciously consented to enact scenes "showing 'em how pictures are produced."

Chaney Holds Two Contracts.

Lon Chaney is such a versatile character player that producers usually pick on him for distinctive dual roles. Now he's going his record one better by playing two definite engagements at the same time. He has been signed for the role of Bill Sykes in the special of "Oliver Twist," to star Jackie Coogan, under Frank Lloyd's megaphone, and as if that were not enough he is to be featured in "Fires of Vengeance," a star special from the pen of Hopé Loring, which Irving Cummings will direct for Western Pictures Exploitation Company.

Edith Roberts and Beery in Cast.

Speaking of "Fires of Vengeance" reminds us that the Western Pictures Exploitation Company have also signed Edith Roberts and Noah Beery for important roles in this star special.

Chaplin to Do "Funchinello."

For a long time we have been hearing that Charlie Chaplin is determined to doff the funny costume he has made famous and do something in absolutely serious vein. He is quoted as saying that though the public may not like him to change type even for one picture, at least he will be satisfying his own ambitions. And after all he has earned the right to do that. Now it appears that the serious interest is to be focussed on a celluloid version of the sad story of "Punchinello." From all accounts Mr. Chaplin will produce it after he has made his next and last short-reel laugh subject for Associated First National release.

Dorothy Dalton Scores.

"Outstanding screen performances of the year," will have the name of Dorothy Dalton well up at the top of the list. Miss Dalton's superb portrayal of Poll Patchouli in Cecil B. De Mille's "Fool's Paradise," now running at Grauman's Rialto Theatre, is the talk of the town!

Record for "Come on Over."

The California Theatre, Rupert Hughes, Director Alfred E. Green and popular Colleen Moore are in their glory. "Come on Over," their Goldwyn feature, has broken records at Fred Miller's house and is being held over for a second week, though one week runs only is the policy.

Birthday Week, to Be Sure.

St. Patrick's Day is not the only reason why last week was important. It chronicled the birthdays of six prominent citizens of filmland. They are Charles Ray, Sid Grauman, Colonel William N. Selig, Harrison Ford, Henry B. Walthall and Mary Wynn.

Sid Grauman's name really should be Sid Pat Grauman because March 17 happens to be his annual anniversary, too.

By the by, "fans" will be interested in the p. a.'s news that Charlie Ray was born in Jacksonville, Ill., in 1891. Figure it out for yourself. Data on dates of the others was not given.

Ray Begins "Tailor-Made Man."

Charlie Ray celebrated his birthday week by beginning work on his silver sheet production of "The Tailor-Made Man," which he recently bought from Jack Pickford. Incidentally, he has engaged Joseph de Grasse to co-direct with him on this special.

Meighan Satisfied, Too.

The news that Thomas Meighan is to play the role of District Attorney O'Bannon in Cecil B. De Mille's production of "Manslaughter" made a lot of folk happy, with Mr. Meighan himself heading the list, perhaps. If he had not been previously fascinated with the possibilities of cinema characterization in Alice Duer Miller's story, his entreaties of "fans" for him to play the part would have turned the trick, we're thinking. As it is the arrangement under which he plays the part is a particularly satisfying one all around. Mr. Meighan expects to assume the personality of O'Bannon, with Leatrice Joy playing opposite him, as soon as he completes "Our Leading Citizen," the George Ade comedy in which Alfred E. Green is directing him now.

Owen-Walsh-Taylor Divorce Case.

Seena Owen brought suit for divorce from her husband, George Walsh, on Friday, and named Estelle Taylor as co-respondent in the case. Incidentally, Miss Taylor is playing the role of the vampire in the William Fox revival production of "A Fool There Was."

Mrs. Walsh (Miss Owen) asks for custody of the couple's 5-year-old daughter, a share of community property and an increase in the $50 a week Mr. Walsh is now paying for the support of the child.

Gossip says that the unwelcome publicity being given the case would have been avoided had it not been for the announcement in local papers recently that Mr. Walsh and Miss Taylor were to be married. At that time Miss Owen interfered with the statement that they could hardly be married until she and George were divorced.

Engagement Denied.

Harold Lloyd and Mildred Davis are not engaged, despite the printed reports back East. At least that is what the publicity powers-that-be at the Hal Roach studios inform us. We haven't had opportunity to consult the popular couple personally, but we are assured that to date at least no ring is involved. They are simply the best of friends and working pals.

Williams Congratulates Young.

If you want to know what kind of picture "The Masquerader" is ask J. D. Williams, head of Associated First National. Mr. Williams saw this initial Richard Walton Tully production starring Guy Bates Post in New York last week and promptly wired James Young, its director, that it is the best picture of his career. Which is saying something!

Helen Raymond With Fox.

Helen Raymond has an important role in Shirley Mason's current Fox production, quaintly titled "Cinderella—With a Difference." Harry Beaumont is directing it, by special arrangement with Matre folk to whom he is under contract.

Mary and May Sued About Flat.

Mary Thurman and May Collins stepped into a bit of unwelcome publicity last week. They were named in a suit for $1,700 alleged damages to furnishings of an apartment which they leased for a year but only occupied a month. Attachment proceedings resulted in the seizure of an automobile which belongs to one of the fair defendants. The suit further charges that the two failed to live up to the terms of their lease.

Page Mr. Webster!

Buster Keaton rises to remark that since a footlight gathering is dubbed "audience," he figures film spectators should be grouped together as an "optience." Derived from optic, to see, y'know. Fair enough! "And thus in 'Relations,'" explains Buster, "my optience will see me get biffed in the optic!"

Heard in Passing.

Gloria Swanson is disappointed. She won't be able to take that European vacation after all. New production schedules interfere.

Hobart Henley's megaphone at U City is now on Marie Prevost in "Her Night of Nights," from C. S. Montanye's magazine story.

Paul Powell has completed "The Ordeal" with Agnes Ayres. He and his megaphone are awaiting their next Paramount assignment.

Virginia Valli is playing opposite Herbert Rawlinson now, in "The Black Bag," with Stuart Paton directing.

Pauline Frederick is still on the silent list so far as her contract with Robertson-Cole is concerned. Dame Rumor still juggles reports of the cut that Pat Powers, heading the new studio regime, wishes to make, but so far the matter simply hangs in the balance.

House Peters isn't going to England. That's a false rumor. He's too busy making pictures and anticipating the Summer at his Santa Monica home to worry over passports.

George D. Baker departed for New York Friday via the Panama Canal. His trip is to be a vacation between contracts, since he has just completed his affiliation with Sawyer & Lubin and goes East to arrange other plans.

Al Semnacher, on whom the spotlight was directed when as manager of Virginia Rappe he figured in the "Fatty" Arbuckle case, was granted a divorce last week.

William Lord Wright has returned to U City to collaborate with Arthur Statter in supervising serial and short-reel feature productions.

Morality Note.

Hollywood celebrated the opening Saturday of her first red front ten-cent store! Which should help allay the suspicions of folks back East who don't know what a home town the capital of filmland, really is!

MRS. ELEK JOHN LUDVIGH.



Photo by Nathan.

The wife of the counsel for Famous Players-Lasky, who is leaving for White Sulphur Springs, Va., on Wednesday with Miss Rita Weiman for a two weeks' vacation.

"ORPHANS OF THE STORM" HAS ITS LONDON OPENING

(Continued From Page 1.)

made the inspection announced that he could not give a definite decision, but two days afterward representatives of the company which owns the film were called up to the Quai d'Orsay and informed that the film was passed. The opening day is fixed for March 17.

Exhibitors' Dinner.

Lord Birkenhead, the Lord Chancellor, was the principal guest at the annual dinner in London last week of the Cinematograph Exhibitors' Association. In proposing the toast of the cinematograph trade, he said that if he were asked as an onlooker what was the most remarkable development of recent times, he would unhesitatingly answer that it was the amazing development during the last fifteen years of the influence and the resources of the cinematograph. His own tastes were of the simplest. He did not like films which for three hours introduced him to various sentimental passages in the lives of people who at the outset failed to interest him. What he did like to see was somebody dropping, in order to escape justice, from the top of a tree on to an express train. He liked to see the fugitive thereupon pursued by several motor cars. If he could not see that, he liked above all to see Italian officers going down very steep hills on their horses. That was a great thrill. Otherwise he took little interest in films. When the heroine proceeded for two and a half hours to make devastating love to the hero, he thought that the trade was wasting both its opportunities and its resources. The cinema of incident was to him extremely exciting. The cinema of emotion did not interest him nearly so much.

The Lord Chancellor went on to say that the cinema preached to people in the moments when they sought their recreation. It exercised a wholesome influence that was beyond the reach of any statesman. Its part was not less important than that which the tragedians and comedians of Athens played in that small State so many years ago.

"Potter's Clay."

A private show was given a few days ago to "Potter's Clay," in which Ellen Terry makes her first real appearance as a screen actress. She has been seen in motion pictures before, but not in a leading part. Seeing that she has recently celebrated her seventy-fourth birthday, the manner in which she has adapted herself to the requirements of the cinema is remarkable, and in the part which she plays she gives a fine lesson to those actresses who are inclined to overplay their roles when performing before the camera.

"Potter's Clay" is the first picture made by the new British firm, Big Four Famous Productions, of which Mrs. Bertram Brooke is the leading director. It has a somewhat conventional plot, which is redeemed by some good acting and some excellent photography.

"The Grim Comedian."

The film correspondent of the Daily Mail writes as follows:

"After the trade show of the Goldwyn picture, 'The Grim Comedian,' is was stated in the Daily Mail that it 'would fill any theatre,' and urged that it should be released as early as possible.

"It has been released; it is filling the theatres and will continue throughout the country to meet with the success it very richly deserves. I thought when I saw it that it was one of the best pictures I have seen—at any rate, for a considerable time. It is powerful, sincere and, withal, extraordinarily delicate; the subtitles are short and to the point.

"If they wish to, British producers might learn a great and valuable lesson from Frank Lloyd, the clever producer of 'The Grim Comedian.' Judging, however, from a British film which was shown recently to the trade, British producers apparently do not want to learn."

The London Times says that "The Grim Comedian" is "a distinctly powerful production."

Film Expedition.

The preparations for the British expedition, which is to attempt to reach the summit of Mount Everest this year, include a complete outfit for the taking of films. This outfit includes three cinematograph cameras, of which one is equipped with a battery of lenses up to 20-inch focal length; two panoramic cameras, of which one rotates through the complete circle; four cameras for glass plates, including one 7½ inches by 5 inches, all fitted with telephoto lenses; one stereoscopic camera and five Kodaks, besides a variety of private cameras belonging to different members of the party. The dark-room equipment includes all that is required for developing cinematograph films in the field.

Films in Indo-China.

The cinema is being largely used by the French in the distant provinces of Indo-China for the education of the native inhabitants. The Governor General has arranged a series of cinema missions, which travel from village to village with a portable installation. The screen is set up in the village clearing, and at night films depicting French activity, pictorial records of the French army and navy and French ports with the busts of trade from French Eastern colonies, are thrown on it, while one or two crudely comic films are also included.

DISCUSS CHINESE FILM SITUATION

Hon. Lynn W. Meekins, Trade Commissioner to China, to Confer With National Association.

THE MEETING ON TUESDAY

Will Also Take Up the Matter of Film Thefts in the Orient.

Hon. Lynn W. Meekins, American Trade Commissioner to China, will confer with the exporters' division of the National Association of the Motion Picture Industry at a meeting called especially for that purpose for Tuesday, March 28, at 11 A. M., at the association's headquarters, 1520 Broadway. Paul H. Cromelin, chairman of the division, will preside.

Mr. Meekins, who has spent several years in the Orient, as the representative of the United States Department of Commerce, recently returned from China to take up certain matters of importance with Secretary of Commerce Hoover, and will return shortly to his post. He has made a thorough survey of the motion picture industry in China, and at Tuesday's meeting will discuss with the film exporters an elaborate plan for extending the exportation of American films to that country.

Mr. Meekins will inform the exporters as to what character of pictures is most pleasing to the Chinese public and will offer suggestions that are expected to prove of great benefit to the men whose business it is to build up American trade in foreign fields.

The subject of film thefts will also be discussed. H. Minot Pitman, chairman of the film theft division of the National Association, will attend the conference and will probably present a plan for the protection of American film rights in China similar to that which is already being worked out for Japan. Mr. Meekins has expressed his readiness to aid the industry in every way within his power in extending its operations in the Chinese Republic.

Among those who will attend the conference are the foreign department managers of all the distributing companies, the executives of the exporting organizations who specialize in the distribution of American films abroad, representatives of the supply and equipment interests and editors of the trade papers.

WESTERN COMPANY LISTS FEATURES

Sol Lesser's Concern Has Several Films Completed or Nearly Ready for Release.

VARIETY OF SUBJECTS

Western Pictures Exploitation Company, a world distributing organization for features, is developing into an important factor under the direction of Sol Lesser, Mike Rosenberg and Irving M. Lesser, it is said.

Mike Rosenberg is in charge of the Western offices at 5528 Santa Monica Boulevard, Hollywood, Cal., and Irving M. Lesser is in charge of the Eastern offices in New York, 576 Fifth avenue, suite 501.

Features now being made and just completed which Western Pictures is offering the film world include the following:

"Fires of Vengeance," an Irving Cummings production, being directed by Cummings with the following cast: Lon Chaney, Jack Mulhall, Noah Beery, Ralph Lewis, Edith Roberts, DeWitt Jennings and Kate Price.

"The Man From Hell's River," a James Oliver Curwood story, filmed in Yosemite Park in the snow with Irving Cummings as star, supported by Eva Novak, Wallace Beery, Will Herford, Frank Whitson, Robert Klein, and "Rintintin," famous Belgian police dog.

"Riding Wild," an H. H. Van Loan story, produced by Hugh B. Evans, Jr., featuring Roy Stewart, supported by Marjorie Daw, Wallace Beery and Johnnie Walker.

"According to Hoyle," a David Butler feature, produced by Louis Burston from a story by Clyde Westover and Lottie Horner, with a supporting cast including Helen Ferguson, Fred J. Butler, Phil Ford, Harry Todd, Buddy Ross, Hal Wilson and Sam Allen.

"Four Hearts," a special five-reel feature, starring Jack Hatton, with a special appeal to American Legion boys. Mr. Hatton is supported by Carmen Arselle, Lucille DuBois, Bud Geary, Nell Spaugh, Ed Fitzharris, Jack Waltermeyer and Barney Furey.

Lester Cuneo has also just started work on a five-reel aeroplane feature to be distributed by this concern. Western Pictures Exploitation Company is also distributing the Caetus Features, co-starring Maryon Aye and Bob Reeves.

RUMOR THAT NEW FILM COMPANY MAY START PRODUCING

If all the plans now being made by Richard Rowland and Maxwell Karger are carried out there may soon be a new producing company in the market. At least there is a well-defined rumor in circulation, heard in the Hotel Astor, that the former president and supervising director of Metro have financial backing to the extent of more than a million dollars and are busy "talking turkey" to some New York financiers.

Maxwell Karger, confronted with the story, replied that he had nothing to say. It was too premature to discuss any plans, but he did admit under close cross-examination there was plenty of the needed article any time he wants it to make pictures.

One rumor on the street is to the effect two of our best known directors have already agreed to go with the new Rowland-Karger company the moment the papers are signed. Mr. Rowland and Mr. Karger were responsible for the success of Metro, having been instrumental in organizing the company. There has never been a more popular man in the motion picture business than Dick Rowland, who is one of the few in the business who is liked by one has a kind word. Mr. Karger also is well-liked and is a director who has proved his mettle in production.

Paramount Golf.

Preliminary arrangements are now being made by the golf committee of the Paramount Club for a golf tournament to be held this Spring for members. William H. Englieh, a member of the Famous Players-Lasky Board of Directors and vice president of the Empire Trust Company, has donated a cup for competition. Eugene J. Zukor is chairman of the committee.

CLARK ROBINSON WITH ROTHAFEL

Young Scenic Artist Will Design Stage Settings at the Capitol Theatre.

DID SETS FOR MUSIC BOX

Has Had Considerable Experience in Capacity of Art Director in Studios.

S. L. Rothafel, who always has one eye out for any available talent that may prove an asset to the presentations of the Capitol Theatre, has just added another light to his already distinguished personnel.

The latest asset is Clark Robinson, one of the most promising of the younger scenic artists of the stage, who has already made a bid for fame as designer of the stage settings for the Music Box Review under the direction of Hassard Short.

Although this is Mr. Robinson's first venture on the stage of the motion picture theatre, he is by no means a stranger to the screen itself. A graduate of the Massachusetts Institute of Technology, he made his first contribution to the art of the screen as architectural director for "Way Down East." This opened the way to almost a year's work on the designing of sets for Famous Players productions. Subsequently he served in the capacity of art director for George Arliss in "The Ruling Passion," and in more recent productions made by that eminent actor.

Mr. Robinson brings to the art of the stage decoration, a vivid imagination restrained by a refreshing simplicity. The setting, in his opinion, has a definite function to perform outside of its purely decorative beauty.

"The settings should be a part of the stage picture, rather than a background for it," he says. "In this way, the setting becomes a definite part of the story. I do not know whether this actually comes under the so-called 'impressionistic' school. I think the word that best describes it is 'expressionistic.' In other words, instead of leaving the entire burden of the tale to the imagination of the audience, a single towering column can be made to express the feeling of great power or the simple placing of a chair of a certain kind in a certain position can silently tell the phase of a story."

Enhanced by the lighting effects of S. L. Rothafel, Mr. Robinson's work is given a sympathetic and artistic mounting, resulting in a combination of color, line and composition which for sheer beauty and artistry has very few counterparts anywhere, it is said.

EDWIN CAREWE'S NEXT WILL BE "I AM THE LAW"

Edwin Carewe, the director, whose productions, "Isobel" and "The Trail's End," received high favor last year, is engaged in the direction of "I Am the Law," a Northwest production which he feels will be the greatest effort of his career. Alice Lake, Kenneth Harlan, Rosemary Theby, Gaston Glass, Noah Beery, Wallace Beery and Hector Serrano have been engaged to portray the principal roles. There is enough plot and action to give each one of these players ample opportunities. Mr. Carewe is of Indian blood, which perhaps accounts for his knack of interpreting the spirit of the great American outdoors. Previous to his entry into the motion picture industry Mr. Carewe was on the legitimate stage in the support of such players as Chauncey Olcott, Kitty Gordon, Rose Coghlan and Otis Skinner.

Numbered among the motion pictures which he has directed are: "Isobel," or "The Trail's End," with House Peters; "Her Final Judgment," with Ethel Barrymore; "Her Final Chance," by James Oliver Curwood; "The Trail to Yesterday," with Bert Lytell, and "Playthings of Destiny," with Anita Stewart. "I Am the Law" will be known as an Edwin S. Carewe production and in all probability will be released in April through C. C. Burr, president of Affiliated Distributors.

NEW VIGNOLA FILM LENDS ITSELF TO EXPLOITATION

One of the many unusual features about Robert G. Vignola's latest Cosmopolitan production, "Beauty's Worth," to be released early in April, which will appeal particularly to exhibitors is the exploitation angle which the director has injected into his production.

The idea of putting exploitation into a picture before it is made and not after originated with Mr. Vignola, who understands the value of attracting public interest. In all of his productions during the last two years Mr. Vignola has paid considerable attention to the exploitation values, and in developing the exploitation angles of "Beauty's Worth" he has simply followed out his usual plan.

The basic method behind Mr. Vignola's idea is that where the story itself has no natural exploitation possibilities he devises them and makes them a part of the picture so that they are not obvious. No matter how little opportunity the story may afford, Mr. Vignola conceives the exploitation ideas and works them into his scenes and situations thus giving exhibitors something to work with in advertising the Vgnola productions.

Into "Beauty's Worth" he has put several novel ideas which will appeal to exhibitors who take pride in their exploitation. As an exploitation picture "Beauty's Worth" is one of the best Mr. Vignola has made for Cosmopolitan.

The Passing of A. C. Wyckoff.

The Fox film organization was greatly shocked Tuesday morning to hear of the death of A. C. Wyckoff, controller of the organization. Up to a week ago yesterday Mr. Wyckoff had been in the best of health. At that time he suffered a severe cold, which rapidly developed into pneumonia. He was taken to a hospital in New Jersey, where he made his home, and where he died last Sunday. Arrangements for the funeral will be made later.



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TOO MUCH BUSINESS

"THE HOLLYWOOD FOLLIES OF 1922" WILL BE PRESENTED ON APRIL 22

Big Things Are Promised When the Writers Stage Their Musical Show—Sylvia Breamer Signs With Lasky—Alice Calhoun Coming East—Jerome Beatty Arrives on the Coast.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, March 27.

The Lambs gambol-ers and varied and sundry producers of follies and revue shows had better look to their laurels. "The Hollywood Follies of 1922" are to be recorded in show history as of April 22, 1922. On that evening the Writers will stage what promises to be the biggest musical show, from the standpoint of stellar and top-salary talent, yet assembled anywhere. The performance is to be given at the Philharmonic Auditorium, and if plans carry it will be repeated in San Francisco, though this is not assured yet.

The idea of "The Hollywood Follies" was originally sponsored by Alfred A. Cohn, and the Writers showed their appreciation of it by setting him to work at once on the foundation. So now the line-up reads thusly: Book by Waldemar Young and Alfred A. Cohn; lyrics by Harvey Thew; music by Aubrey Stauffer; stage direction by Frank Beresford; Lou Gottschalk, musical director; Percy Heath, business manager, and Clark Thomas, treasurer.

The list of those to appear has not been completed, but there isn't such a thing as dearth of talent.

Mary Pickford heads the list, and it is expected that Douglas Fairbanks and Charlie Chaplin will have other prominent roles. All three are enthusiastic members of the Writers' Club and are attending rehearsals now for "The Hollywood Follies." Doug has done a big share already by buying the first box for the performance for the sum of $500. Society leaders who anticipate this as the most important event of the Spring season have entered orders for boxes and rows of seats. And, be it recorded, grand opera admission prices will prevail.

Just a few of the others already cast either for parts or for ensemble work—even the chorus girls are to be stars—are Edwin Stevens, William Carleton, Carl Gantvoort, Tully Marshall, Oris Harland, Sophie Bernard, T. Roy Barnes, Buster Keaton, Bebe Daniels, May McAvoy, Ruth Roland, Priscilla Dean, Carmel Myers, Edith Roberts, Herbert Rawlinson, Alan Hale and so on and so on.

Pierson and Boyle Off to Orient.

Seymour Pierson, formerly of The Morning Telegraph city staff in New York, and Howard A. Boyle were visitors last week. They were en route to the Orient on assignments that made a host of folk here envious. They joined George Mooser in San Francisco and sailed Saturday on the steamer Golden Gate to establish distribution exchanges in Japan, China and India for United Artists Productions. Mr. Mooser will be Far Eastern director for the organization, Mr. Pierson general manager of the Tokio office and Mr. Boyle sales manager for the Oriental territory. General headquarters will be at Tokio, and from there the trio will introduce the pictures of Mary, Doug, Charlie, D. W. Griffith and their associates.

"One of the reasons for establishing the offices in Japan at this time," said Mr. Fairbanks when he wished Pierson and Boyle bon voyage on Thursday, "is to put a stop to the pirating of our films."

While here Mr. Pierson and Mr. Boyle renewed acquaintance with the United stars at the Pickford-Fairbanks studios and by playing "follow the leader" with the energetic Mr. Fairbanks got enough exercise to last them throughout the long voyage.

Eytons Also Going to Orient.

On the same steamer, the Golden Gate, Mr. and Mrs. Charles Eyton sailed Saturday for a three months' visit to the Orient. Mrs. Eyton, who is professionally known as Kathlyn Williams, has been almost prostrated with grief since the death a few weeks ago of her only son. Mr. Eyton is general manager here of the Famous Players-Lasky Corporation.

M. P. D. A. Buy Clubhouse.

The Motion Picture Directors' Association is now its own landlord. The directors purchased property at 1925 Wilcox avenue, Hollywood, last week, which will be made the clubhouse of the organization. A housewarming is planned for about May 1.

Turpin and Rheumatism on Vacation.

Ben Turpin took himself and his annual guest, "Old Man Rheumatism," over to Hot Springs, Ark, last week. He hopes to drop the latter there and return with his famous eyes looking as usual in a couple of weeks, when he will begin another fun subject for Sennett.

Pat O'Malley With Goldwyn.

Pat O'Malley and St. Patrick's Day dawned at the same time on the Goldwyn lot. Meaning that Pat celebrated the anniversary of the shamrock wearers by signing a contract to play a leading role in "Brothers Under the Skin," which E. Mason Hopper is directing from Peter B. Kyne's story. It is announced that "Pat plays a young shipping clerk who is henpecked by his wife until he learns that women really need a little caveman treatment occasionally."

It's funny that though fiction and the films teach that ophelia, the activities of the divorce courts don't prove it. Proving again that truth is stranger than fiction.

He Wore the Green, Too.

Speaking of St. Patrick's Day, this one is too good to pass over. Harry Myers is starring at Universal City in "The Adventures of Robinson Crusoe." But he celebrated shamrock day nevertheless by wearing the green. He pinned a green-back to his coat lapel, "Irish and Jewish," he explained. Proving that Harry is not only a patriot, but also a diplomat.

Nut Sed!

The "Seein' Things" column in a local daily discovered a most observant, subtle and truly humorous reader the other day. Said reader was apparently scanning the telephone book. She looked under the Universal Film Company's line-up of numbers and found this subhead, "Zeo and Von Stroheim—Holly 2013." S'fact! The column commented, "Why enlarge on this?" To be charitable, let's believe that Universal folk entered the listing before "Foolish Wives" was made.

Sylvia Breamer at Lasky's.

Sylvia Breamer has been a prominent citizen of filmland for some time and has had many interesting and high salaried contracts in her safety deposit box. But she has never signed one which made her more happy than that which she signed with Famous Players-Lasky folk last week. She has been engaged for a leading role, a Spanish girl, in "Max Unconquerable," in which Jack Holt is to be featured under Joseph Henabery's direction. The story is an original by Hamilton Smith and Julien Josephson is adapting it.

Sylvia's special interest in this new engagement is due to the fact that she seems to have thus broken a jinx. Twice before she has been offered special roles under the Lasky banner, but each time something interfered, a previous contract or an uncompleted production. But this third time has been the opportune one, since she had just finished the lead with William Russell in "Lucky Garrity." So in signing the agreement Friday Sylvia achieves one of her earlier ambitions to appear under the Paramount banner.

Mrs. Calhoun Going East.

Alice Calhoun admits she is more homesick for New York right now than ever before. The popular Vitagraph star's mother is now en route to the big city alone. That's why! Alice has two pictures to make within the next few weeks so she could not take the trip, and Mrs. Calhoun has so many business details to settle in New York that she could not defer it. Hence the separation, the first the two have known.

During her mother's absence, which she has promised will not be longer than six weeks, Alice is playing hostess to two cousins, Mr. and Mrs. A. J. Horalk, from Santa Monica, who are helping to frighten the lizzy which seems to have settled over the bungalow which the star now inhabits here. She doesn't know whether the said bungalow is haunted or whether it is simply the object of the designs of burglars. Anyway, the attempt of some one to open the front door while Alice and her mother were writing in the dining room a few nights ago resulted in a change of the lock and a system of burglar-proof windows. Since then mysterious sounds and footprints have been studied carefully, and a rather uninteresting reception will be accorded any other would-be intruders.

Brings Suit for Divorce.

Gertrude Robinson Kirkwood, formerly well known on the screen under the first two names, filed suit last week for divorce from James Kirkwood, the famous director and star. She alleged cruelty and asks for alimony in the sum of $200 weekly, a division of community property and restoration of her maiden name.

The Kirkwoods were married in Los Angeles September 30, 1916, and separated June 5, 1917.

Horton in New Robbins Film.

Edward Everett Horton, leading man at the Majestic, who made his screen debut in "Too Much Business," the initial Jess Robbins production, scheduled for Vitagraph release shortly, will again head an all-star cast in a celluloid version of Edgar Franklin's magazine story, "The Ladder Jinx." Work on this feature, second in the series, has just been started, David Kirkland directing from the adaptation on which he and Producer Robbins collaborated.

Betty Under Rosen's Megaphone.

One of the busiest units on the Lasky lot at present writing is that headed by lovely Betty Compson. Philip Rosen is directing her now in an untitled silver sheet play adapted by Albert S. Le Vino from a story by the late John Fleming Wilson. The supporting cast includes John Bowers, Richard Dix, J. Farrel MacDonald and Ethel Wales.

Virginia Faire in Accident.

Virginia Brown Faire played the leading role in an automobile accident last Monday, and, consequently she has been on the invalid list for a week. Miss Faire and her car collided with another machine over in the Wilshire district, but we are glad to report that her injuries have not proved serious.

It's Paul Powell's Next.

A novel original story from the pen of Beulah Marie Dix is the next subject to engage Paul Powell's megaphone. In the picture, which has the tentative title of "Between the Worlds," he will again direct Agnes Ayres in the stellar role.

To Star Milton Sills.

Max Graf, motion picture impresario, now making his headquarters in San Francisco at the San Mateo studios, came down last week to sign Milton Sills to a stellar contract. It takes effect following Mr. Sills's present engagement.

Beatty Says Slump Is Over.

"The motion picture slump is over—at least the worst of it." So spoke Jerome Beatty, director of publicity and advertising for the Famous Players-Lasky Corporation, on his arrival last week. Mr. Beatty is to visit the studios here for a month organizing a special exploitation drive to be launched by Paramount Pictures, working in connection with Adam Hull Shirk, West Coast publicity director.

Mr. Beatty spent some time investigating motion picture conditions while en route from the Paramount home offices. "The filing of income tax returns and payments," he says, "marked the actual turning point in the motion picture business. Up to and including March 15 the slump persisted, though there were signs that it was nearing an end. With income tax worries off their minds, the public immediately started going to shows. From March 16 on business has been picking up. The worst is over. Motion pictures are on the upgrade now."

All of which makes a lot of us more optimistic!

Chaney and Star Cast Ready.

If the word "all-star" was ever apropos, it is in connection with the cast of "Fires of Vengeance," the special which Irving Cummings is to direct for Western Pictures Exploitation Company. With Lon Chaney holding the featured spotlight, his supporting cast includes Edith Roberts and Noah Beery, as before announced, with Jack Mulhall, Ralph Lewis, De Witt Jennings and Kate Price signed last week to complete the line-up.

Strongheart Barked His Thanks.

When it comes to personal appearances Strongheart is there with the rest of his profession. The four-footed star of "The Silent Call," the initial Larry Trimble-Jane Murfin production, now in its eighth week at Miller's Theatre, not only barked his own greetings at the Saturday matinee, but also introduced Mrs. Strongheart and their four pups who have been in Strongheart's family for about a month.

Talking for Better Pictures.

J. A. Quinn came to town last week to launch his Better Pictures Association campaign. The Los Angeles Advertising Club sponsored his initial meeting here, which was attended by representatives of various commercial enterprises, women's clubs, municipal boards and leading ministers and directors, all of whom pledged their support to the movement, though no definite plan of action was evolved.

June Keeps Us Guessing.

We met June Mathis the other day, and with customary inquisitiveness tried to make her tell us the title of the story she is now adapting. She is spending most of her time on the set where Fred Niblo is directing Rodolph Valentino in June's adaptation of "Blood and Sand," but between times she is at work on another story. She admits it is also for the new Paramount star, known in filmland as Rudy Valentino, and she whets curiosity by adding that it is a story of a period or two back. But beyond that she maintains her usual clam-like attitude and simply goes on making hay—and money—while the sun shines.

Russell Simpson Knows.

Russell Simpson, apparently appreciating the troubles of a newspaper editor, finds more truth than poetry in the following which he clipped from a Middle West issue: "If you see an editor who pleases everybody, there will be a glass plate over his face and he won't be standing up, either."

"Smilin' Through" at Majestic.

Director Addison Pitt of the Thomas Wilkes Stock Company at the Majestic has been working about twenty-five out of every twenty-four hours lately. The cause was the elaborate production of "Smilin' Through," which Mr. Wilkes launched yesterday for a run. Mary Newcomb, in Jane Cowl's role, and Eddie Horton in the other splendid lead, have ideal parts, and Maris Curtis, Sarah Sothern, Helen Pitt, Franklin Pangborn, Fred Cummings, Forrest Seabury and Sam Moran are also well cast.

Can Moreno Live on Twenty Per?

Antonio Moreno rises to remark that those who wish the high cost of living solved should consult him. He has the science down to a fine point. He lives on 20 cents a day! But don't jump to conclusions. It is only temporary and to do it on his system you must play the Italian dancer lead in Rupert Hughes's current production, "The Bitterness of Sweets." For this coming Goldwyn-ner in which Tony and Colleen Moore will be featured, the former has been eating yards of spaghetti daily for certain important scenes. Between the rehearsals and the "takes," Tony has consumed the spaghetti stock of a cafe. Consequently every night when the dinner gong sounds he finds he can only relish a "sinker" and a cup of coffee—20 cents. Comprende?

G. B. Chester With Universal.

George Randolph Chester, who recently left the Vitagraph fold, is now associated with Universal. He has moved out there to supervise two production units. It looks as if Carl Laemmle had made such a tempting offer to Mr. Chester that he decided to shelve independent production plans to accept it.

Boosting the Lloyd Five-Reeler.

Those who have had the opportunity of sitting in on advance pre-views of Harold Lloyd's latest production, his first five-reeler, "Grandma's Boy," are putting their hands on their hearts and affirming that a double-barrel treat is in store for exhibitors and "fans." We haven't glimpsed it, but those who have are waxing so enthusiastic over it that it ought to be another record maker.

Heard in Passing.

What's in a name? Anita Stewart is star of a picture titled "The Woman He Married," while Thomas H. Ince will shortly sponsor a release labeled "The Man She Married." Thrifty exhibitors might save on the electrics by dubbing the first one "His Wife" and the latter "Her Husband."

Marshall Neilan has begun work on "Her Man," from George Pattullo's Saturday Evening Post story. Matt Moore and Leatrice Joy have the leads.

Hal Roach has signed Sam Taylor on another term contract to write comedy material for Harold Lloyd.

Allen Holubar has changed the title of his current First National production starring Dorothy Phillips to "The Sea Tigress." Until now p. a.'s have talked of it as "The Soul Seeker."

Emmett Flynn has borrowed William V. Mong from J. L. Frothingham again, this time for "A Fool There Was."

Harry Harris is back at Universal City and directing Gladys Walton again in "The Tromper."

George O'Hara, Sennett comedy a. d., lived up to his name by buying a green-colored speedster on the 17th. When he found he couldn't try it out with green gasoline, he compromised by driving it on green lawns. Fortunately none of said lawn owners saw him, so they didn't see green thereby.

Mlle. Andree Peyre, French aviatrice, has arrived to "stunt" it in the air for the new Ruth Roland aerial, "The Riddle of the Range."

Well! Well! Hobart Henley, an idol of the screen in the old days, has consented to don the greasepaint once again for an important character bit in his new Universal special, "Her Night of Nights." He's megaphoning it now with Marie Prevost.

Second Suit Against Mary and May.

It looks as if Mary Thurman and May Collins would have to build and furnish their own home soon. They have just been made defendants in a second suit for damages for their alleged injury to the furnishings of a bungalow they once rented. About two weeks ago they were sued by one landlord for $1,700 and now another one brings suit for $508.

Logue Story for Schulberg.

Charles A. Logue's bank account was enriched last week by a check for the story and continuity of "Does Marriage Pay," which is to be the first of the series of specials produced by Louis J. Gasnier for B. P. Schulberg's exploitation.

Where the Famous Trio Dined.

A party of us dropped into the cafe on the boulevard which is now the noon-day rendezvous for film folk the other day to partake of lunch. It was a bit late and most of the celebrities had gone back to their work at the studios. We deposited ourselves in a comfortable corner where the waitress was clearing the table. She seemed unusually excited and actually enthusiastic about the work. Then the reason broke forth.

"Where you are sitting now," she said to one of us, "David Warfield just dined. And there," indicating the next place, "sat Gloria Swanson and there Thomas Meighan. The last time I saw Mr. Warfield was in New York several years ago——" and she continued ruminating aloud as she went out to the kitchen carrying the load of dishes from which Mr. Warfield, Gloria and Tommy had eaten. What a thrill the tourists present must have had that day when Mr. Meighan was entertaining his old friend, the famous actor, who was in town for the week in "The Return of Peter Grim." Their nervous excitement undoubtedly even surpassed that of the waitress who is at least one of the serving brigade who finds interest in her work.

PLAYGOERS FILM STORY OF STAGE

"A Pasteboard Crown," From Clara Morris's Novel, to Be Second April Release.

EVELYN GREELEY IN LEAD

Travers Vale Is the Producer of This Five-Reel Back-Stage Romance.

"A Pasteboard Crown," scheduled for release April 16, is Playgoers's second offering of the present month. It is a Travers Vale production in five reels, picturization of Clara Morris's novel.

Miss Morris describes the romance of that alluring land beyond the footlights, so little known to the public, but with a glamor that carries a universal appeal. In "A Pasteboard Crown" audiences are taken backstage to explore the mysteries of the wings and the dressing rooms.

Sybil Lawton, a society belle, was left penniless at the death of her father. Her mother wished her to make a wealthy marriage, but Sybil craved stage fame and glory. Her talent and youthful charm interested Stewart Thrall, a distinguished actor-producer, who obtained for her a position in an Omaha stock company. The work was hard and the language of the stage managers sometimes abusive, but her ambition triumphed over disappointment and unhappiness.

Sybil's one friend in Omaha was a fellow actor, Jim Roberts, who had degenerated since his wife had divorced him. Under the girl's encouragement he improved and became her self-appointed guardian. Discharged in Omaha, Sybil returned to New York and began rehearsing for her Broadway debut with Thrall in "Romeo and Juliet," with Roberts as stage manager.

Thrall's married life was an unhappy one. His wife, who had been Mrs. Roberts, was ambitious to be a stage star, but she was without talent, and at length she went to Paris to sue for divorce. One day after rehearsal Thrall confesses his love to Sybil, but Roberts, overhearing, exercised his right as protector. On the play's opening night Mrs. Thrall, now divorced, occupied a box seat. She was the woman who had wrecked Roberts's life, and Roberts, blaming Thrall for stealing her from him, shot the actor-producer as he bent over Juliet on her bier. Fortunately, the wound was not serious. When Sybil learned that Thrall was free to marry her the couple looked forward to mutual happiness.

The cast of characters includes Evelyn Greeley as Sybil Eleanor Woodruff as an unsuccessful actress who is a tireless mischief-maker, Robert Elliott as Thrall, Gladys Valerie, impersonating the selfish, disillusioned Mrs. Thrall; Dora Mills Adams in the part of a famous retired actress, Jane Jennings in a mother role, and Albert Rogardi as a wealthy, leisure-loving man about town.

EXHIBITOR'S WIFE FIGHTS FOR FREEDOM OF SCREEN.

Mrs. James T. Rourke of Bridgeport, Ct., whose husband is one of the leading motion picture theatre owners in that city, has come to the front as an anti-censorship advocate.

At a meeting of the Connecticut Federation of Parent-Teachers Association at the Bridgeport High School, Wednesday evening, Mrs. Rourke denounced legalised censorship and made an earnest plea for continued freedom of the screen.

Mrs. Rourke chose as her theme, "Better Films and Community Responsibility."

"There could be nothing more destructive than legalized censorship," said Mrs. Rourke. "The very thought of it is detrimental in every way to the writers of this country. Legislation has never insured good films nor will it ever insure good films. Often it is but a political ruse for the manipulation of money and power. Never in the history of the motion picture industry did censorship make a bad film good.

"It is up to the women of every community to see that only proper films are exhibited. These women must acquaint themselves with the companies which produce the best films—the best educational films, the best dramas, the best comedies, and these women must know where to turn to secure the showing of nothing but the best that can be obtained."

Mrs. Rourke told the Parent-Teachers that the censorship problem was a community one rather than a State matter, and that as such, the character of films shown becomes an obligation of the women in every community. She praised the Parent-Teachers for their influence for good in the cities and towns of Connecticut, and expressed the hope that there would soon be a Parent-Teachers Association for the Bridgeport High School.

The gathering was presided over by Mrs. Jeremiah Holmes, president of the Federation of Parent-Teachers Association of Connecticut.

NEW RULING BY BOARD OF CENSORS OF OHIO

Will No Longer Give Lists of Eliminations They Make in Films Reviewed.

(Special Dispatch to The Morning Telegraph.)

CLEVELAND, April 1.

The latest edict from the Ohio Censor Board is that the newspapers shall not get a list of eliminations from motion picture films any more. Mrs. Evelyn F. Snow, chief censor, says that she has nothing to say about the order. It was issued by Vernon Riegel, Director of Education, and Mrs. Snow's immediate sperior. Last week Mr. Riegel issued a ruling that Mrs. Snow shall not give out any interviews that have not been censored by him. That's why Mrs. Snow says nothing about this newest order about eliminations. But the newspapers should worry. The film exchanges would be only too glad to offer the information.

They all come back again. The latest one of the film colony to return after a period of wandering is George W. Erdmann. Erdmann was Cleveland manager for Associated Producers. When the amalgamation took place, he was transferred to the Indianapolis office of First National to look after A. P. releases. Now he is back again in Cleveland looking after A. P. pictures in this territory.

Wesley Barry was in town this week. He arrived late Saturday. On Monday morning he was escorted from his hotel down Euclid avenue, by the Ohio Junior Naval Reserves, to the City Hall, where he was presented to Mayor Fred Kohler. Barry then presented the Mayor of Cleveland with a box of oranges, a gift from the Mayor of Los Angeles. From that moment on, life was one busy round of events for the junior star. He made four daily appearances at Loew's State Theatre, where his picture, "Penrod," is making a sensational triumph.

C. B. Hoy, author of the Hoy system, was in Cleveland last Wednesday. On Friday the Cleveland Board of Motion Picture Exchange Managers held a meeting and discussed the points of the system.

MYRIAD EXCHANGE DISTRIBUTES FOR SECOND NATIONAL

Second National Pictures Corporation has entered into an agreement with Myriad Exchange, Inc., of 729 Seventh avenue, New York, for the distribution of the twelve specials and feature photo-dramas to be released in the course of the current season. Myriad Exchange will be the distributor of the Second National output in Greater New York and New Jersey.

The agreement was entered into following a showing of "Her Story," the Dion Titheradge picture featuring Madge Titheradge, attended by the board of critics of Myriad Exchange, composed of Murray F. Beier, manager; M. Schiller and P. Schiller. "Her Story" and the succeeding release, "The Night Riders," by Ridgeway Callum, will be shown to the circuit runs in the near future, it is said.

Mr. Beier declared that he has no doubt the exhibitors will book the first two releases without hesitation upon reviewing them, and confidently expressed the opinion that the product of Second National Pictures Corporation will be sought after eagerly by exhibitors become acquainted with it, it is stated.

Myriad Exchange is an old established concern which has enjoyed a successful career in the distribution of pictures.

MAKES IMPORTANT VISIT.

Mary Pickford Delivers Script to Charles Ray.

Mary Pickford, accompanied by Wallace Kerrigan, manager, recently made her first call on Charles Ray at his new Hollywood studio. Miss Pickford had with her the original stage manuscript of "The Tailor Made Man," the photo-play rights to which she has sold to Mr. Ray, and which will be the first big Ray production for United Artists Corporation.

Photographs were made of the transfer and Miss Pickford was then shown over the studio by Mr. Ray. Miss Pickford's call was properly returned, for Mrs. Ray, dropping into the studio, joined her husband and Miss Pickford in a visit to the Pickford-Fairbanks studios on Santa Monica Boulevard.

PARAMOUNT MONTH BIG IN AUSTRALIA

Cable Advices State That Many Records Were Broken During Tenth Anniversary.

"THE SHEIK" MAKES HIT

Will Run for Two Months at Globe Theatre, Sydney, the Reports Indicate.

Cable advices from Sydney, Australia, received by E. E. Schauer, director of the foreign department of the Famous Players-Lasky Corporation, report record-breaking business for Australasia's observation of the tenth anniversary of Paramount Pictures, it is said. Rentals for the month of March have greatly exceeded the business of any previous month, and the theatres are reporting new box office records daily, according to Managing Director John W. Hicks, Jr.

The most extensive advertising campaign ever known in the Australian film industry was conducted as one means of celebrating the month, leading newspapers and publications in all of the principal cities carrying large announcements of Paramount's tenth anniversary and the part played by Mr. Zukor in the upbuilding of the industry, it is reported.

Managing Director Hicks also announces in his cable that the name of the Paramount organization in Australia has been changed from Feature Films, Ltd., to Famous-Lasky Film Service, Ltd., the name used by the British and Canadian Paramount distributing organizations.

One of the leading events of the March celebration has been the success scored by "The Sheik" at the Globe Theatre in Sydney, it is said. This George Melford-Paramount special has already passed the record-breaking run of four weeks scored by "The Affairs of Anatol" and will be continued for another month in response to the great popular demand, it is announced. Heretofore a run of one or two weeks for a film special has been considered exceptional in Australia.

Arrangements have been completed to extend the scope of the Australasian organization's activities to include the Dutch East Indies and Straits Settlements in which a regular releasing program for Paramount Pictures will be begun in April. A large number of productions have been prepared for release in this territory, and representatives of Famous-Lasky Film Service, Ltd., have obtained facilities for the widest possible distribution for Paramount Pictures, the company announces.

COMING



ROBERT Z. LEONARD
presents
MAE MURRAY
in
FASCINATION

A brilliant drama of a girl who danced with danger

By
Edmund Goulding

A
TIFFANY
PRODUCTION



METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

FOX FEATURES ON APRIL SCHEDULE

Eight Feature Productions to Be Released by the Company This Month.

WILLIAM FARNUM IN ONE

Tom Mix, Charles Jones, William Russell and John Gilbert Among Other Stars.

Eight feature productions are listed among the April releases by Fox Film Corporation. Both the New York and West Coast studios of William Fox are in full operation. An Al St. John comedy, two Sunshine Comedies, and five Mutt and Jeff Animated Cartoons round out the April releases.

Heading the list of features is "Shackles of Gold, with William Farnum. This is a modern drama of power, it is said, dealing with the possibilities for good or evil which may come from the possession of great wealth. It is based on Henri Bernstein's play.

In "Shackles of Gold" the Fox star is supported by Myrta Bonillas and Marie Shotwell—the former as leading woman. Herbert Brenon directed.

"Up and Going," the Tom Mix picture, presents the star in the role of a young Englishman, who returns to Canada, the land of his birth, in search of romance and adventure, and finds them both. There are some new thrills in this production, which it is said will surprise even the most blase of motion picture fans.

Charles Jones will be seen in "Western Speed," a story of Western chivalry and romantic adventure, adapted from William Patterson Wite's story, "Lynch Law," and directed by Scott Dunlap and William Wallace. In this production Jones is supported by Eileen Percy as leading woman.

"Money to Burn" is the title of the release starring William Russell. It is based upon the story, "Cherub Divine," by Sewell Ford, the noted humorous writer. It deals with a young broker whose financial luck is such that he cannot lose, however daring his adventure, and whose luck in love turns out to be built on similar lines. Rowland V. Lee directed.

Jerome Storm directed "Arabian Love," John Gilbert's April vehicle. This is a story of life and love on the desert, and is replete with rich settings and stirring action, it is said. The story, written by Jules Furthman, is of an American who, through peculiar circumstances, is being sought by the law and has joined the outlaw forces of a desert sheik as a refuge. He saves a young woman from a horrible fate, and on this romantic rescue hinges a thrilling love story.

Shirley Mason appears in "Very Truly Yours," a story by Helen L. Hawkins, and directed by Harry Beaumont. "Without Fear" is a photo-drama of high society and downright democracy, written by Paul H. Sloane and directed by Kenneth Webb. The star is Pearl White. Eileen Percy will be seen in "Elope If You Must," from the story by E. J. Rath. It was directed by C. R. Wallace.

The Al St. John comedy bears the title "Special Delivery." The two Sunshine Comedy releases are "The Piper" and "His Wife's Son." The Mutt and Jeff cartoons include "Hoot Mon!", "Golfing," "Tired Feet," "Amid the Pyramids" and "Fallen Archers."

SAM E. MORRIS TO SAIL ON TUESDAY FOR OTHER SIDE

On April 11 Sam E. Morris, accompanied by Mrs. Morris and their son Edwin, sails for England where, as recently announced, he becomes president of Select Pictures, Inc., a corporation formed to handle Select's foreign distribution. For the past ten days Mr. Morris has been busily engaged with Lewis J. Selznick in going over the details of the new work which he will do on the other side of the Atlantic. John S. Woody, recently appointed general manager of Select, has been taking over from Mr. Morris the handling of the Select branches throughout the country.

Mr. Morris has also taken time for a brief visit to Cleveland, Ohio, where he was long and favorably known in business circles of that city before joining Select. His son Edwin has been enrolled from Manlius, N. Y., where the lad has been attending military school, and has assisted his parents in the many details of "pulling up stakes" preparatory to making a permanent home in London.

One of the pleasant episodes in connection with the departure of one of the most popular and highly esteemed of Select's officials was the leefsteh dinner his friends in the picture business and the employees of Select and Selznick tendered Mr. Morris last night.

BALLIN SIGNS ERNEST HILLIARD FOR FEATURE

Engaged for the Heavy Role in Picture Now Being Filmed.

With the engagement of Ernest Hilliard to play the "heavy," the cast of Hugo Ballin's latest picture for Hodkinson, starring Mabel Ballin, is now complete and work on it will begin at once, according to an announcement made last week.

The picture, which is as yet unnamed, is to be made from the $1,000 prize story, the winner of the contest which Mr. Ballin recently conducted in Chicago in conjunction with some of the leading theatres there in an effort to secure a really worth while vehicle for his talented wife.

While no title for the picture has been decided upon, it is said that the story is an intriguing tale of life on the matrimonial seas and is especially suited to Miss Ballin's winsome screen personality, affording the popular star the widest range for the expression of those talents which have won her such a notable following among picture playgoers, it is said. The story also offers Hilliard, in the role of the "heavy," unusual opportunities to depict before the camera the smooth, well-groomed villain that film fans have come to know so well, it is said.

Percy Marmont, the well known English actor, as already announced, will play the lead opposite Miss Ballin. Others in the cast are Richard Lee, Robert Clarke and Anne Eggleston. James B. Chapin will act as Mr. Ballin's assistant, with J. R. Diamond as photographer-in-chief.

EXPLOITATION EDITORIAL.

Helps the Entire Industry, Thanks to Brayton.

"Cooganizing the movies" is a suggestion made in an editorial by a Streator, Ill., newspaper as the result of a nifty exploitation campaign on "Peck's Bad Boy," conducted by Bradford Brayton, manager of the Majestic. The editorial took this way of taking its stand with the motion picture people against the fanatical outburst, and the suggestion of using young Jack as the standard of motion pictures did more to create favorable sentiment for motion picture entertainment in Streator than any number of sermons from the pulpit could have done.

Incidentally Manager Brayton had not one but fifty young Jackie Coogans invading the city during the showing of this First National attraction. They distributed handbills as part of the exploitation campaign and their invasion of the town hall and the Mayor's office was a stunt that was reported by the newspaper and won endless word of mouth advertising.

THREE COMPANIES BEGIN WORK AT VITAGRAPH COAST STUDIOS

Increased Activity Apparent at Hollywood—"Grandma's Boy," Harold Lloyd's Latest, Well Received—"Orphans of the Storm" Opens at Mission Theatre—Sol Lesser on Way East.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, April 8.

If you're a butcher, a baker, a candlestick maker or any other cog in the motion picture industry these days, you're supposed to be a walking information bureau for the question, "How do things look in the business? Do they seem to be picking up?"

Those who keep themselves fortified with replies thereto found an appreciable quantity of optimism to add to their resources last week in the announcement that the Vitagraph studios, which have been breathing considerably below normal for several weeks, are now about to pick up the old speed.

Three companies are scheduled to begin within the next ten days. Alice Calhoun will get started first. She will punch the time clock Wednesday for the first scenes in "Blue Blood," an original written for her by Graham Baker, head of the Vitagraph scenario forces. David Smith, who directed Miss Calhoun in "The Little Minister," will handle the megaphone on this new feature. To accommodate their distribution schedule, "Blue Blood" is to be made in record time, which means that the company will be working day and night for the next two or three weeks.

Then in a few days William Duncan is due to say "Hello" on the lot again and direct himself and his clever co-star, Edith Johnston, in a James Oliver Curwood story, title not given, which Bradley Smollen is translating to celluloid terms.

And the third of the trio, Earle Williams, will have the stellar role in an O. Henry story. We hear it is "Vicky," but this title will be changed for release. Robert Ensminger will direct.

This new feature schedule was arranged by President Albert E. Smith on his arrival from the East, via the Panama Canal, about ten days ago. While plans for production of "The Magnificent Ambersons," Booth Tarkington's story, have not been completed, it is understood that Mrs. Smith (Jean Paige) will return to the Kliegl light realm for that special.

Incidentally, the newest Vitagraph super-feature will be shipped East this week with its final title, "My Wild Irish Rose." It is a celluloid version of Dion Boucicault's play, "The Shaughraun," with Pat O'Malley and Pauline Starke costarred.

Gloria Swanson Sailing on the 18th.

Gloria Swanson has finally succeeded in completing her plans for a European vacation and she is going to take it, even though it will have to be a brief one. With her friend, Mrs. Frank Urson, wife of the director, Miss Swanson will leave for New York next Sunday. They arrive in the big city Thursday, the 13th, and sail two days later on the steamship Homeric.

Paris will be their principal objective overseas and modistes will find them quite ready to be interested in the new fashions. They will return on the Mauretania, leaving Southampton May 27, and come direct to Hollywood, for Miss Swanson to continue her starring production schedule. While she is sailing the ocean blue her latest feature, "The Gilded Cage," from Elmer Harris's play, will be in editorial hands here.

"Grandma's Boy" Wins at Preview.

If the prolonged laughter and applause of the audiences at the New Wilshire Theatre Saturday nighth are any criterion, Harold Lloyd's initial five-reeler, "Grandma's Boy," is all that the enthusiastic P. A. says it is and then some! Speaking personally, we haven't laughed so much since the first time we went to the circus as we did at that preview of the new comedy. While even funnier than Harold Lloyd's previous production, at the same time it boasts a neat dramatic touch and an honest injun' story with a telling theme. It has enough story for a five-reel drama, but those clever humorists, Hal Roach, Jean Havez and Sam Taylor saw the more human possibilities of their theme and with H. M. Walker's clever subtitles made it into the successful laugh subject that it is.

"Grandma's Boy" is a tale of a young fellow handicapped with a lack of self-confidence. A "charm" bestowed upon him by grandma, her story of his grandpa's courage in the days of '61, and a daring tramp furnish the situations, but you have to see the film to appreciate the splendid real comedy woven around this theme. Mildred Davis, "Grandma" Anna Townsend, Charles Stevenson and Dick Sutherland are the principals of his cast.

Sol Lesser Going East.

We met Sol Lesser at the Harold Lloyd preview and after hearing him express it as his opinion that "Grandma's Boy" is a knock-out, we learned that he departs for the East again this week to attend the Associated First National meeting at West Baden and then to go on to New York to arrange distribution of Jackie Coogan's next release, "Trouble."

Griffith Film Wednesday.

Well, Los Angelenos are to have their patience rewarded. After their long anticipation, "Orphans of the Storm," D. W. Griffith's latest special, will be unfolded here for the first time Wednesday evening, beginning its indefinite run at the Mission Theatre that night. By all signs it is to be a gala opening, one that is all the more appreciated because it is something of a surprise. The feature was not due for another week or two but a change in bookings brings it in Wednesday.

"Our Leading Citizen" Completed.

Thomas Meighan and Director Alfred E. Green completed "Our Leading Citizen" in Majestic last week and have returned to resume their citizenship of Los Angeles. While Mr. Green is editing the picture, "Tommy" Meighan will vacation until the middle of the month when he is scheduled to enact the stellar role in C. B. De Mille's production of "Manslaughter."

Laemmle Headed for Europe.

Carl Laemmle departs for New York Tuesday en route to Europe, where he will confer with European associates and visit Universal's foreign exchanges.

Keeping Von Stroheim Title in a Safe.

Speaking of Universal reminds us that Mr. Laemmle put his O. K. on Von Stroheim's new story last week and signed a few checks to start its production. Mary Philbin, Mahlon George, Dale Fuller, Cesare Gravina and Al Edmundson will have leading roles. They have apparently purchased a special safe to keep the title of the new feature secret. At any rate, said title is to be copyrighted before it is made public and the p. a. deposes and swears it is of such importance—box office-ially speaking, we judge—that the company could sell it by itself for the cost of the production. What do you know about that?

The p. a. also advises thusly: "Mary Philbin, ingenue of the screen, will have the big supporting role. It will decide her future; whether she is as great as Bernhardt, as critics believe, or just a sweet little girl." With all due respect to Mary, we can assure Madame Bernhardt that she has no cause to worry. In the parlance of the agency, "little Miss Philbin isn't the Bernhardt type." She's an attractive, clever ingenue!

Olga Printzlau Gives Dinner.

Olga Printzlau was hostess at a dinner party at her home last Tuesday evening in honor of a number of the Mummers' Workshop folk, including Mr. and Mrs. Clarence Thomas, dramatic directors, who recently returned from an extended trip abroad. Incidentally, the Mummers expect to get busy on plans for another dramatic treat shortly.

True Enough.

Theodor von Eltz, leading man, says the champion mystery will always be why an efficiency expert doesn't use his own system and become a millionaire himself.

New Book by Adelaide Hughes.

Mrs. Rupert Hughes isn't letting her famous husband corral all the literary honors in the family. She will shortly publish another book of verse, her pen name being Adelaide Hughes.

He's Kept His Head, Anyway.

The Western Pictures Exploitation Company offers this one. Lon Chaney, who is next to be starred in the Irving Cummings feature, "Pines of Vengeance," has played legless men, spineless men and brainless men, but he draws the line on a recent offer to play a headless man. "One must at least keep his head in the film business," says Mr. Chaney subtly. His success proves whereof he speaks.

Stromberg Completes "Ladies Man."

Hunt Stromberg has completed the first of his comedy productions starring the inimitable "Bull" Montana. He is now editing this three-reeler, which bears the paradoxical title of "A Ladies Man," and take it from those who have seen the "rushes" it's a comedy to anticipate. They spent about four weeks "shooting" it with Mr. Stromberg and Chuck Reisner codirecting. Several releasing offers are now under consideration and Mr. Stromberg will announce distribution plans shortly. The big league supporting cast in this first comedy includes Myrtle Lind, Frank Kingsley, Charles Mailes, Claire MacDowell, Snitz Edwards, Stanhope Wheatcroft, Spike Robinson and Billy Elmer.

The second of this comedy series will be titled "Lowery From the Bowery," and in it "Bull" Montana will have a supporting cast listing Margon Aye, John Steppling, Frank Kingsley and Albert Vaughan.

Gertrude Claire Buys Home.

Gertrude Claire, the appealing screen mother, is now her own landlord. She has just bought a lovely little bungalow in Hollywood and in moving in has aptly named it "Heart's Desire." Mrs. Claire has been on the stage for about forty-five years, the last ten years having been spent in filmland. Most of the time she has been content to live in hotels, but at last she can forget that for real home life.

Val Paul to Direct Carey.

Val Paul is to park his megaphone at Robertson-Cole studios, having been signed to direct Harry Carey in his new R-C series. Incidentally, this move renews an old affiliation, since the star and director worked together at Universal City on a number of Mr. Carey's productions.

Prince Meets Hughes Butterflies.

The New York Hippodrome, with its spectacular effects, had a rival at the Goldwyn studios last week. While wandering around the filmshop we came on stage six, where Rupert Hughes, author-scenarist-director, was producing his latest, "The Bitterness of Sweets." His set was the back of the footlights realm, with a woodland scene and mechanical equipment by which six or eight girls, dressed as gorgeous-colored butterflies, flew around a la Peter Pan.

Colleen Moore, a lovely butterfly in green, graceful, despite the heavy harness of the costume, led the set, while Antonio Moreno, co-star of the production, enacted scenes in the "wings" of the stage within a stage setting.

The action was interrupted when royalty in the person of Prince Mohammed Ali Ibraham, from Egypt, and his pugilist secretary and press agent, "Pink" McCloskey, arrived on the set. With the Goldwyn publicity purveyor, Joe Jackson, directing the "stills," the Prince was "shot" with Mr. Hughes, Colleen, "Tony" and other luminaries on the lot.

Betty Compson With Fitzmaurice.

As soon as Betty Compson completes "The Bonded Woman," in which Philip E. Rosen is now directing her, she will move over to sets being constructed for George Fitzmaurice's next Paramount special. This will be "To Have and to Hold," from Mary Johnston's novel. Ouida Bergere is adapting it.

Traveling With Circus.

Director John Griffith Wray, Cullen Landis, Madge Bellamy and Noah Beery are having the time of their lives traveling around these days with a circus which has been leased for scenes in "Some One to Love," the current Thomas H. Ince special being produced from C. Gardner Sullivan's latest story.

Praising "Jo" Quirk's Scenario.

The success of Anita Stewart's latest release, "A Question of Honor," is bringing bushels of praise to Josephine Quirk, scenario writer, who adapted the story for this First National production under the Louis B. Mayer banner. At present writing Miss Quirk is convalescing from pneumonia, which followed an attack of "flu."

Griffith Says It Ain't So.

Raymond Griffith's performance in Marshall Neilan's latest production, "Fools First," has won him an engagement for Mickey's current feature, "Her Man."

Apropos of the title: Mr. Griffith was reading a publicity story, headed "Cameramen Shoot Fools First." He waxed indignant and voluntarily commented: "It's a l'e. They've been shooting three weeks and I'm alive yet!" Pete Smith voted him the rubber can-opener for the subtle confession.

Wow!

William E. Lawrence sponsors this one: "A man went into a New York book store and asked for some racy literature. The salesmen gave him 'Ben-Hur.'"

Jackie Wants No More Stories.

Harken, ambitious scenario writers! Resist the temptation to write originals for Jackie Coogan and save your energy and postage. The Coogan offices announce that beginning with "Oliver Twist," his current production, Jackie will make nothing but specials from recognized novels and plays. And they haven't time to consider and return so many originals. "Just David" and "The Prince and the Pauper" are among the stories which Jackie will record on celluloid later.

Heard in Passing:

"Borderland" is announced as the title of the Beulah Marie Dix story, which will next engage Agnes Ayres and Paul Powell's megaphone.

"Snub" Pollard and his bride have moved into their new home in Hollywood. "A house is wonderful, and so are cooked meals," comments the Hal Roach comedian.

Welford Beaton, K. C. B.'s brother, is now on Mike Boylan's publicity staff at Universal City.

San Francisco is throwing its producing bait to Louis Burston, who admits that overtures have been made to him to take his units to the Bay City. He is going up to look over the field, but doesn't feel inclined to move from Los Angeles.

Alice D. G. Miller has been added to the Goldwyn scenario department. With Alice Duer Miller on the Goldwyn Eminent Authors' list, they'll have a busy time avoiding confusion.

"Hurricane's Gal" is the final title selected for the new Allen Holubar-Dorothy Phillips production for First National.

Jerome Storm's new Fox production, featuring Jack Gilbert and Rene Adoree, has been dubbed "A Splendid Outcast."

You Can't Blame Him.

When Harold Lloyd returned to the studio recently after he had battled with a bad attack of flu, some wag greeted him thusly: "Ah, they opened your window and in-flu-enza, eh?"

To which Harold responded: "Yes, but that was nothing. They opened the door and in-come-tax! Next time I hope they'll keep both the window and the door shut!" Not considering the fact that Mr. Lloyd had to contribute a six-figure sum to Uncle Sam's coffers via income tax, we don't blame him.

JONES FEATURE RELEASED THE 23D

"Lonesome Corners," Story of North Woods, Said to Be Somewhat Different Play.

PLAYGOERS PICTURES FILM

"Lonesome Corners," the Edgar Jones production which Playgoers Pictures is releasing April 23, is a light drama presenting situations which seem destined to make a special appeal to the exhibitor, the producers state. It tells a story of the North Woods that is "different," both in essential features of the plot and in physical surroundings, it is said.

"Full advantage is taken of unusual opportunities for attractive exteriors, but these are made merely incidental to the movement of the drama. 'The play's the thing,' and the forest and landscape sweeps, majestic and impressive as they are, are used only to provide the locale necessary to the unfolding of the story," reads an announcement.

"Again, while there are three principals, two men and a woman, in the cast, forming a triangle of figures in a married life plot, it is not a triangle of the common fictional order. There is no villain and there is no overstepping of the home ties. The 'other man,' who seems for a time to have come between husband and wife, turns out to be a devoted friend to each, who, by methods that are startling in their ingenuity, succeeds in drawing them closer together," the statement continues.

Glimpses are given of the rugged life in the lumber camps of the North Woods. A fist fight takes place between the "other man" and a bully, which is declared to be one of the most realistic encounters screened.

"Lonesome Corners," which is in five reels, numbers Edgar Jones, Edna May Sperl and Henry Van Bousen in its cast. The facts that it presents a well-rounded story, which is refreshing because of its departure from hackneyed conventionalities, and that an element of mystery prevails to the very end, combined with what are declared to be excellent direction and photography, would seem to insure a strong box office appeal, the distributors state.

TWO PARAMOUNTS FOR MID-APRIL

"Bought and Paid For" and "The Devil's Pawn" for Release on April 16.

POLA NEGRI STAR OF ONE

Two Paramount pictures, William de Mille's production, "Bought and Paid For," with Jack Holt and Agnes Ayres, and Pola Negri in the UFA production, "The Devil's Pawn," are announced for release April 16 by Famous Players-Lasky Corporation.

George Broadhurst's play, "Bought and Paid For," generally regarded as the most thrilling of modern melodramas of married life, is said to have been admirably adapted for the screen by Clara Beranger, scenarioist of "Dr. Jekyll and Mr. Hyde," "Miss Lulu Bett" and other successful Paramount pictures. The direction was handled with the skill which might be expected from William de Mille, who is a specialist in this type of photo-play, it is said.

The picture is a literal translation of the stage play, which ran to nearly 500 performances in its original New York engagement and was recently revived with conspicuous success.

Miss Ayres as Virginia Blaine, and Jack Holt as Robert Stafford, her husband, are well cast, it is said. Walter Hiers, in the role of Virginia's impoverished brother-in-law, gives a delightful touch of comedy, and Leah Wyant, George Kuwa, Bernice Frank and Ethel Wales complete a most satisfactory cast, the producers announce.

In the Pola Negri picture, "The Devil's Pawn," the European star has another modern dramatic role which, Paramount asserts, will establish her more firmly than ever as an emotional actress of first prominence.

The story is a screen adaptation of the famous play, "The Yellow Ticket," by John Brennert and John Kraly. It has been translated into all of the leading languages of the world and has been played on the stage in all parts of the world. In the original American version Florence Reed scored probably the greatest triumph of her stage career. The plot deals with the vicissitudes experienced by the orphaned daughter of a Jewish rabbi.

Harry Liedtke appears opposite Miss Negri in the role of a medical student, and many of Europe's foremost screen artists are seen in the supporting parts, it is announced.

WIFE OF GEORGE BOWLES DIES AT BARBIZON, FRANCE

Friends of George Bowles, the American theatrical manager, now located in Paris, will be grieved to learn of the death of his wife at their country home in Barbizon, France. Mrs. Bowles passed away Wednesday morning, April 5, after a lingering illness. At the time of her marriage Mrs. Bowles was a member of the Alice Nielson company, of which Mr. Bowles was the business manager. She was known on the stage as Jessica Duncan and was the daughter of former Mayor Duncan of Burlington, Ia., where she was born. Mrs. Bowles was 42 years old and had resided in France for the past several years where Mr. Bowles was located as the representative of the motion picture interests that were distributed throughout the European continent in association with J. J. McCarthy and Theodore Mitchell of New York City.

Mr. Bowles's country home at Barbizon on the border of the forest of Fontainebleau was formerly occupied by Millet and it was from the window of Mrs. Bowles's bedroom that the famous artist sketched the landscape background for his immortal painting, "The Angelus."

Mrs. Bowles had a wide circle of friends here as her husband was one of the best known theatrical men in this country and had traveled throughout the world with many American shows. His first engagement of prominence was with the Henderson extravaganza that made Chicago famous and subsequently he was with Alice Nielson, Anna Held, Montgomery & Stone and for many years was general manager of the Wagenhals & Kemper enterprises. He had practically retired to his farm at Westport, Ct., when he returned to active show life with D. W. Griffith's big picture productions and was the first American manager to take a super picture for a tour of Australia and the South Pacific fields. Mrs. Bowles accompanied her husband on all of his trips. During the war Mr. Bowles served in the department of films for the United States Government and rendered valuable service in that field. At the termination of the war he went abroad and established the London and Paris offices for Messrs. McCarthy and Mitchell, making his permanent home at Paris.

FORM NEW ASSOCIATION.

Assistant Directors Now Have Organization in East.

The assistant directors in the East met last Monday evening at Keen's Forty-fourth Street Chop House for the purpose of forming an association similar to the one now existing in Los Angeles.

Bert Sutch, who is D. W. Griffith's assistant, was made chairman of the meeting, with Walter R. Sheridan acting as secretary. Among the other equally well-known assistants who were able to be present on that occasion were Ben Behrens, George Kleine, Warren Fromme, Joseph Boyle, Charles Berner, Frank Bates, Eddie James, Al Rethach, Charles Van Arsdale, Billy Hamilton, Eddie Lawrence, Chaddy Graham, William Harvey and Cullen Tate.

LEILA GRAHAM.



Under the Personal Direction of Bob Wagner Productions.

SYRACUSE PRODUCERS.

Company Formed Up-State to Make Pictures.

Listen to this. Hereafter Syracuse, N. Y., will figure as a motion picture production center. A producing company has been organized by representative business men of Syracuse and is to make its bow objects of the H. & M. Realty Company. Edward H. Dann is president, Hamilton Smith is vice president and general manager, T. K. Smith secretary, W. Wiard treasurer, Walter A. Riding assistant treasurer and Arthur A. Cadwell chief cinematographer.

Several well known stories have been purchased and the first feature picture is well under way. The company started last week for Miami, Fla., to secure exteriors. The cast consists of Wyndham Standing, George Fawcett, Dorothy Mackaill, William H. Darrow, John Coleman, Marie Burke, Arthur Dewey and others. Arthur A. Cadwell, chief cameraman, and his assistants, Harold Castain and Al Harrington, accompanied the troupe. The company is in charge of Director Hamilton Smith.

SHOOTING ON NEW FAIRBANKS SOON

Doug's Next Feature Is All Set for the Start of Filming Scenes.

ENID BENNETT IN THE CAST

Wallace Beery, Sam De Grasse and Paul Dickey Have Also Been Assigned Roles.

Actual shooting on Douglas Fairbanks's next photo-play feature, yet to be named, will start in a very few days. The cast is practically complete, with Enid Bennett in the role of Maid Marion, Wallace Beery as Richard, the Lion-Hearted; Sam De Grasse, as King John, the usurper; Paul Dickey, as Guy of Gisborne, the arch villain. Mr. Fairbanks himself will play the hero in a role shewing him first as the Earl of Huntington and later as Robin Hood.

Since his return from New York, Mr. Fairbanks has been at the studio every day with Allan Dwan, director, supervising the building of sets and the perfecting of the new story. Sets now under construction are said to be the largest ever built at the film capital. A portion of the studio is to be turned into a tournament field. Instructors have been engaged to teach sword play and archery, which will be featured in this forthcoming picture.

Mr. Fairbanks asserts that his new vehicle for United Artists' release will be a much more lavish spectacle than "The Three Musketeers." For five months he has been working on the story, assisted by his scenario and research staffs and his technical staff, it is said. Allan Dwan has been diligently applying himself to the picture since the first of the year.

Mr. Fairbanks is putting his whole heart and soul into this work, relying on the forthcoming film to push forward another big offensive of progress of the film industry. It is announced.

"When I was in New York recently," said Mr. Fairbanks, "I was astounded to find how little understood this business and the people engaged in it are. Of late the entire industry has been misjudged. I have made up my mind that the only effectual answer lies not in preaching or becoming an attorney for the defense, but in forwarding the cause of making good pictures."

"Pay Day" Held for Second Week At New York Strand

Tremendous crowds pack big Broadway house to capacity all week to see



CHARLES CHAPLIN



in his latest comedy. So many turned away Managing Director Joseph Plunkett held it over to give all his patrons a chance to see it.

A FIRST NATIONAL ATTRACTION

Beginning Today at the New York Strand. A Triple Punch Drama of Some Wives and Others.

Another Big Stage Play Brought to the Screen.



Louis B. Mayer presents

Anita Stewart

in

"The Woman He Married"

Another First National picture that will boost box office records of all Franchise holders. Directed by Fred Niblo. Written by Herbert Bashford.

A FIRST NATIONAL ATTRACTION

COSMOSORT STUDIOS, NEW PLANT, ONE OF THE BUSIEST ON COAST

Will Do Much to Stabilize Business for the Independent Producer—The Writers Elect Officers—"Orphans of the Storm" Scores Decided Hit at Mission Theatre.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)
LOS ANGELES, April 10.

If you are one of those who has lost faith in the w. k. motion picture industry and are ready to line up with the pessimists who see it going to the bow wows, we recommend a visit to the Cosmosart studios, a new factor in filmland.

Though this plant is still in the embryonic stage, it is no doubt a factor with which to reckon, especially in the economical readjustment of the business.

A cursory glance at the plans dubs it another unit studio designed to lease production facilities to various companies. But a detailed consideration leads one to the belief that if the dreams of J. E. Bowen, president, and his associates, are realized, the Cosmosart studios will do much to stabilize the business of film production, especially for the independent producer. Their vision—and it is not an impossible one—looks to a plant which will be at once a studio and a location center. Therein lies its originality.

Thirty-two Acre Tract.

Mr. Bowen, who is a practical building engineer, formerly associated with the Fuller Construction Company of New York City, was one of the pioneers in unit studio promotion. He has studied the business from every angle and was formerly associated with Robert Brunton in the establishing of the Brunton plant, now the United studios.

Some four years ago Mr. Bowen happened on an undeveloped tract of about thirty-two acres conveniently located just off Vermont avenue on the edge of the fashionable Wilshire district in Los Angeles. Believing in its possibilities for studio and locations, he promoted a company which includes Frank Spicer as vice president, J. W. Reed, secretary, and W. G. Logan, business manager, acquired the tract and to-day it is worth five times its capitalization. And at that, they have only just begun the improvements and plans which they believe will eventually make Cosmosart one of the largest and busiest studios in the world.

Eight stage units, each with executive and production equipment space in the same building with the stage, are planned, three of them being about ready for use. The exteriors of these buildings will be finished as "exteriors" for production. They will present Spanish, English, Italian, French, Irish, Dutch and other foreign architecture as well as American. Roadways will be laid out between the buildings as streets duplicating the locale of the "exteriors." There will be a bit of the Strand, the one and only Broadway, a boulevard in France, a Spanish plaza, and so on.

The dearth of waterways, a bane of the producer's existence here, will be a past annoyance. Artificial rivers, permitting the construction of docks of all descriptions, lakes, waterfalls and canals, with one patterned after Venice of the old world, have been planned. Trees and hills on the tract have proved in film tests that they offer every variety of locale from Louisiana to Maine, with foreign atmosphere galore.

At first the idea might suggest a system for more "trick" production, but in reality it is an efficient plan to put at the service of all producers, independent and otherwise, "locations" which will solve the high cost of filmmaking.

Hampton Moves to Cosmosart.

The first outside producer to visualize the possibilities of the new plant is Benjamin B. Hampton, who has just moved his entire unit from the United to the Cosmosart studios. Frank Powell has successfully tested the Cosmosart facilities in the production of his initial national poem classic, "The Days We Love," based on James Whitcomb Riley's poem, "The Old Swimmin' Hole." He will shortly begin work on the second of the series, "Kentucky Bound," adapted from the song, "My Old Kentucky Home."

Then early next Fall, Mrs. Gene Stratton Porter's independent production unit, to film her novels, will be a tenant at Cosmosart. "Freckles" will probably be her first production.

It is also announced that Robert Brunton plans to return to California later to become associated with Mr. Bowen and Cosmosart.

In addition to the executives mentioned, others who are heart and soul in this new idea are Frank M. Willard, publicity and exploitation manager; Walter Hansen, technical director, and John Thavkenta, the famous artist who was lured to California to paint some of its natural beauties and is staying to be art director for Cosmosart.

Writers Elect Officers.

The writers held their annual dinner-meeting Thursday night and elected the following officers: Frank E. Woods, for second term as president; Marian Fairfax, vice president; Lucien Hubbard, secretary; Elmer Harris, treasurer, and Thompson Buchanan, Mary O'Connor, Eugene Presbrey, Milton Schwartz, Jeanie McPherson, Al Cohn and Waldemar Young on the executive committee.

Rehearsing for Writers' Revue.

Speaking of the Writers reminds us of their forthcoming "Follies of 1922," to be given Saturday night, the 22nd, at the Philharmonic. If you are planning to be in or near Los Angeles that evening, better wire for reservations. Incidentally, we hear that a previous use of the title, "Hollywood Follies," by some Middle West town we believe, will make it necessary for the Writers to label their performance, "The Writers' Revue" or something like that. Mary O'Connor, head of the Lasky story department, suggests that they might get even by calling it "The Writers' Revenge."

Anyway, whether "Follies," "Revue" or "Revenge," it is going to be some show! We vote it that after paying a progressive visit to rehearsals Friday evening. It was progressive because we began at the Guild Club House where the principals were rehearsing and concluded the evening at the Hollywood studios where the chorus and ensemble numbers are tuning up. The clubhouse is quite the liveliest place in Hollywood now. In one room you find the "Omar Khayyam" troup, in another the "Blind Wives" and "Foolish Husbands" brigades, in another "The Three Musketeers" and so on through the different branches of the revue. At the Hollywood studios whither Miss O'Connor piloted us, we found Tully Marshall, Sophie Bernard and Otis Harlan threatening to walk away with the show with their song about "Julius and Cleo and Marc," the "theme" of the revue concerning the meeting on "location" in Egypt or thereabouts of J. Caesar, Cleopatra, Marc and principals of the aforementioned units.

In active attendance at the rehearsals are Marian Fairfax and Miss O'Connor as head of the Writers' entertainment committee, and Waldemar Young, Al Cohn, Harvey Thew and Aubrey Stauffer who are responsible for the revue itself.

Griffith Film Goes Over.

D. W. Griffith's production, "Orphans of the Storm," opened at the Mission Wednesday. The opening was unpretentious and without much furore, but the local critics apparently sat up late ransacking the dictionary for all the praise words and phrases possible, and the S. R. O. sign is convinced it will have a long and steady job now.

As some one remarked, "Orphans of the Storm" probably missed the tender hand of Jack Lloyd, the Griffith exploitation expert, to sleek its hair back and give it a farewell kiss before it appeared on the local screen, but he doubtless used mental telepathy to co-operate with Manager David and Richard Spier, p. a. of the theatre, and was notified by radio or telegraph of its instantaneous "hit."

On Navajo Film Camera.

We hear that Reginald Lyons, member of the American Society of Cinematographers, and his trusty camera are finding new fields in Durango, Colorado, where he has just photographed a six-reeler, "Dore of a Navajo," an Indian melodrama woven round the Navajo reservation. Edward LaZar directed from J. W. Jarvis's story. They are now beginning work on another feature titled "The Blond Devil of the Rockies."

Olga Printzlau on Melford Script.

Olga Printzlau is working overtime to complete the scenario of "Burning Sands," Arthur Welgall's novel, which George Melford is to begin transferring to celluloid on the 17th. Milton Sills and Wanda Hawley will be featured in this picture, which promises to eclipse "The Sheik" in romantic interest.

To Manage Harry Carey Unit.

Arthur Freeneda, for several years cashier at Universal City, has been appointed business manager of Harry Carey's production unit at the Robertson-Cole studios.

Sherwood Pre-Views Lecture.

Robert Sherwood, film critic, is ready to embark on his career as a lecturer pro and con the maligned Hollywood. Mr. Sherwood sees a pleasant, profitable and original method of propagandaring the film capitol in an illustrated lecture labeled, "Through Darkest Hollywood With Gun and Camera." He pre-viewed the illustrations and lecture last night at the Beverly Hills Hotel and satisfied himself that he has the right idea and the goods. His film shows Hollywood as it is supposed to be to outsiders and Hollywood as it is to its humdrum residents. The studios hereabouts have co-operated in the plan and the list of "extras" appearing in the lecture film include the celebrities of camera-fornia.

"Jo" Quirk Succumbs to Lure.

Josephine Quirk's friends fear the Hollywood Follies, or whatever the Writers' Revue of April 22 is dubbed, will be the undoing of the accessorist. She has never before displayed any decided leaning toward the footlight realm, but with the acquisition of a part in the revue, a part wherein she speaks one line of four words, if you please, she is so enthusiastic about the make-believe atmosphere that she is thinking of little else these days. However, one can hardly blame her, for her "part" is that of a scenario writer and her one line is this exclamation, "You great big cheese!" hurled at a motion picture director. What better opportunity could a scenariolst ask?

E. Mason Hopper Divorced.

The much-discussed and oft published divorce case of E. Mason Hopper, Goldwyn director, and his wife, has been settled. Mrs. Hopper was granted a divorce last week, and, under a property settlement effected out of court, it is understood that the director will pay his former wife $470 a month alimony and $100 a month for the support of their little daughter.

Another Title Changed.

After another conference of the Fox folk it has been decided to dub the new Harry Beaumont production, starring Shirley Mason, as "Very Truly Yours," instead of "Cinderella—With a Difference." Helen Raymond and Harold Miller have leading supporting roles.

The new title has had plenty of publicity, there's no doubt of that.

Lloyd Hughes Completes Another.

Lloyd Hughes's record of features has another on the flat in "The Brotherhood of Hate," in which the Ince star completed work last week. Lambert Hillyer directed. Mr. Hughes is having a between pictures vacation while waiting for Mr. Ince to decide in what he will cast him next.

Lorna Moon Back at Lasky's.

Lorna Moon of the Famous Players-Lasky writing staff is back at her desk after an absence of six months which she spent in Scotland. Not long ago Miss Moon started varying scenario writing with short story writing. Her story, "Silk on Both Sides," proved so successful that the magazine publishers contracted with her for a series of short stories. So she arranged for a leave of absence from the studio and departed for the quiet of a little Scottish village where she wrote a number of stories. Now she is back ready to go on with her script work, her first assignment being "Ebb Tide," Robert Louis Stevenson's story which she is adapting for a George Melford production.

Denied Alimony.

Gertrude Robinson Kirkwood's plea for alimony in her divorce case against James Kirkwood, director-star, was denied in Judge Hahn's court last week. The judge ruled that a property settlement entered into some three years ago under which it was said that for $5,500 Mrs. Kirkwood relinquished all claims to her husband's earnings, was valid. Mrs. Kirkwood's attorney maintained that an attempted reconciliation following the property agreement made the latter invalid. However, the court held that in view of the settlement, Mrs. Kirkwood will have to wait until the trial of her divorce suit before she can claim alimony.

Ray Filming "Tailor Made Man."

Charlie Ray is hard at work on "The Tailor Made Man," his first United Artists special. His cast for this feature lists Jacqueline Logan, Kate Lester, Douglas Gerrard, Victor Potel, Bellie Peck Saunders and Eddie Gribbon.

Stone Again With Ingram.

Lewis Stone had hardly shed the make-up for his role in Emmett Flynn's Fox special of "A Fool There Was" than he was enticed by a good part and a good salary, the sure magnets, to the Metro studios for Rex Ingram's "Black Orchids." Ramon Samaniegos and Barbara LaMarr have other leading roles in this new feature.

Can't Escape Politics.

When Arthur MacLennan came down from Frisco some time ago to take the post of publicity director for Thomas H. Ince studios, he thought he was through with politics. But no so. He is again campaigning it, this time for Rev. E. Honck, Ince studio superintendent, who is candidate for the Board of Trustees of Culver City.

Prohibition Proof for Him.

Raymond Griffith was taking a drink—for a scene in Marshall Neilan's new production—of what was supposed to be whisky. Property men aren't always sticklers for realism so the drink only looked like whisky. Mr. Griffith made a face after downing it, and mumbled, "I've heard a lot about this prohibition thing and I see they have put it over at last!"

Inverse Ratio.

Tony Moreno's p. a. contributes this one: A woman who was trying to make herself especially agreeable to Mr. Moreno the other day flattered thusly: "Doesn't it encourage you when you see what a wave of feminine enthusiasm is greeting the Latin type of the screen?"

It didn't strike Toney, the bachelor, just as the woman thought it would, apparently, for he retaliated with, "Yes, but you see our popularity with the husbands decreases proportionately!"

Willat on "Location" Hunt.

Irvin Willat is location hunting up north for his forthcoming Paramount production, "The Siren Call." Dorothy Dalton, the star whom he will megaphone in this feature, is due back from her New York vacation next week.

Selig-Rork Dissolve.

The motion picture firm of Selig-Rork, producers of "The Rosary" and an animal serial, "The Jungle Goddess," now belongs to film history. The partnership was dissolved last week, with the termination of the year's contract under which they operated.

Heard in Passing.

Mary Pickford had a birthday cake on everything Saturday. They say there were twenty-seven candles on it.

Buster Keaton went to Truckee and got a frozen ear while filming "The Frozen North." A few days later he went to Death Valley and came back with the frozen ear so sunburned it is now undergoing a peeling experience. Harry Brand, his p. a., swears to the truth of this yarn.

"One Clear Call," John M. Stahl's latest Mayer-First National feature, was previewed with optimistic success at the California Theatre, Venice, last week.

Rattling the skeleton: Pat O'Malley, who is now playing the lead in Goldwyn's "Brothers Under Their Skins," under E. Mason Hopper's direction, was born in Forest City, Pa., all Irish reports notwithstanding.

Myrtle Lind, former Mack Sennett bathing beauty, brought suit for divorce last week from her husband, Frank A. Gessell, Los Angeles broker. The case is unique in that Mrs. Gessell names has husband's first wife as correspondent.

Beatrice Banyard (the new Mrs. Willard Mack, y'know) makes her first professional appearance with her famous husband this afternoon in his sketch, "They All Fall," at New Pantages Theatre.

A shipwreck and a desert isle figure in Betty Compson's Paramount production, "The Bonded Woman," so Philip B. Rosen, director, will steer the company to San Francisco locations shortly.

Leah Baird is at work on the third of the Arthur Beck Productions for Associated Exhibitors release. Wallace Worsley is directing.

"Unusual as Usual" Is Right.

George Broadhurst is quoted as aptly saying that California has only two kinds of weather, "wonderful and unusual." "This Winter," he continues, "we have been having unusual weather, as usual." Just what the Chamber of Commerce thinks of him has not been recorded, but the producers think it is up to the C. of C. to look into the matter and page the sunshine for a change!

WILL HAYS GUEST AT THE THEATRE OWNERS' LUNCHEON

(Continued From Page 1.)

for the first time and heard him, it makes me hope for the kind of success we need. I love the things he said because of my affection for the industry. He laid down his portfolio and a most distinguished position to come to you. It took a lot of nerve. We have been chasing all over trying to find Mr. Co-operation, and now we have it in Will Hays. He is the kind of man who can't fail, who dare not fail. We have traveled all over the country spending money on railroad fares. Now we have some one we can go to without traveling."

Graft and Censorship.

Senator Walker spoke of the exhibitor as a regular fellow who wanted to help and who would help with a man like Will Hays at the head. He spoke of the graft connected with censorship, and said now, even with censorship in New York, the children were not allowed to go into the theatres on the East Side, although the exhibitors had offered to segregate the boys and girls and furnish legalized matrons.

"Some of those children," said Senator Walker, "will never get to the opera or to a show. The films are all the entertainment they can get."

Mr. Brandt then called upon William Landau, newly elected president of the Motion Picture Theatre Chamber of Commerce, who invited Mr. Hays to be present at the testimonial dinner to be given at the Ritz-Carlton for Mr. Brandt on April 20. Mr. Landau assured Mr. Hays of the willingness of the Theatre Owners' Chamber of Commerce to co-operate with him.

Charles O'Reilly, president of the Motion Picture Theatre Owners of New York, who is always quick to act when any constructive measure is being considered, said:

"I hope to see you in Washington, Mr. Hays, in your official capacity to tell the country at large what you have said here to-day."

Mr. O'Reilly said he believed he was speaking for the entire New York State organization, who wanted to co-operate with Mr. Hays in his work in bringing harmony into the industry.

This invitation to come to the convention at Washington is heartily indorsed by all who have the best interests of the industry at heart. Will Hays should be invited to the Washington convention and he should accept. The national exhibitors should have the same privilege of hearing the former Postmaster General as the members of the Chamber of Commerce. If he makes the same impression on them he made on the local showmen, another big step will be made in promoting that necessary harmony that has been lacking for so many months and years.

Bernard Edelhertz, boy orator of the Chamber of Commerce, also spoke and promised Mr. Hays the co-operation of the exhibitors, as did Marcus Loew, who has been advocating a better understanding for some time, without any results until Tuesday.

The meeting was one of the most important held in many a day, because it means we are on the road to harmony, if Tuesday's speeches were in good faith; and we have reason to believe in their sincerity.

AN INSULT TO HIS INTELLIGENCE.



—From The New York American.

MINISTER LIKES METRO FEATURE

Newark Clergyman Praises "Turn to the Right" in Sunday Night Sermon.

UPHOLDS SCREEN MORALS

"There are good actors and clean plays," said the Rev. Henry R. Rose, pastor of the Church of the Redeemer, at Newark, N. J., in his Sunday night talk, in which he denounced the attitude taken by certain members of the clergy in upbraiding the stage and motion pictrues. Recently Dr. Rose based a lecture on Rex Ingram's Metro production of "Turn to the Right," using colored slides arranged in a series to tell the story of the photo-play, which he praised highly for its wholesomeness and practical morality, it is said.

"A preacher is hard put for something worth while to talk about when he is everlastingly harping on the rottenness of the stage," said Dr. Rose. "Plays may deal with sex questions and still be clean. They may deal with divorce and other tragedies of home life and still be clean. In fact, we need the stage to set us right about many matters concerning which we are terribly wrong in these wild days."

Winchell Smith's Broadway hit, "Turn to the Right," is an example of the photoplay that meets with Dr. Rose's commendation, it is said. "It tells the story of the regeneration of two crooks through the simple agency of sympathy and love. So effective was the story as the basis of his sermon, that Dr. Rose wrote to the Metro offices:

"'Turn to the Right' is not only full of delightful humor, but splendid lessons. I think every young man and every young woman ought to see it, and I believe mothers will take heart in knowing that such a picture is being presented up and down the land. It is wonderfully done, and Mr Ingram deserves no end of praise."

WILL TEST PUBLIC ON ARBUCKLE FILMS

(Continued From Page 1.)

showing them. If the pictures are not wanted, we certainly will not show them."

No steps will be taken by the Buffalo Women's City Club, which has become actively interested in motion pictures shown in Buffalo, to check the showing of Arbuckle pictures, said Mrs. Walter W. Steele, president of the club.

"As long as the man has been acquitted of the charge against him and there has been sufficient doubt present as to the responsibility and honesty of witnesses, it would not be fair to stand in his way to earn a living," said Mrs. Steele. "If he makes good, clean pictures, that is all we are interested in."

Between $3,000,000 and $4,000,000 of Paramount money is tied up in Arbuckle films, some of which have never been released, and it is not considered likely that these films will be discarded, said one prominent Buffalo exhibitor.

Famous Players-Lasky wrote off on their statement of assets more than $600,000 in the last quarter of 1921 to provide for the depreciation of Arbuckle films. The acquittal of Arbuckle, it is believed, will restore all these films to circulation again. It hardly seems possible these rentals can be permanently lost. It does not seem reasonable to suppose the patrons of the theatres will carry any feeling they have that far.

WILL PAGE OPENS OFFICE.

Will Handle Feature Film Exploitation and Publicity.

William A. Page, who has been in charge of the special exploitation of "Foolish Wives" for Universal for the last four months, has relinquished his duties with that organization as the exploitation work on that picture has been completed. Beginning Monday, April 17, he will open special offices for moving picture exploitation and publicity at 114 West Forty-fourth street.

During the last year Mr. Page has handled the publicity and exploitation of three of the biggest photo-plays shown on Broadway—"Queen of Sheba" for William Fox at the Lyric Theatre, "Theodora" for Goldwyn at the Astor Theatre and "Foolish Wives" for Universal at the Central Theatre.

TWO BIG WARNER DEALS.

Sell Territorial Rights on "Your Best Friend."

Two more territorial deals were consummated this week by Harry M. Warner for the latest Harry Rapf production, "Your Best Friend," starring Vera Gordon, it is announced.

E. C. Tunstall, Tri-State Film Exchange, Minneapolis, has purchased the exclusive territorial rights for Minnesota, North and South Dakota, and upper peninsula of Michigan and Wisconsin. S. Schultz and Screenart Pictures Corporation, Boston have secured the New England States.

TALMADGE FILM, 'FORBIDDEN CITY,' TO BE REVIVED

On May 20 Select exchanges will start the distribution of "The Forbidden City," one of the Norma Talmadge revivals Lewis J. Selznick arranged for the current season. This issue follows Constance Talmadge in "Experimental Marriage," which goes into circulation April 20 in a series of seventeen revivals of the Talmadges' best Selznick features.

"The Forbidden City" was written by George Scarborough and directed by Sidney A. Franklin. Norma Talmadge's leading man is Thomas Meighan, the picture having been originally screened when Meighan had just begun making headway in public favor. The feature is declared to be one of the most successful issues in which Miss Talmadge appeared on Selznick programs.

Showmen's reports demonstrate that the Talmadge revivals are finding continued favor with the public. Many of the features were based on plays popular at that time.

Best of the Week.

"Peacock Alley," with Mae Murray, enjoyed the most visits in the neighborhoods throughout the week. "The Champion," "Come on Over," "Prophet's Paradise" and "Saturday Night" were close seconds.

"Four Horsemen" Prospers.

The second week of "The Four Horsemen of the Apocalypse" was more prosperous for Ascher's Roosevelt than the first. There is no indication of a change of program at that theatre for some time to come.

"Theodora" Released.

Goldwyn's foreign importation, "Theodora," is released in the outlying theatres, Lubliner and Prinz heading the list of bookers.

Coming Event.

"Foolish Wives" is promised at the Pantheon, Senate and Tivoli for an entire week, beginning Monday.

State-Lake.

The State-Lake, Orpheum Circuit combined vaudeville and picture theatre here continues to prosper. It plays the straight old Realart program of Constance Binney, Alice Brady, Wanda Hawley and Bebe Daniels pictures.

"Orphans" Circulate.

"Orphans of the Storm" will not be released in Chicago on the United Artists' program until September. However, it has begun its rounds in surrounding territory. James Ashcraft, identified with the picture here in a publicity way under Griffith, has been retained by U. A. to handle the film, because of his exceptional fitness for the job. At present he and the Orphans are in Madison, Wis.

"Yankee" Released.

"A Connecticut Yankee in King Arthur's Court" begins its habitation of the usual forty-three Fox theatres in the neighborhoods to-morrow. By "Fox theatres" we mean the accustomed houses to take the special features of that company. Advertising in the local press is done as with the two preceding films, "Queen of Sheba" and "Over the Hill."

ZIEGFELD THEATRE IS BOUGHT BY HANS SPANUTH

He Will Operate Chicago House With Lower Admissions and Weekly Change—William Fox's "Yankee" in Forty-three Theatres.

By VIRGINIA DALE.

(Special Dispatch to The Morning Telegraph.)
CHICAGO, April 15.

The Ziegfeld Theatre has changed hands. This house has been devoted to the films, not with astonishing success, for the last several years, and operated by the Chicago Musical College.

Its location, on Michigan avenue near Harrison street, has been said to be responsible for the slack attendance vouchsafed it. The best pictures have been there presented, First National, Paramount and Associated Producers being among those who furnished material.

The admission price has been a dollar.

Hans Spanuth, an exhibitor with properties in the southern part of the State, enters Chicago by his purchase of the Ziegfeld. He will bring down admission prices at once and install photoplays and specialties with weekly changes.

Arrow Films Busy.

Arrow Film Corporation is busy these days with two big releases in as many weeks. "Mother Eternal" and "Ten Nights in a Barroom" are destined for release with a substantial advertising campaign back of each.

"Mother Eternal" goes into the Adams. The Adams is the stepchild of B. Ortenstein, who operates theatres in our outlying districts. The poor Adams struggles along, without advertising, taking what it can and closing its doors periodically.

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THE INGENIOUS FRENCH.

Invention That May Revolutionize Film.

The Times last Thursday morning carried a most interesting story by cable of a new motion picture invention that should revolutionize the screen entertainment if it is as good as the story says. The cable follows:

"In the near future movie fans may be able to sit leisurely in their plush seats and watch on the screens a sixteen-inch shell twist itself slowly from the mouth of a gun and idle along its trajectory at a speed of several miles a second.

"This has been made possible through an invention communicated to the Academy of Sciences by Professor Bull. According to a paper read by Dr. Charles Richet, Professor Bull has succeeded in obtaining through his invention 250 pictures in one one-hundredth of a second. This stupefying speed is obtained through the use of a prism which is lighted by a succession of electric flashes and projects images on an immobile film.



PROUD—yes, proud we are to present the consummating dramatic achievement of the truest of all screen artists—Norma Talmadge.

The World hails her as the first to reach perfection in her art; acclaims "Smilin' Through" as the wonderful symbol of that ascension—All the screen can give.

Joseph M. Schenck
presents

NORMA TALMADGE
in "Smilin' Through"

Adapted from Allen Langdon Martin's play
Directed by Sidney Franklin

A First National Attraction

BEGINNING TO-DAY

MARK STRAND
Broadway at 47th Street

WALLACE REID IN "ACROSS THE CONTINENT," A PARAMOUNT PICTURE



THE SELZNICK PRODUCTION FORCES ARE NOW SETTLED ON THE COAST

Hearty Welcome On Arrival—Grauman Has Booked "A Ladies' Man," With Bull Montana—Elmer Harris Now With Pickford Company—Hollywood News and Gossip.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, April 17.

The Selznick film brigade arrived Thursday and gave native sons and daughters and the Chamber of Commerce new cause for rejoicing in "the capital of filmland." And apparently to add its stamp of approval on the Selznick folk's latest immigration to the Coast, the w. k. "perpetual" sunshine made its reappearance with their arrival, this after an extended and "unusual" absence! However, the same sun did not settle down to stay for any length of time, as did the film-making immigrants. Old Sol graciously abdicated in favor of a typical eastern gale, so that within twenty-four hours after their arrival, the Selznick company tasted the climates of both coasts. At least, they couldn't feel exactly homesick.

Anyway, here's welcoming the Selznick caravan—and the sun, too! In the party, which was given a rousing reception at the depot, were Myron Selznick, vice president of the organization; Joseph W. Schlieff, his right-hand man; James Dent, studio manager; Owen Moore, Elaine Hammerstein and Niles Welch, screen luminaries; Catherine Perry, who is Mrs. Owen Moore y'know; Victor Heerman and George Archainbaud, directors; Sara Y. Mason and Edward Montague, scenario writers; Eddie Sturgis, assistant to Victor Heerman with the Owen Moore unit; Tamar Lane, director of publicity; Jules Cronjager, photographer, and a large staff of business and production assistants.

Owen Moore and Director Victor Heerman will probably christen the Selznick stages at the United studios, plans having been made for them to begin work immediately on "A Precious Engagement," an original story, also to Mr. Heerman's credit, with the script by Sara Y. Mason.

Elaine Hammerstein, who was accompanied on this, her first visit to the Coast, by her mother, is scheduled to start shortly in a new starring vehicle under Mr. Archainbaud's megaphone. Casts for these productions will be made up of prominent players already in the Coast colony. "Rupert of Hentzau" and "The Easiest Way" are among the specials undefined for production by Selznick folk while here, in addition to the individual star series.

Grauman Books Stromberg Comedy.

Score another "scoop" for Hunt Stromberg! Sid Grauman has booked the initial Hunt Stromberg-Bull Montana comedy, "A Ladies' Man," for Grauman's Million-Dollar Theatre next week, beginning April 24. This will mark the world premiere of the three-reeler, which reflects triple credit in that it was also written and directed by Mr. Stromberg. The stellar supporting cast includes Claire MacDowell, Charles Malles, Myrtle Lind, "Snitz" Edwards, Frank Kingsley, "Chuck" Reisner, who was also associate director, and Stanhope Wheatcroft. "Lowry From the Bowery" will be the next in the new series.

She Gained Seven Ounces.

From those in the Selznick party, we gather the most popular star on the trip was Catherine Heerman. She broke records for the transcontinental journey by gaining seven ounces in weight and not crying once!

Catherine, be it explained, is the nine weeks' old daughter of Mr. and Mrs. Victor Heerman (Sarah Y. Mason, y'know). It was tough on her to have to leave New York at such a tender age, before she had any opportunity to appreciate the fragments of its gay White Way. But speaking for Catherine, Sarah said California seemed like "one big smile," so after all she isn't a bit unhappy about being moved.

Harris With Pickford Company.

Elmer Harris said au revoir to his many friends at the Lasky studios with which he has been associated for some three years and moved to-day to the Pickford-Fairbanks studios. Mr. Harris has been signed for the post of supervising editor of all Pickford productions, this including both Mary's and Jack's features. He will co-operate with Director John Robertson on "Tess of the Storm Country," which Mary begins this week, and at the same time complete plans for the productions in which Jack is to star. Mr. Harris obtained his release from Paramount folk, to whom he was under contract, to enable him to accept Miss Pickford's offer.

With Thanks to Jackie Coogan.

The size and value of our library were considerably enhanced last week by the receipt of an attractive copy of "Oliver Twist," one of the Jackie Coogan edition, autographed to us in gold lettering by Jackie himself. Harry Wilson, Jackie's energetic publicity purveyor, escorted the book to us and duly conveyed our thanks to the starlet. This specially bound edition of Dickens's famous story, in which Jackie Coogan is to be seen on the screen soon, has the tiny star's photograph for a frontispiece.

Frank Lloyd is directing this special production and to further emphasize its importance, the cast includes Lon Chaney, George Siegman, Gladys Brockwell, James Marcus, Aggie Herring, Carl Stockdale, Edward Trebaol and Taylor Graves. Jackie Coogan in "Oliver Twist" is to be a "road show" attraction, with small Jackie himself making personal appearances at the opening of the picture in the key cities of the country.

Vidors Filming "Shuttle Soul."

King Vidor is sawing wood but not saying much about it. We hear that he is now producing "The Shuttle Soul," from Frank Howard Clark's story, with Florence Vidor starring. It is one of the series of Florence Vidor features designed for Associated Exhibitors, Inc., release.

By Way of Conversation.

Jack Cunningham thought of this one day while dining at the Writers' Club. He admits the inspiration came to him between soup and the olive:

"Present tense: Harry Thaw.

"Past tense: Harvey Thew."

No casualties have resulted so far, though the two writers—Cunningham and Thew—have met frequently since the aforementioned inspiration.

Rehearsing "Nervous Wreck."

Addison Pitt, director of the Wilkes Majestic Stock Company, has just put "The Nervous Wreck," Owen Davis's new play, into rehearsal. It is destined to follow the current highly successful run of "Smilin' Through," with the regular list of favorites, Edward Everett Horton, Mary Newcomb, Sara Sothern, Franklin Pangborn, Marie Curtis, Helen Pitt, Fred Cummings, Forest Seabury and Sam Moran in the cast.

"The Nervous Wreck" is the first of the new plays which Thomas H. Wilkes will introduce here under his production affiliation with Sam H. Harris. Promising plays will, of course, be taken across continent to the Broadway after their runs here.

Sunset to Feature Moxie.

Anthony J. Xydias, president and general manager of Sunset Productions, has contracted with Jack Hoxie, who is to appear in a series of eight Western features for State rights release.

The first of his Jack Hoxie series will be "Hurly-Wife," from a story by William Lester and Marin Sais. Frank Grandon is directing it at the Sunset studios, with a supporting cast which includes Jean Porter, Joe McDermott, William Lester, James Welch, Olah Norman, Bert Lindley and Bill Ryne.

Al Green to Direct "Ghost Breaker."

Score another for Director Alfred E. Green! After Mr. Green had completed "Our Leading Citizen," with Thomas Meighan, he was assigned to next put his megaphone on an elaborate refilming of "The Ghost Breaker," a previous Famous Players-Lasky success. Jack Cunningham is writing the script form the play by Paul Dickey and Charles W. Goddard. Mr. Green will begin work on the production, in which Wally Reid will star, about May 1, after Wally completes his part in William De Mille's production of "Nice People."

W. H. Wright in Magazine Field.

His many friends in filmland here will be interested in hearing of the latest success of William Henry Wright, who was formerly in charge of the editing and titling of Chester-Outing productions. When Mr. Wright departed from the Coast several months ago, he settled himself and his typewriter at his New England home to re-enter the magazine field.

"Green Magic" and "And the Camera Laughed," the latter a very entertaining tale of film folk, are among his short stories in recent monthlies, and he is now at work on a novelette in addition to other stories for which he is under contract.

Simpson at Santa Barbara.

Russell Simpson is a citizen of Santa Barbara these days. He is working at the old American studios there in a new production under Victor Schertzinger's megaphone.

Planning "Not for Fools."

Fred W. Sittenham dropped in the other day to tell us about his plans for his own production company to transfer to celluloid an original from his typewriter, titled "Not for Fools." Details as to cast and so on will be supplied shortly. Mr. Sittenham used to wield his megaphone in the Metro studios up in Sixty-first street back East. "The Misleading Lady," "Clothes" and "Fine Feathers" are among the credits.

To Feature Eva Novak.

E. L. Butler and William R. Reed are sponsoring a new film company to feature Eva Novak in a series of five-reel mystery stories. They will work at the old Fine Arts studios.

Poland in San Francisco.

Joseph Franklin Poland has moved his scenario tools to San Francisco, where he is writing the script for "A Modern Madonna," first of a new series of Max Graf Productions to be made at the San Mateo studios. Mr. Poland recently terminated a long and particularly successful contract term at the Thos. H. Ince studios, since which time he has done several continuities for the William Fox specials.

Fox Begins Another Special.

The Fox Film Corporation has completed plans for another special production, an original bearing the tentative title of "Kentucky Days." Jack Ford is to direct it, and if you doubt the question of its being truly "special," look at the cast roster Tom Santschi, Bessie Love, David Butler, Virginia Vail, Telly Marshall, Eddie Gribbon, George Hackathorne, Pat Moore and Gordon Griffith. Director Ford and General Manager C. A. Bird assembled "some line-up" in that list.

Honest Mary O'Connor!

Mary O'Connor, head of the story department for Famous Players-Lasky studios here, displayed a lovely chapeaux the other day.

"Ah, new Spring hat, Mary?" queried a fellow writer.

"No," retorted Miss O'Connor, "past tense, spring hat. I got it last year."

But since it came from Paris it certainly has all the earmarks of the latest in Spring millinery, despite Miss O'Connor's past tense.

Joe Working for Rex Ingram Again.

Rex Ingram's current special production of "Black Orchids," includes at least one member of the original cast. Meaning Joe Martin of Universal zoo fame. When Mr. Ingram wrote and produced "Black Orchids" for Universal six years ago, Joe Martin made a big hit in it. And when ready to revive it for Metro Mr. Ingram paged the same guy, so Joe Joe and his trainer, Curley Stecker, are visiting on the Metro lot these days.

William Desmond in U Serial.

Though many others have lost interest in making chapter-films, Universal apparently still finds the continued-next-week style of picture profitable. They've begun another labeled "The Great Conspiracy." And preliminary announcements describe it as having historical interest, in that it will deal with Alaska from the days of its purchase by the U. S. A. through the gold-rush days of yesterday.

And furthermore, William Desmond is to be its star. Laura La Plante will play opposite him, Perry Vekroff will direct, and other principals in the production will be Mack B. Wright, George Williams, Fred Stanton, Joseph McDermott, James Alama and Pete Harris.

Miss du Pont Gets Divorce.

When they made "Foolish Wives" she was known as Margaret Armstrong. Then Universal made her an individual star and for stellar purposes rechristened her "Miss du Pont." And everybody was so busy getting used to the minus-a-given-name idea in her new nom de studio that they never thought she might be interested in any domestic affairs. Now it appears that Miss du Pont answered in private life to the name of Mrs. Pattie Hannan, and, furthermore, went into the courts last month, unknown even to newspaper sleuths, and got a divorce from Joseph P. Hannan, listed as a Chicago salesman, alleging non-support from March of 1918, and asking no alimony. The suit was uncontested.

A. S. C. Elects Officers.

The American Society of Cinematographers got together the other night and sat in on their annual indoor sport of electing officers. Heading the list they unanimously chose Fred W. Jackman to succeed himself as president, with L. Guy Wilky as first vice president; Victor Milner, second vice president; Gilbert Warrenton, third vice president; Jackson J. Rose, treasurer, and Philip H. Whitman, secretary.

The board of governors chosen to work out the destinies of the association for the new year includes John Arnold, H. Lyman Broening, Gaetano Gandio, Frank B. Good, Fred W. Jackman, Joan Leeser, Victor Milner, Jackson J. Rose, Philip E. Rosen, Homer A. Scott, John F. Seitz, James C. Van Trees, Gilbert Warrenton and Philip H. Whitman.

Heard in Passing:

Harry Beaumont is still hanging his hat at the Fox studios. He is to direct another feature with Shirley Mason.

Frank Ormston, formerly with Katherine MacDonald company, has been engaged as art director with Mary Pickford.

Jean Havez suggests the addition of the word "radiologist" to Webster's justly famous book, with this meaning: "Anybody who possesses a good set of ear drums, a radio set that's just as good, and is a regular radio hound."

Gaston Glass is sojourning at Santa Barbara, where he is playing opposite Pauline Starke in Victor Schertzinger's current production.

Frances Marion returned last week from her jaunt eastward, and is now hard at work on the script for "East Is West," which is to be Constance Talmadge's next First National production.

The Script tells us that Gilson Willets, Pathe editor, who recently came on from New York for the Ruth Roland serial, is very ill at his hotel here.

Bradley King is completing the script of "The Sunshine Trail," which James Horne will shortly megaphone for Thomas H. Ince, with Douglas MacLean starring.

Frank Lee has another important role in "Borderland," the Beulah Marie Dix story in which Paul Powell is now directing Agnes Ayres.

Reginald Denny is laid up with a bad ankle. He slipped and rolled down a slope the other day while making a Universal short reeler and snapped the injured member in two.

David Powell will play opposite Dorothy Dalton in "The Siren Call," under Irvin V. Willat's direction, with Mitchell Lewis in an important role.

Who Is Admitted "Philip Space?"

Sunset Productions' announcements are sponsored by "Phillip Space, Publicity Director." Subtle name for a p. a., Yes? Obviously to try to make it genuine, Phillip included a note saying: "Philip Space, for many years w. k. Eastern newspaper man (once a cub reporter), has been appointed to the post of director of publicity and exploitation," and so on.

Our personal sleuth has a sneaking suspicion that Phillip Space is but another nom de plume for Don Mary Hix, who is officially production manager for Sunset Productions. "Fess up, D. M. H!"

SHADOWS

have aroused the curiosity and held the interest of children always. It is different now, however, from what it was when Robert Louis Stevenson wrote the little poem for children entitled "My Shadow":

"I have a little shadow that goes in and out with me,
And what can be the use of him is more than I can see.
He is very, very like me from the heels up to the head,
And I see him jump before me, when I jump into my bed."



SHADOWS

now play an enormously important part in the entertainment of children, but the child of to-day, so far from being content with one shadow for his amusement, demands literally millions of distinct shadows, thrown on a white lighted screen at the rate of seven a second or more. These he calls "Motion Pictures," or, more often, "Movies."

SECOND NATIONAL PICTURES CORPORATION

by the adoption of systematic methods of distribution, is enabled to offer the best possible motion picture entertainment for children and adults as well, and on most attractive terms.

Releases:

"The Night Riders" "Her Story"
"David and Jonathan"

SECOND NATIONAL PICTURES CORP.
140 West 42nd Street, New York

AMERICAN PICTURES EVER POPULAR IN SCANDINAVIA

So Says Ingvald C. Oes, Manager for Famous Players-Lasky at Copenhagen.

ATTENDANCE IS GOOD, TOO

High-grade American motion pictures are more popular to-day in the Scandinavian countries than ever before, in the opinion of Ingvald C. Oes, manager of the Scandinavian offices maintained at Copenhagen by the Famous Players-Lasky Corporation, who is in New York for a series of conferences with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation.

"Like your American motion picture patron, the Scandinavian theatregoer has become a most discriminating person. When he finds a good picture is to be shown, he is certain to attend his favorite theatre. Those theatres exhibiting pictures of the highest caliber are certain of a good attendance, and as a result some of the greatest successes we have had in recent months were 'The Great Moment,' 'Forbidden Fruit' and 'The Gilded Lily,' which brought long lines of patrons to the leading theatres.

"Although some business lines are still feeling the effects of the trade depression, the Scandinavian public has not lost its interest in motion pictures. Many of the large theatres in Denmark, Sweden and Norway are doing a good business for these times, and the best American pictures continue to be big drawing cards despite the opposition of cheaper productions imported from Germany and other sources. Theatre taxes are very high, especially in Denmark and Norway, the exhibitors in the latter country being compelled to divide approximately 50 per cent. of their net profits with the Government. This is in addition to other taxes, which run as high as 30 or 40 per cent. of the gross business. The Swedish taxation program is more liberal.

"There has been little or no theatre building in Norway and Denmark in the last year because of the great difficulty in obtaining licenses from the governments. In Denmark especially theatre licenses are almost impossible to obtain, and this has served to hamper the building of a number of fine new houses needed to cater to the theatre-going public. Several large building projects have been under consideration, but the lack of licenses has put a damper upon these propositions. No one seems to know how long this attitude will be maintained by the Government.

"Germany is shipping large numbers of films into Finland and the Scandinavian countries, and is aggressively promoting its export business in films throughout Europe. American pictures of the highest grade have not suffered much from this competition and will continue their leadership in Sweden, Norway and Denmark."

During his stay of several weeks at the home office of the Famous Players-Lasky Corporation Mr. Oes will discuss releasing plans for Paramount pictures in the Scandinavian territory with Mr. Shauer. It is expected that enlarged distributing facilities will have to be provided in order to keep pace with the growth of Paramount's business in Northern Europe.

MARSHALL NEILAN WITH GOLDWYN

Well Known Producer-Director Will Henceforth Make Pictures at Culver City.

TO EUROPE FOR VACATION

One of the most significant producing alliances in recent years was consummated yesterday when Marshall Neilan, recognized as among the screen's foremost directors, agreed to make his future productions in conjunction with the Goldwyn Pictures Corporation.

From this arrangement will develop some of the most important photo-dramas, for the Marshall Neilan unit will have at its disposal resources which insure productions of a magnitude even greater than those at the time associated with the Neilan name.

Marshall Neilan's company will work in Culver City at the Goldwyn studios, and his first picture will be among the early Fall releases. Before starting activity in California, Mr. Neilan, assistant director, cameraman and staff sailed yesterday for England on the steamship Homeric.

Few motion picture directors have as many big successes associated with their names as has Marshall Neilan. In the last few years he has produced those swift-moving stories which have made his pictures extremely popular. Though few directors' names have become big drawing assets in the featuring of a production, Marshall Neilan's is one of them.

Some of his well-known productions are "The Unpardonable Sin," "Daddy Long-Legs," "Her Kingdom of Dreams," "In Old Kentucky," "The River's End," "Go and Get It," "Dinty," "The Lotus Eater" and "Pearol."

There are several stories which Mr. Neilan has long wanted to picturize, and the conclusion of his arrangements with Goldwyn will enable him to carry out his ambitions.

(Hunt Stromberg)
(ANNOUNCES)
(THE WORLD PREMIERE BOOKING)
((((((((( ))))))))
(BULL MONTANA)
(In His First Three Reel Comedy Special)
("A LADIES' MAN")
((((((((( ))))))))
(GRAUMAN'S)
(MILLION DOLLAR THEATRE)
(LOS ANGELES)
(The Week of Monday, April 24th)
(Booked by Sid Grauman squarely on its merits and one of the greatest entertainments ever made. A story and production so different, so thoroughly refreshing and joyous as to positively insure that.)
("There'll Be Crowds at Every Theatre!")
(RELEASING ARRANGEMENTS IN NEGOTIATION. TO BE ANNOUNCED LATER.)
(HUNT STROMBERG PRODUCTIONS)
(HOLLYWOOD STUDIOS, HOLLYWOOD, CAL.)



ADOLPH ZUKOR PRESENTS A

GEORGE FITZMAURICE PRODUCTION

"The Man From Home"

WITH JAMES KIRKWOOD

THIS is George Fitzmaurice's greatest production, greater even than "On With the Dance." This great American play has been a stage favorite for many years, but it's bigger than you ever dreamed on the screen.

This is the first time any picture has ever been made on all of the *real* locations. When the story called for Kokomo, the company went to Kokomo. When it called for Italy, *the company went to Italy.*

The beautiful Bay of Naples, in the shadow of Vesuvius, the glorious hills of Sorrento, the marvelous palaces and estates of princes, form the most beautiful backgrounds any motion picture ever had.

Cast includes Anna Q. Nilsson, Dorothy Cumming and John Miltern.

From the play by Booth Tarkington and Harry Leon Wilson

Scenario by Ouida Bergere

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



THIS WEEK AT THE RIVOLI

HOLLYWOOD WRITERS' CLUB GIVES REVUE THAT RIVALS ZIEGFELD

Big-Time Entertainment Put On by Coast Pen Pushers—Booking Record for Hunt Stromberg—Cecil De Mille Adopts Daughter—George Melford Begins "Burning Sands."

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, April 23.

The Writers' Club of Hollywood staged the first annual "Writers' Revue or Hollywood Follies" at the Philharmonic Auditorium Saturday night for one performance only—alas! And thereby hangs a record-breaking tale.

If a New Yorker would make an enemy of a Californian, the type of "native" son and daughter imported from Iowa, Kansas or other points East, all he need say is, "California's all right, yes, even if the sun doesn't shine all the time, but you never get the shows, the big league entertainment here that they give you in New York!"

However, we must confess that "The Writers' Revue" made even the most loyal of us New Yorkers feel that that statement can never be made again without qualification. As showmen the writers of Hollywood demonstrated that they can show Flo Ziegfeld, the Hippodrome folk, the Century management, benefit promoters and all the rest of the Broadway producers a few things, anyway.

Though the big auditorium's capacity audience of thousands were entertained and thrilled to cheering, "The Writers' Revue" was such a stupendous surprise—even to those who planned it and were responsible for it—that Los Angeles itself doesn't yet appreciate the importance of the event. Those who have seen 'em all in London, Paris, New York, Chicago, say that this was the finest revue ever staged. Of course, it can boast of a few million dollars worth of stars who could not be collected under one roof anywhere else in the world, but admitting that the stars were the big magnets for the audience which paid $1 to $7 plus war tax for tickets, at the same time "the show was the thing!"

Written by Four of Club.

It's hats off to Waldemar Young and Alfred A. Cohn who wrote the clever book, with a laugh in every line and some of the smartest comedy "gags" and situations ever worked up; to Harvey Thew, whose inimitable lyrics were so splendidly woven into the "plot"; to Aubrey Stauffer, whose music had every one whistling, compositions which will undoubtedly make such a "hit" for him when publishers hear them that filmland will lose him; to Lou Gottschalk, who not only made the entire orchestration but generously gave his aid as conductor for rehearsals and performance, too; to Martin Jurow for the scenic effects which brought applause even when there wasn't a star around them; to Frank Beresford, the capable stage director; to Walter Wills, too well known in revue circles in New York to need any introduction, who staged the dance and ensemble numbers and also gave his clever impersonation of Fred Stone singing his "Chu Chin Chow" song with a dance specialty; to Marion Fairfax, chairman of the writers' entertainment committee, and the assistant chairmen, Mary O'Connor and Milton Schwartz, who worked so enthusiastically for the success of the revue that they just about forgot to sleep from the time it was thought of until yesterday; to Eugene Presbrey, treasurer, and to E. P. Heath, business manager, who reported that the revue will make a splendid fund for the building of a try-out and pre-view theatre in the writers' clubhouse; to Arthur P. Statler, secretary; Norman L. Sper, master of wardrobe, and L. R. Brown, master of properties.

Charlie Ray Started It.

And the show itself! We wish we had space to give a detailed list of every one who had anything to do with it from the stage doorman up to Mary and Doug and to copy the lines, lyrics, 'n everything. Or, better still, to take it on tour. With a few of its localisms explained for non-film followers, the writers revue would do more to offset the stigma tacked on the motion picture folk recently and to show the energy, enthusiasm and wholesome caliber of the boats of real ones in the business than all the censor sermons, all the club treatises and all the lectures and news articles possible. It was a show without even one "damn" in it!

The opening scene presented Charles Ray, who made one of the biggest "hits" of the evening as film-struck "Willbur From Iowa," driving the family, flivver up to a studio, with Henrietta Crosman as his mother, William H. Crane his father and Ettie May McAvoy as his sweetheart. Their Jewish friend, played by William Burress, got them past the leering doorman at the studio. "They can't stop me," says Burress, "I'm an exhibitor!" With this scene the fun and frolic got a pepful start and never once lost its tempo.

Mary Pickford, "Movie Queen."

In the studio set they met Edwin Stevens, travestying "the greatest director in the world," and his "yes" chorus. Gertrude Astor, Herbert Rawlinson, Billie Bevan, Ralph McCullough, Josephine Quirk, Theodore Roberts, a riot in his role of Little Lord Fauntleroy, and Mitchell Lewis were other headliners in this scene. The bathing girls, led by Jacqueline Logan, brought on Roy Atwell and the crepe-hanging chorus in "The Song of the Censors," one of the many musical hits, while Carl Gantvoort closed the scene with "The Golden Heart of a Hollywood," a ballad which is sure to become popular. Charles Ray and May McAvoy posed in a big heart inset for this number.

Then came a Roman holiday, "location" on the Nile, with Tully Marshall, Sophye Barnard, Otto Hoffman stopping the show with their song, "Julius, Cleo and Mark," the corpulent Sylvia Ashton adding zest to the situations as Mrs. J. Caesar. Sophye Barnard, who was delighted to lend her aid and get back to the revue atmosphere in which she became famous in New York, scored individually in a song number, "Rest in These Arms," and the first climax came at the end of this scene when the ensemble number, "Our Movie Queen" brought Mary Pickford, dressed like a sweet girl graduate with her lovely curls framing her face, to the center of the stage. Miss Pickford was delighted with flowers and forced to make a speech in which she thanked the writers for their splendid tribute to her.

Lupino Lane a Big Hit.

The second act was made up of two travesties, one of "Foolish Wives" and the other a gem on "The Three Musketeers." Alan Hale, impersonating Erich Von Stroheim, sang "They All Fall for Me." An interlude brought the "baby stars," Shannon Day, Helen Ferguson, Edith Roberts, Gertrude Olmsted, Pat Ruth Miller, May McAvoy, Mildred Davis, Maryon Ayre, Clara Horton, Virginia Browne Faire, Ruth Clifford, Pauline Curley, Ora Carew, Louise Lorraine, Lillian Rich and Mary McAlister, in "I Want a Little Close-Up of You." While singing they paraded the aisles of the theatre with imitation flashlight cameras.

A male quartette, including Alan Hale, Charles Beauchamp, Edward Martindel and Albert Smith, rendered a highly original number labeled "The Old Open Drugstore" by "The Four Hoursemen of the Apothecary."

Then followed "The Three Musketeers," with Adolph Menjou as Louis, Snits Edwards as Richelieu, Sophye Barnard as the Queen, Lila Lee as Constance, Carl Gantvoort as Buckingham, Walter Long, Tom Kennedy, Lee White, Kalla Pasha, Bob Milash and Mervyn Le Roy in other parts, and Lupino Lane, that inimitable fall clown comedian from England, who is soon to appear in Fox comedies, stealing all honors as d'Artagan. It was nearly midnight when he appeared, but no one thought of the hour and his eccentric dancing was cheered to the rafters. Lila Lee, Miss Barnard and Carl Gantvoort gave other specialties in this scene.

Doug in Surprise Finish.

The surprise finish brought Mary and Doug together. With Little Lord Fauntleroy hunting D'Artagan, they called to Mary, who ended the search by saying, "Here he is," and with that she took off the whiskers of a guardsman who had stood by the proscenium arch throughout the scene—and there was Doug in character. When he started to speak Jack Pickford dashed on the stage with a message which Doug explained was a radio from Will H. Hays telling the writers they had kept the stars and public up long enough: it was time to go home! It was 12:30. Curtain!

By way of good stellar measure the specially staged chorus numbers included among others Lois Wilson, Agnes Ayres, Virginia Valli, Estelle Taylor, Claire Windsor, Maud Wayne, William Brown, Neely Edwards, John Davidson, Richard Tucker, Lionel Belmore, Menifee Johnstone, Betty Reinhold, Janice Powell, Patsy Epperson, Bernice Vert, Jack Mulhall, Ewalt Adamson, Neil Newman, Dale Fuller, Leigh Wyant, Ruth Renick, Julanne Johnson, Carmel Myers, Wedgwood Nowell, Milton Sills, Vernon Steele, Conrad Nagel, Jack Gilbert, Adele Watson, Lucy Brown, Guy Oliver, Martha Mattox, Bertie Johns, Fred Huntley and so on.

Charlie Chaplin was the only big leaguer here who did not accept the writers' invitation to take part. However, he was the loser thereby. He missed a big personal opportunity. If Mary and Doug needed any further admiration from their professional colleagues in public like they got it in their splendid co-operation in the revue. And the same spirit of co-operation was shown by every one else. It was indeed "some show." Wonder what Broadway producer will stage it next?

Booking Record for Stromberg.

Hunt Stromberg makes his formal debut as an independent individual producer and Bull Montana as a full-fledged star at Grauman's Million Dollar Theatre to-day. Meaning that Sid Grauman is the world premiere of "A Ladies' Man," the first three-reel comedy special produced by Mr. Stromberg starring the inimitable Signor Montana this week.

We have no; had the privilege of seeing "A Ladies' Man" yet, but it is a foregone conclusion that it is a "home-run" among comedy specials. Proof of that is found in Sid Grauman's decision to feature it at his Million Dollar Theatre this week. Mr. Grauman looked at "A Ladies' Man" in the wee sma' hours after his performance Friday night a week ago. The print he saw was a "scratch one," meaning that it had not been completely edited and titled. But withal, he set his approval on the entertainment by booking it then and there for this week's run.

Bull Montana's cast in "A Ladies' Man," which, by the way, was written and also directed by Hunt Stromberg himself, with "Chuck" Reisner co-operating on the megaphone, includes Claire McDowell, Charles Mailes, Myrtle Lind, "Snits" Edwards, Frank Kingsley, Mr. Reisner and Stanhope Wheatcroft.

De Mille Adopts Daughter.

Mr. and Mrs. Cecil B. De Mille took out adoption papers Friday making 11-year-old Katherine Lester their daughter. Katherine was a war orphan to whom the De Milles became attached when she visited them for a week. Besides Cecilia, their own daughter, Mr. and Mrs. De Mille have another adopted child, John, now 8 years old.

Meighan and Green Go East.

Thomas Meighan, star, and Director Al Green departed last week for Indiana to visit George Ade and show him their Paramount production of his story, "Our Leading Citizen."

Lloyd Hughes With Mary Pickford.

We hear that Lloyd Hughes has been engaged by Mary Pickford to play opposite her in her new production of "Tess of the Storm Country," to be directed by John Robertson.

Talmadge Girls Back.

Mr. and Mrs. Joseph Schenck (Norma Talmadge y'know) and Constance Talmadge arrived from the East Friday ready to resume work here.

Titled "Flesh and Blood."

The truly all-star feature produced under Irving Cummings's direction with Lon Chaney headlining for Western Pictures Exploitation Company, has been finally titled "Flesh and Blood." Mr. Cummings is en route to New York now, accompanied by his wife, their small son and the film Wilfred Lucas and Togo Yamamato complete the cast.

Rosenberg on Way East.

Speaking of Western Pictures Exploitation reminds us that Mike Rosenberg, associated with Irving Lesser in the company, departed last week for Chicago where he will have a conference with the latter. He is pausing en route to see leading exchanges and exhibitors.

which he will deliver to Irving Lesser of the organization in New York.

Edith Roberts is the featured feminine lead, while Jack Mulhall, Noah Beery, De-Witt C. Jennings, Ralph Lewis, Kate Price,

MacLean to Have Own Company?

We understand that Douglas MacLean's contract with Thomas H. Ince expires on May 1 and that by mutual agreement it will not be renewed. Dame Rumor says that certain capital is completing plans to finance an independent company to star Mr. MacLean in a series of light comedy features. More of this anon, when we get an o. k. on the story.

Ingram Going East for Next.

Rex Ingram is planning to "shoot" most of his next special, "Tollers of the Sea," in the East, going to the coast of Maine for many scenes. Which means that he will travel eastward shortly after completing "Black Orchids," scheduled for delivery to Metro folk in New York in about a month. Alice Terry (Mrs. Ingram, y'know), Ramon Samaniegos and Edward Connelly will make the trip for the leading roles.

Wampas to Honor Governor.

The Wampas are getting very highbrow. They're giving a banquet at the Alexandria to-morrow night and Governor William D. Stephens will be guest of honor. Judge Gavin W. Craig will accompany the Governor and Joseph Schenck and William De Mille will represent the producers of the industry. The committee appointed by President Arch Reeve for this event includes Malcolm S. Boylan, chairman, and Harry Hammond Beall, Garrett Graham and John McCormick. The Wampas, y'know, are the Western Motion Picture Advertisers' Association.

"To Have and to Hold" Started.

George Fitzmaurice called "Shoot" on first scenes of "To Have and to Hold," starring Betty Compson and Bert Lytell, to-day. Theodore Kosloff is prominent in the supporting cast.

Melford Begins "Burning Sands."

"Uncle" George Melford left yesterday for Oxnard to produce first scenes of his next Paramount production, "Burning Sands," adapted by Olga Printzlau from Arthur Weigall's story. The cast includes Wanda Hawley, Milton Sills, Robert Cain, Winter Hall, Jacqueline Logan and Louise Dresser. Bert Glennon is on the camera again.

Tourneur Off for England.

Maurice Tourneur said his au revoirs to the Goldwyn folk Friday and departed eastward to sail for England, where he will produce "The Christian" for their release. In Mr. Tourneur's party making the trip are: Elliott Dexter and Mae Busch, signed for the leading roles; John Van Enger, cameraman, and J. J. Cohen, studio production manager. Others will be booked for the company in New York.

In England the author, Hall Caine, will co-operate on the production of his story.

Little Miss Gallery Arrives.

The stork arrived at the Angelus Hospital last Monday and left a baby girl there for Jay and Mrs. Tom Gallery. We haven't heard definitely, but the new arrival's many friends rather think she will be named for her popular mother, Zasu Pitts.

Frothingham to Direct Next.

J. L. Frothingham, producer, will personally megaphone his next production, "The Vengeance of the Deep," featuring Marguerite de la Motte. New York City and the South Sea Islands are the locales for the picture, to be adapted from a story by A. B. Barringer. Mr. Frothingham will start filming in about six weeks.

"Trouble" Coming to Kinema.

Jackie Coogan's next release, "Trouble," will be the Kinema Theatre's magnet attraction about the middle of May. Sol Lesser is now in conference with officials of Associated First National in New York and will arrange distribution for "Trouble" before his return to the Coast.

Are They Engaged?

Undenied rumors have it that Virginia Fox, erstwhile leading woman for Buster Keaton, is to wed Billy Joy, brother of Leatrice Joy. Neither of the two concerned, "Sure, it's a fact," when questioned, but simply evade an affirmation by smiling. It looks as if it were a case of silence gives consent. Anyway, Virginia is to be featured in a series of two-reel comedies which Billy Joy is sponsoring.

"Silent Call" Still at Miller's.

Strongheart and "The Silent Call" are still breaking records at Miller's Theatre. The Larry Trimble-Jane Murfin production begins the twelfth week of its run to-day.

Incidentally, Mr. Trimble and Miss Murfin are producing their second feature, starring Strongheart. This time the big dog will be seen in "Brawn of the North," with Irene Rich and Leonard Shumway playing the leading human actors' roles.

Kitett Filming "High Stakes."

Clifford S. Kitett, president of Metropolitan Productions, has begun work at the Louis B. Mayer studios on "High Stakes," adapted by Frank Howard Clark from Earl Wayland Bowman's magazine story. James R. Warner is featured and the supporting cast includes Elinor Fair, Willie Mae Carson, Robert Grey, H. S. Karr and Lee Bates.

Mildred Wearing Diamond.

Mildred Harris is displaying a new diamond ring. Not don't get excited. She's wearing it on the right hand, and it was an Easter gift from her father! Mildred celebrated Christmas all over again at Easter. A new gown and jade necklace from her mother were among other gifts.

Turpin & Co. in Sketch.

Ben Turpin, his celebrated eyes, and Kathryn McGuire and Phyllis Haver of the Mack Sennett forces stepped boldly forth at Pantages Theatre last week in a sketch, "Look at Me," written by Willard Mack. As vaudevillians they scored a hit, but the appearance was a "special" between pictures" jaunt. They're returning the Kling flight realm for only three weeks.

MAYER IS WITH METRO.

Will Release Productions Through Loew's Company.

The trend of the times seems to be expansion despite the hard times cry we hear from some of our best informed friends. The latest note of this tendency was sounded on the Coast last week when Louis B. Mayer announced he had signed Reginald Barker to make a series of specials for him.

Mr. Mayer has a contract with Associated First National for the release of his John M. Stahl pictures, but we understand, several months ago, information direct from Hollywood, he is negotiating with Metro for the release of some of his other products. Fred Niblo, about whom there has been frequent announcements of affiliation with this and that company, is said to be one of the Mayer trio of directors, whose productions are scheduled for Metro distribution. J. G. Hawks, formerly editor of scenarios at the Goldwyn company, has been signed by Mr. Mayer as managing editor of all his productions. All of which sounds very much like a prosperity note in the Mayer camp.

"THE ETERNAL FLAME."

Title of the Next Norma Talmadge Production.

Norma Talmadge's next production for Associated First National, filmed under the working title of "The Duchess of Langeais," will be released as "The Eternal Flame," it became known last week. The subject of the permanent title for the offering had been under consideration for a number of weeks and thousands of suggestions were debated before the final decision was made.

"The Eternal Flame" is the second of the series of pictures in which Miss Talmadge will appear, the first being "Smilin' Through." Joseph M. Schenck, producer of the Talmadge pictures, is the leading sponsor of "Better and Better Pictures," and he has committed himself to screening only the best stories available. The picture was directed by Frank Lloyd, and the supporting cast includes Conway Tearle, Adolphe Jean Menjou, Rosemary Theby, Kate Lester, Irving Cummings, Otis Harlan and Thomas Ricketts.

HILLIARD IN "LINDA."

To Play the Heavy in Vitagraph Feature.

With the exception of Ernest Hilliard as the "heavy," the cast of "Linda," Webster Campbell's latest production for Vitagraph, starring Corinne Griffith, is now complete, and work on the interlit scenes will begin at once at the Brooklyn studios, it is announced.

The exteriors for the production were made at Charleston, South Carolina, and were made while Hilliard was completing work in Hugo Ballin's latest production for Hodkinson, starring Mabel Ballin, as he did not call for the appearance of the "heavy," which Hilliard is to portray. Others in the cast are Vincent Coleman, Herbert E. Holmes, Diana Allen and Mona Lisa.

Hiers Appears Personally.

Walter Hiers, who plays one of the leading roles in "Is Matrimony a Failure?" is appearing throughout the present week at the Newman Theatre, Kansas City, in connection with the showing of that Paramount special comedy. On Mr. Hiers's return to the Lasky studio he will start work in Wallace Reid's new Paramount picture, "The Ghost Breaker."

Barthelmess At "Bond Boy."

Having completed the filming of "Sonny," which will be Richard Barthelmess's third appearance as a star, Inspiration Pictures announces that the young screen artist will be starred in George Washington Ogden's story, "The Bond Boy," for release through Associated First National.

METRO RESUMES FILM PRODUCTION

Joseph W. Engel on Coast to Reopen Studios and Get Companies Going.

THREE UNITS ARE ACTIVE

Resumption of production at the Hollywood studios of Metro Pictures Corporation will follow the arrival there of Joseph W. Engel, general manager of the studio, Mr. Engel left New York last week for the West Coast.

Officials of the Metro organization report the company in an ideal situation from the standpoint of releases. All pictures called for by the schedule up to September 1 are completed and merely awaiting their turn on the list. Such productions as are begun upon Mr. Engel's return to the studios will constitute the first few of the Fall releases.

The plans of the producing department of Metro call for the making of a new Rex Ingram production, "Black Orchids," a Viola Dana special, and for the initial photo-play presenting Metro's new star, Miss Billy Dove. The titles of the two last named pictures have not as yet been announced by the company.

Before he left New York Mr. Engel made known that Rex Ingram's production of "The Prisoner of Zenda"—based on Edward Rose's stage version of Anthony Hope's novel—although finished several weeks ago, will not be available for booking until after September 1. The obvious reason for this is that the director's latest feature, "Tiger Rose," from Willard Mack's stage hit, has shown a power of sustained appeal which will carry it far into the Fall, Metro announces.

"The activity of the Metro studios themselves," said Mr. Engel, prior to his departure from New York, "of course do not make up the entire sum of the productions in work for our release schedule. In the West, at her own studios, Clara Kimball Young is engaged in a new picture, 'The Hands of Nara,' under the direction of Harry Carson, and in the East Mae Murray is working on 'Broadway Rose,' the picture in which Robert Z. Leonard will present her, following 'Fascination'."

William Desmond Improving.

William Desmond is improving and expects to be able to resume his work in motion pictures within a week. The first reports following his injuries were of such a discouraging nature his friends were much disturbed. He was injured a two weeks ago at Truckee by falling off a cliff and dropping fifty feet. It was thought at first he was fatally hurt, but things are so much brighter in the Desmond home now that it is certain the head of the house will not be permanently disabled.

Screening for Children.

The little girls composing the student body at St. Mary's Academy, Newburgh, N. Y., enjoyed a treat a few days ago when the Playgoers Pictures production, "Father Tom," with Tom Wise, was screened at the school. The picture was roundly applauded by instructors as well as pupils. Although Newburgh is only fifty-nine miles from New York City, not only many of the children but some of the sisters in the faculty had never seen a motion picture before.

THOMAS H. INCE SHOWS "SKIN DEEP"

Reports Indicate It Was Well Received at Screening for Copyright Purposes.

NOTED PLAYERS IN THE CAST

Reports from the Thomas H. Ince studios at Culver City reaching Mr. Ince in New York, told of the enthusiasm shown by test audiences at the DeLuxe Theatre, Los Angeles, and the Venice Theatre, Venice, when his forthcoming picture, "Skin Deep," was exhibited for copyright purposes.

"Skin Deep" is one of the special productions to be released early in the Fall by Mr. Ince, as part of a series of pictures, some of which have been completed, and others which are now in the course of production.

The picture is from an original story by Marc Edmund Jones, and revolves around the experiences of a man with a new face. The story is based upon the newly discovered plastic surgery, and the marvelous results which have been accomplished by the medical profession in rebuilding physiognomies.

The theme of the story is in the regeneration of a New York gangster, who, through an accident, is forced to have his face rebuilt, and returns to his old haunts, unrecognized by the police, his friends and even by his own wife.

It develops a host of the most interesting experiences, and venture, it is said. It pictures the terrific struggle which the soul of the one-time gangster passed through in his effort to live up to his new face in his new environment and among his new friendships, it is announced.

The production was directed by Lambert Hilliyer and the cast includes such well-known players as Milton Sills, Florence Vidor, Marcia Manon, Charles Clary, Winter Hall, Joe Singleton, Frank Campeau, Gertrude Astor, Muriel Frances Dana and B. H. de Lay.

Hatton In "Pink Gods."

Raymond Hatton, whose character comedy portrayals have delighted many picturegoers, has been added to the cast of "Pink Gods," the next Penrhyn Stanlaws production. Anna Q. Nilsson and Adolphe Menjou will also appear in this Paramount picture, which is an adaptation by J. E. Nash and Sonya Levine of a story by Cynthia Stockley.

Betty Keeping Busy.

The next two weeks will be busy ones for Betty Blythe. Beginning to-day, she is to make personal appearances in Philadelphia, and a week later is booked for Toronto. Week before last she appeared in Baltimore, and for the last six days, which were to have been in the nature of a vacation, she has been paying daily visits to the dentist.

Returning to Work.

Mary Miles Minter is returning to Los Angeles and work. A cablegram was received at the Famous Players-Lasky offices last week, saying she and her grandmother, Mrs. Julia Miles, are on their way from Honolulu to their Los Angeles home.

CHICAGO HERALD AND EXAMINER—*The Fastest Gro...*

THE SHEIK'S WIFE SPECTACULAR ROMANCE

Vitagraph Picture at the Randolph Fully as Interesting as Its Predecessor, 'The Sheik.'

"THE SHEIK'S WIFE."
Produced by Vitagraph.
Shown at the Randolph.

BY OBSERVER.

A massive, spectacular romance is at the Randolph this week. "The Sheik's Wife"—one of the biggest French pictures we have had—a thriller that will make you suitors look quite drab. Personally, we are keen about cavemen—when they shave. We imagine Valentino discouraged more than one romance

male when he appeared as the Sheik. The Arab Prince is more bad news for the sterner sex. Girls, he's choice!

However, "The Sheik's Wife" is every bit as interesting as its famed and far-reaching predecessor, "The Sheik." There is a capital story based on the love of an English girl for an Arab Prince. A story that has every thrill an unusual combination like that can produce. The girl loves the dusky Arab, and plots and plans for his affection. That she eventually succeeds goes without saying.

"The Sheik's Wife" is one of this year's best caveman films. A temporary relief from the everyday drawing room dramas. A picture you will enjoy.

HUNT STROMBERG IS ON WAY EAST TO SIGN DISTRIBUTING CONTRACT

"A Ladies' Man" Well Received at Initial Presentation at Grauman's—June Mathis Adopting "Rajah"—Alice Calhoun Completes Filming of "Blue Blood"—Other Coast News.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, May 1.

With "A Ladies' Man," his initial comedy production starring "Bull" Montana, under one arm and a portfolio of glowing reviews on its premiere at Sid Grauman's Million Dollar Theatre last week, and letters and wires concerning distribution under the other arm, Hunt Stromberg departs for New York on the limited tomorrow. He had planned to sign his releasing contract without going East, but an especially interesting offer from one of the most important feature releasing organizations in the industry held his pen poised and changed his schedule at the eleventh hour. So he goes to the big city to confer with the executive heads of said organization, juggle the offer with three others he has had by wire and then sign his distribution contract.

And with the idea of "killing two birds with one stone," Mr. Stromberg has decided to produce the second of this comedy series while in New York. Hence the star, Signor Montana, "Bool" himself, is traveling East with his "boss" producer. The second production will be another original, made-to-measure Bull comedy story, aptly titled "Fifth Avenue," and New York City is the logical place for its "shooting."

"Ladies' Man" Scores at Grauman's.

Apropos of "A Ladies' Man," this three-reeler played up by Sid Grauman on his Million Dollar Theatre program last week, displayed earmarks of success as prominent as the famous cauliflower ears of its distinctive star. It not only introduces the genial "Bull" Montana as a sure-fire comedian and an actor of no mean dramatic ability, one pathetically humorous scene showing him actually crying, if you please, but it also presents a comedy-tinged-with-drama-and-trimmed-with-slapstick story which is replete with original sidesplitting situations. "Bull's" well prepared entrance as Oswald, the long lost adopted heir of an aristocratic family is a series of laughs, Snitz Edwards as his little pal adding to the fun. And the closing episode in a supposedly haunted house with "Bull" pugilistically and comically routing the "haunts" is a fun thriller.

Frank Kingsley and Myrtle Lind take care of the romantic interest and Claire MacDowell, Charles Mailes, Chuck Reisner and Stanhope Wheatcroft complete the special cast. Hunt Stromberg wrote and directed the story, Mr. Reisner co-operating on the megaphone.

"A Ladies' Man" lined them up at the box office at Grauman's for every performance and they applauded the picture, which is proof positive that it's a "hit."

Costume Scenes On at Lasky's.

The Lasky studios looked like old times last week, with the League of Nations, and yesterday particularly, well represented in the many big sets. On one enormous stage Irvin Willat was megaphoning gay and colorful Alaskan dance hall scenes for "The Siren Call," the first Irvin Willat Paramount production, starring Dorothy Dalton.

On another set Betty Compson and Bert Lytell were the center of interest in costumes of old England in 1626 for "To Have and to Hold," a George Fitzmaurice production.

Stage 2 housed Paul Powell, directing Agnes Ayres in "Borderland," with Miss Ayres and others in these scenes appearing in American costumes of the period of 1850.

Across from them Fred Niblo was completing some close-ups of Rodolph Valentino and Lila Lee in Spanish garb for "Blood and Sand."

While on another stage, William de Mille was filming a costume ball for "Nice People," the costumes being of the old South in Colonial days.

In Mary Pickford's Cast.

Mr. and Mrs. Lloyd Hughes are to play in the same production for the first time. Mrs. Lloyd Hughes is Gloria Hope, y'know. Gloria will shortly be seen as Jackie Coogan's mother in "Trouble."

Both Lloyd and Gloria have been signed for Mary Pickford's refilming of "Tess of the Storm Country."

By the way, this new production is to bear the one-word title of "Tess."

Mr. Hughes is to play opposite Miss Pickford, while in addition to Gloria the supporting cast will include David Torrance, Forrest Robinson, Jean Hersholt, Danny Fey, Robert Russell and Madame Bodemere. John S. Robertson is directing from E. Lloyd Sheldon's script. The first scenes were "shot" on location Friday at Chatsworth Lake in a fishing village set.

It May Be "The Perfect Wife."

We hear that the next production to engage the interested attention of Rupert Hughes, author-director, will probably bear the clever title, "The Perfect Wife." We have not heard anything of the theme, but understand it is an unpublished story. Anyway, the title offers all sorts of possibilities for Mr. Hughes's inimitable style of light comedy-drama.

June Mathis Adapting "Rajah."

June Mathis is still delving into exotic atmosphere. She is translating "The Rajah" into screen terms. It will be Rodolph Valentino's next starring vehicle. Who will direct? Well, that has not been announced.

Dix Sailing for "The Christian."

The report that Elliott Dexter was going to Europe to play in Maurice Tourneur's production of "The Christian" was a bit previous. While we understand that Goldwyn folk are negotiating with Mr. Dexter, he has not been signed yet. However, Richard Dix, chosen for this cast, departs this week to follow Mr. Tourneur and other members of the company to England.

Arrival in Gents Family.

The stork visited St. Vincent's Hospital last week and left an eight-pound baby boy for Mr. and Mrs. Will T. Gents. The proud father is publicity director at the Robertson-Cole studios.

Lehrman Marries Jocelyn Leigh.

Henry Lehrman married Jocelyn Leigh, "Follies" girl, concerned in his fur coat gift case last week, so now they will drop out of the publicity eye for awhile. They motored to Santa Ana Wednesday, where the knot was tied by Justice Cox, the speed judge, who gained fame when he sent Bebe Daniels to jail. Miss Leigh, whose real name is Mary Alice Simpson, came on from New York about two weeks ago. The two will settle down in Mr. Lehrman's Hollywood bungalow, the groom to resume his megaphone shortly on feature productions and the bride to retire from professional life. Thus endeth that chapter!

Mary O'Connor Buys a Car.

Mary O'Connor, head of the Lasky studio story department, is listed among the new car owners, if you please. Miss O'Connor purchased a lovely new coupe last week. No, it's not a Ford, but a Buick. Not that Miss O'Connor would have objected to owning a Ford, but as she says, she is the object of enough joking on the part of her fellow writers, since she started learning to drive, so she couldn't give them the satisfaction of using the "Lizzie" series of their repertoire on her, too.

Josephine Quirk has entered a bid to lease the new car during the hours when Miss O'Connor is wading through stories destined for Paramount films, Josephine's commercial mind looking to the establishing of a jitney service between the Writers' Club and the studios. To which Miss O'Connor replied, "I didn't buy my Buick for a jitney!" True enough!

Harold Lloyd on New Comedy.

Harold Lloyd is well into the making of the comedy which will follow "Grandma's Boy," his first five-reeler scheduled for early release and destined to win new laurels for him. The new picture, yet untitled, ought to be another winner, too. It "listens" very funny, anyway. We listened to Harold's telling of the story between "courses" of luncheon at the Hal Roach studio cafe the other day. He's a young doctor in the new story who—well, that would be telling. Anyway, Mildred Davis has an interesting part in it, and as usual Harold is eating, drinking and dreaming the picture as well as working in it.

Jackie Defines the "Industries."

"What're the four greatest industries in the world?" asked Director Frank Lloyd of Jackie Coogan during an off moment on the "Oliver Twist" sets.

Jackie thought a moment, and then exclaimed: "Oh, that's an easy one! The four greatest industries are first, eskimo pie, second scooters, third dogs and fourth movin' pictures."

Fair enough!

Speaking of Climate! Wow!

We hate to disturb the local Chamber of Commerce and the California boosters' brigade, but at the same time we feel it our duty to enlighten them regarding certain opinions of the w. k. climate which we gleaned last week in passing:

Tamar Lane, P. A. of the Selznick forces, sends this message back East: "Come out to California and enjoy Winter all the year 'round. Ice skating and steam heat in all seasons!"

Elaine Hammerstein, fair star under Selznick banner, says that Switzerland isn't to be compared to California. The weather here is so "unusual."

Eddie Montague, scenario writer, who came West with the Selznick folk, is reported as probably the most disappointed person in the world as far as Los Angeles is concerned. After he had been here two weeks and viewed the sunshine, fog and so forth with a fair eye, he very frankly said he has listened to enough guff from the West Coasters, and "he doesn't care how big the next fellow is, he is willing to take a beating just for the sake of telling what he thinks of California!"

So there you are! At last we have met a few who don't hesitate to express their real feelings. Hurrah! Of course, the native sons and daughters, imported and otherwise, will be highly indignant—that's a habit with them—and the C. of C. will probably recommend the services of a few alienists—but what's the odds? New Yorkers will understand the feelings expressed. Nuf sed!

Jerome Beatty Returns East.

Apropos of New Yorkers, that loyal one, Jerome Beatty, special representative of the sales department of Famous Players-Lasky Corporation, concluded his visit and departed for the big city yesterday. Mr. Beatty used to be a Californian by virtue of his permanent presence and work on local newspapers, but New York converted him absolutely and completely, and while he has hosts of friends here, he didn't hesitate to confess that he was glad to be headin' eastward again.

Mr. Beatty's opinion of Los Angeles, speaking with the thermometer in mind, is that it is a four-to-one climate. Meaning that for every one he met here who sincerely preferred the West to the East Coast, he met four who didn't. Business and not climate keeps the four-to-one here, he said.

Mr. Beatty has been in our midst for about a month, doing some special production work at the studio for future sales use. He acquired the title of supervisor while here, if you please, having a unit in everything! In the event you didn't meet him with his unit, he has photographs as proof. And the results of the efforts of himself and unit are going to be some surprise, say those who were admitted to the projection room try-outs.

Buckland Designing "Omar" Sets.

Wilfred Buckland has returned to the United Studios to resume his association as art director with Richard Walton Tully. Since completing "The Masquerader," Mr. Buckland has been sojourning at the Pickford-Fairbanks studios, where he designed the sets for Douglas Fairbanks's "Robin Hood."

Now he is giving his artistic skill to sets for the second Richard Walton Tully production starring Guy Bates Post, "Omar the Tentmaker." James Young will again direct for Mr. Tully, while Virginia Brown Faire will play opposite the star.

Logue-Allison-Ellis Unit.

The Coast filmland friends of Charles A. Logue, author-director-producer, will be interested in hearing that he has arrived in Porto Rico and begun work on the first of the series of productions starring May Allison and Robert Ellis for Associated Exhibitors, Inc., release.

This is a sort o' four-some organization, with Charles A. Logue, who will write and direct the productions; May Allison, star; Robert Ellis, star and co-director, and Edward McManus, business manager, sharing in the deal. It was fostered and plotted in Mr. and Mrs. Logue's beach home here, less than a month ago, and put through in record time.

Worsley to Direct for Warner.

Production on "From Rags to Riches," that old 10-20-30 "melter-drama," with Wesley "Freckles" Barry starred, will be under way within the next week, says Harry Rapf, who is in charge of the production for Warner Brothers. Wallace Worsley has been signed to direct it and an all-star cast is being lined up.

Mr. Rapf, who formerly produced in the East, arrived here recently to take charge of the production of four super-features to be made at the Warner studios.

Alice Calhoun Feature Completed.

Alice Calhoun completed "Blue Blood," her latest Vitagraph feature, last Friday and her mother returned from the East on Saturday. Which was as it should have been, says Alice. Mrs. Calhoun went East to close their New York apartment. Now the two are having a vacation between pictures, seeing California again. Dave Smith directed "Blue Blood," and Warner Baxter, Victory Bateman, Jim Donnelly, Frank Crane, Lydia Yeamans-Titus and Lillian Lawrence were in the cast.

Pay Tribute to Rabbi Myers.

Scores of friends and acquaintances in the film world attended the funeral services Thursday afternoon for Rabbi Myers, who was killed in an automobile accident Tuesday night. Rabbi Myers, father of Carmel Myers, was a friend of the industry, a leader in church and charitable circles and his death is mourned by many.

Baggot Company to Louisville.

King Baggot and his megaphone will pilot "The Suburban" company to Louisville, Ky., next Monday for scenes in the celluloid version of Charles T. Dazey's famous old racing melodrama which he is directing for Universal.

Gus Inglis Going to Convention.

Gus Inglis of the firm of Willis & Inglis and general manager of King and Florence Vidor Productions, leaves Thursday to attend the exhibitors' convention in Washington, after which he will go to New York for conferences with Arthur S. Kane.

Lloyd to Direct "Mirage."

Frank Lloyd is getting to be a fixture on the United lot. As soon as he completes "Oliver Twist," with Jackie Coogan, the director and his megaphone will return to the Norma Talmadge stages to direct her again. This production will be "The Mirage," Edgar Selwyn's stage success.

Re Geraghty and the Pun.

They're telling this one on Thomas J. Geraghty. Mr. Geraghty, who is full of wise saws since his return from England, where he was supervising director for the Famous Players-Lasky British studio, was walking around the Lasky-Hollywood lot the other day, when he saw a cameraman "shooting" a close-up of a shovel turning over some mouldy earth.

"What's that for?" he inquired casually.

"If it's any of your business," replied the cameraman, who did not recognize Mr. Geraghty in his English cutaway, "we're trying to get a shot of some fishing worms."

"Well, be sure and get the right angle," advised Thomas J. G. and walked away—which was probably the wise thing for him to do.

Overheard in the Restaurant.

The head waiter of an eating house hereabouts was chatting with a friendly customer.

H. W.—"My daughter comes home from school next week. She'll have to go to work, but we haven't decided what we will have her do."

Friendly Customer—"Why don't you put her in the movies?"

Passing Waitress—"My God, ain't there enough starving actor folk in the movies now?"

And if any one knows, it is the waitress.

Joe Martin Replies.

Here's a press story well worth repeating. It comes from Universal City, following the stories of the sudden attack which Joe Martin, the ape, made on Edward Connelly, a character man, while working in scenes for Rex Ingram's production of "Black Orchids."

"Suit for libel will be filed against Los Angeles newspapers by Joseph Martin, Universal star, as his answer to the report that he knocked down and bit Edward Connelly, the distinguished character actor.

"In commenting upon the incident Mr. Martin said: 'I have never been so mortified since Professor Darwin announced that humans were descendant from monkeys. Mr. Connelly and I were working on the set and I playfully upset him. He is an admirable actor and registered alarm most convincingly. I did not bite him, for I had just had lunch and besides I eat nothing but nuts and Mr. Connelly is far from being a nut.

"'People are too eager to condemn. My reputation for being vicious began through a childish prank. Years ago I bobbed a missionary on the beam with a cocoanut and since then I have been considered dangerous, even though it is generally known that the cocoanut was a total loss.'

"So grieved was Mr. Martin over the incident that he has retired to his jungle bungalow at Universal City and will see no one but A. C. Stecker, his chief trainer, who always announces himself by tossing in his hat. If the hat stays he follows it after a judicious interval."

Speaking in serious vein, we understand that though Mr. Connelly's hand was badly scratched in the encounter when Joe Martin became temperamental, quick surgical dressing prevented any danger and he continued work the next day.

GIRLS! ! ! GIRLS! ! !

You film girls with winsome smiles and attractive personalities can help New York's poor in this screen star popularity contest, which the motion picture industry is now conducting.

Please—all of you—report to-morrow (Monday morning) at our headquarters on the second floor of the State Theatre Building, Broadway and Forty-fifth street. Ask for the commander of the Rangers, and she will tell you just how you can help us.

I thank you.

MARCUS LOEW.
ADOLPH ZUKOR.

The Love-Drama Magnificent!



50 GORGEOUS PARIS GOWNS

JESSE L. LASKY —— PRESENTS

Gloria Swanson

IN ELINOR GLYN'S

"BEYOND THE ROCKS"

WITH

RODOLPH VALENTINO

A FLAMING romance as only the author of "Three Weeks" could write it, as only Glorious Gloria, with flashing Rodolph Valentino playing the lover, could make it live in all its ardent splendor.

The story of a passionate young heart bound by society's convention, struggling and risking all for happiness.

Never before have such lavish settings, such dramatic love scenes, such spectacular adventure been seen upon the screen.

The love-drama magnificent, with all the thrills and beauty of a lifetime. The one picture you will never forget.

A Sam Wood Production. *Scenario by Jack Cunningham.*

A Paramount Picture

THIS WEEK AT THE RIVOLI

INDIANA ENDORSERS OF PHOTO-PLAYS IN MEETING

Hold Very Successful Convention at the Claypool Hotel, Indianapolis, With Big Attendance and Much Constructive Work Accomplished.

Complete reports of the annual meeting of the Indiana Indorsers of Photo-plays at the Claypool Hotel, Indianapolis, indicate that th's convention was the most important and the most successful from the standpoint of attendance of any meeting held by the indorsers during the seven years of their existence.

How far this group of broad-minded women has progressed during that period is indicated by the fact that their monthly bulletin, in which approved photo-plays are recorded, has reached a circulation of more than 10,000 copies, and goes to each grade school principal, neighborhood house and the presidents of Parent-Teacher Associations throughout the State of Indiana. In addition, copies are mailed to all public libraries, film exchanges and women's clubs of the State. Complete co-operation is maintained between the exchanges and the indorsers, who are enabled to see every picture prior to release.

Prominent among the speakers at the gathering was George Erdman of the Associated First National Exchange at Cleveland, who delivered a very spirited and interesting talk titled "Indorsement vs. Censorship," pointing to the advantages of constructive criticism and honest indorsement as against varying forms of censorship, and citing many glaring and some laughable, examples of unrestricted censorship in other States.

W. D. Maguire, Jr., executive secretary of the National Board of Review, gave an address on the functions of his organization. Dr. Frances J. Holly, chief of the Bureau of Commercial Economics, spoke of the aid to modern commerce derived from the use of motion pictures.

R. G. Tucker, dramatic critic on the Indianapolis Star, said that "the work of the indorsers was one of the finest movements in America."

In reading a report from the Fort Wayne "better films committee," Mrs. Arthur Twining said: "We are not a group of women who have felt called upon to view photo-plays with the idea of passing our own personal opinions of them on to the public. Rather, we have taken as a guide the method of the Indiana Indorsers, making our requirements a little more comprehensive perhaps as seemed to be consistent with conditions and methods peculiar to Fort Wayne. We have tried to make our standards as high as possible, at the same time being broad.

"We believe in indorsement. We believe it to be a constructive method of improving pictures. We believe if we constantly and consistently visit the moving pictures, see what is being shown with the view of mentioning the good—giving the good pictures publicity through the press and through organizations which are co-operating with us such as the Boy Scouts, the Girl Scouts, Y. W. C. A. and the W. C. T. U. and many other organizations—stating when a picture is desirable for the whole family, whether only for adults—we believe the attendance at these, the right kind of pictures will be increased. We feel, of course, that this indorsement will be mainly helpful to parents who do not wish to allow their children to go to the picture shows indiscriminately. The work was started primarily with this service in view, which is in line with a great deal of other constructive work which is being done everywhere for the welfare of the child."

The session lasted for two days, occupied by business meetings and social affairs. The second evening a private screening of the Associated First National release, "The Masquerader," with Guy Bates Post, was arranged for the members in the assembly room of the Claypool. It was received with highest praise of the indorsers.

Eugene O'Brien and Monte Blue also spoke and made a plea for closer co-operation between the public and the producers such as the indorsers were giving. A telegraphic greeting from Will H. Hays was read by Mr. O'Brien.

The Indiana Indorsers of Photo-plays is a voluntary, self-sustaining body of women formed a few years ago for the betterment of motion pictures.

"MY WILD IRISH ROSE" READY FOR RELEASE JUNE 1

Vitagraph has again done the unusual in an attractive adaptation of both a song and a story—each one a classic—to the screen, it is said. "My Wild Irish Rose," which has just been completed, sips the sweetness from both Chauncey Olcott's song and Dion Boucicault's famous stage success, "The Chaughraun," the company announces. "Irish romance is always gripping, but when music, wit, a rich Irish brogue, replete with folk lore, and a wealth of scenic beauty are blended the effect is startling. One is completely saturated with the sentiment of the song and the plot. In other words, it is an example of near 100 per cent. in 'atmosphere.' It will send many an audience whistling and humming up the aisles," reads a Vitagraph announcement.

Director David Smith, in the opinion of those who have seen the picture, has filmed another big picture—one that will live on and on with "Black Beauty" and "The Little Minister," it is said.

"My Wild Irish Rose" has completed its grilling criticism at the Vitagraph Brooklyn laboratories, and is slated for release June 1.

The Sheik's Wife

Press Review

From the San Francisco Call and Post.

"The Sheik's Wife" is regarded as the very cream of big film creations now available for exhibition.

* * *

From the San Francisco Chronicle.

Much beautiful scenery, many novel figures, a story of west meeting east and succumbing to the ancient laws of the desert—this is what one finds in "The Sheik's Wife."

* * *

From the Philadelphia Record.

There is a similarity in the story of "The Sheik" and "The Sheik's Wife," but the latter story in photoplay form is more impressive because of the fact that the scenes were photographed entirely in Arabia. One sees wonderful horses, luxurious tents and the vast expanse of the desert.

* * *

Virginia Dale in Chicago Journal.

Oh, my dear, you should see it! If nothing else, it teaches us girls that we should never, never marry a sheik.

* * *

From the New York Morning Telegraph.

"The Sheik's Wife" is the real thing in Oriental setting. Filmed entirely in Arabia, it shows the most beautiful Moorish houses, troops of Arabs on marvelous horses and the luxurious tents in the desert. The photography is fine and the mobs skillfully handled.

* * *

From the New York Globe.

Filmed in Arabia, and now we know why the Arabian romances made in Hollywood left us quite cold. For the Mojave is the Mojave and the Sahara is the Sahara and never the twain shall meet, even in the most elaborate of our native "super-pictures."

The Morning Telegraph

MOTION PICTURE SECTION.

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H. A. HALLETT, Advertising Manager.

Industry Should Support Sydney S. Cohen.

Once more Sydney Cohen is chosen the head of the exhibitors' organization. He did not get this appointment without a bitter fight from his opponents, who were conscientious in their contention he should not be given this honor. But the fight is over, and Sydney Cohen has won.

Whether he is or is not acceptable as a president is outside the question. He is the head of the Motion Picture Theatre Owners of America, and as such is entitled to the support of his people.

Mr. Cohen has had his lesson. He has been as severely disciplined as those who have lost their fight. He will not soon forget the past weeks of anxiety and worry, but he has turned over a fresh leaf and he has another chance. He should be given every opportunity to make the most of his new administration. It is only fair now that he has shown his strength among the theatre owners of the country, that those who have not been in accordance with his plans and who have felt no sympathy with his manner of conducting the exhibitor organization should try to view him in the light in which he is held by these men who carried him to victory.

Will H. Hays said in his speech at the dinner given at the Washington hotel last Thursday night:

"We must have complete co-operation if we are to proceed to that certain success for which the industry is obviously intended.

"We must stop kicking the industry around and establish co-operation and confidence."

Some of the exhibitors are inclined to regard the words of Mr. Hays lightly. There has been some dangerous and subtle anti-Hays propaganda spread through the country in which the former Postmaster General's place in the picture business is questioned.

He is regarded as an interloper and a man who is determined to work against the theatre owners' interests. Such a belief is so childish it is scarcely worth contradition, and yet it does seem if we are to proceed to that certain success we must have understanding. Mr. Hays could not build up a business for the producer by tearing down the exhibitor organization. He has said again and again:

"The theatre owners should be organized, and I am hopeful there will be the strongest possible organization of exhibitors."

Will Hays is a big man. There is nothing petty in his make-up. He is sincere in his eagerness to serve every branch in the industry, and now it is up to Sydney S. Cohen to make it possible for him to give that service.

As the theatre owners should now cease their warring and rally around the Cohan administration, so should Mr. Cohen stop being suspicious and give his hand to Mr. Hays and pledge his earnest help in meeting these problems that only a united industry can fight.

The time has come to stop being childish. Let us pay less attention to our own fancied grievances and try and work for the entire good of a business that holds so much promise of developing into one of the world's greatest industries and arts.

It is up to Will Hays.

It is up to Sydney S. Cohen.

It is up to you, and you, and you.

We must not—any of us—fail to reach the standard expected of us.

ONE HUNDRED-FOOT FLASHES

THE fact that a photo-play so distinctly better grade as "Reported Missing" should run for only two weeks at the Criterion Theatre, is an unhappy reflection on motion picture audiences. Almost it persuades us to believe that the public is unthinking—and that Mr. Griffith was altogether too flattering when, in an interview a year or so ago, he said that the average picturegoer had the intelligence of a nine-year-old child. When Griffith made this statement a loud howl went up, on the ground that patrons of the cinema hadn't any choice in the matter of films. There was no alternative. They patronized the cheap, sensational photo-plays because they hadn't been educated up to anything better.

Producers about this time started the "fewer, bigger and better" movement, hoping gradually to eliminate the cheap, tawdry, vulgar variety altogether. But what's the use of trying to do anything finer or better if the patrons prefer the trite, the obvious, the commonplace. And they do. This has been proven, not only in the silent, but the spoken drama as well. The average devotee of the theatre wants his thinking done for him. One of the most unfortunate conditions in our own dear land to-day is the fact that respect for learning is conspicuous for its absence—that the gentle art of thinking is almost valueless.

"Reported Missing" deserved to run months instead of weeks at the Criterion. It is an excellent comedy, produced for the sole purpose of entertainment, and it realizes this purpose to the full extent. It is a finer grade of comedy—more subtle than the kind the fans have come to relish most. It requires a sense of humor to really enjoy it. If the movie habitues do prefer "bigger and better" pictures here's an excellent chance for them to prove it. There were evidences during the run of this film at the Criterion of the humor being over the heads of the spectators, and we wonder whether, after all, picture lovers don't prefer the custard pies, the dough-slinging, the well-aimed kick and the familiar cranium blows.

No wonder producers and authors become discouraged and prefer to stick to the "evils that they have to those they know not of."

AN example of how much music helps a photo-play, or otherwise, was given last week at the Rialto Theatre, where "The Beauty Shop" was presented. This piece in which Raymond Hitchcock appeared a few years ago, has been produced on an extravagant scale and in a typical Hitchcock manner. In the selection of a score, therefore, the natural and logical choice would seem to be the music written expressly for the piece and for Mr. Hitchcock. A score which was lively and tuneful throughout.

But instead a musical setting was used which was in an entirely different vein. An altogether different tempo—so that you had the feeling always that the picture was pulling one way and the music was pulling another. The locale of "The Beauty Shop" is Corsica, which certainly suggests color, and the plot is full of fun, calling for the kind of music which Charles Gebest wrote for it. The accompaniment at the Rialto, however, included selections, with one or two exceptions, which neither belong with Hitchcock nor "The Beauty Shop."

It stands to reason that if a composer like Gebest spends weeks and weeks and weeks writing a score to fit a play that is music, of course, he better in every respect than a conglomeration of songs put together by some one entirely unfamiliar with the play and perhaps the star. And in this case the star requires a kind of music all his own. The result is exactly the same as when a scenario writer tries to improve on an experienced author's work. This was evidenced in the subtitles of the same picture. An effort to improve the original lines of the play only resulted in the story crying for the words its father gave it. A fitting score is an invaluable help to a film. But the rule works both ways.

SOMETHING TO THINK ABOUT

THE June issue of Filmplay makes a plea for the author of screen plays which is sufficiently interesting to pass on:

"A year or so ago we chanced to be rather well acquainted with an internationally known dramatist who had come to Hollywood from his native England to write original stories for the screen. He had made the 3,000-mile journey in the best of faith. He was being paid a sum of money comfortably close to $100,000 for a year's work.

"He wrote one story, then another and a third. They were put into continuity and lavishly produced. Something alleging to be a picturization of the dramatist's original synopsis resulted. And if it be true that it is a wise child who knows its own father, it was doubly true in this instance that it was a wise father who knew his own child.

"After the second doubtful offspring had been foisted upon our friend as his legitimate own he turned to us and inquired rather sadly if we at all understood the purpose of his employer. He had traveled across an ocean and a continent, and for no other reason, so far as he could see, than to be humiliated. It would have been so much less expensive and so much pleasanter to have been disillusioned in London. But he had to some all the way to Hollywood to learn that, although he was paid a round price for his ideas, he would never salute his brain children when, in picture dress, they made their unrecognizable way across the screen.

"This experience is typical, and, for our part, we have never been able to understand the psychology of it.

"It is past comprehension why a producer will pay a whopping price for a good short story or novel from an able writer and then consign the adaptation of that story to that apothesis of mediocrity, the average scenario department.

"The only explanation we can find is that the earnest souls who make up those departments, being chary of their jobs, have built up an impressive bogey which they call screen technique. They, and they alone, are the chosen few who understand it. No story can hope to make the journey successfully from the fiction page to the screen unless it first pass through the tents of their own little sideshow, where, with a great deal of hocus-pocus, they whisper their certain charm over it. Certainly the result of their black magic is more often devastating than elevating.

"It is idle to deny that a definite technical training is necessary before one can write directly for the screen. But it is equally idle to assert that the stultifying limitations which the average scenario writer puts upon the possibilities of the screen represent anything but the appalling limitations of that scenario writer's intelligence.

"Sometimes a story breaks away from these manufactured restrictions and accomplishes something which the scenario department says can't be done—because they don't know how to do it. It is then that you have a 'Tol'able David' or a 'Cabinet of Doctor Caligari.'

"As we say, we do not understand why the powers that be pursue this haphazard and illogical way of expecting mediocrity to improve on demonstrated ability.

"Their whole procedure in this connection is very like the gentleman who sent his ambassadors abroad to the rarest mills of Scotland and England seeking the finest of woolens. And when these were procured and brought home to him he put the bolt of priceless cloth under his arm and walked up three flights to save $15 and gave it to the cheapest and dowdiest of tailors to be made into a suit.—A. D."

WATCHING MELFORD DIRECT THE PARAMOUNT FILM, "BURNING SANDS"

A Day "On Location" With the Director—Lipton Assisting Baggot—Ray Leek Production Manager for Carroll—James Young Lectures—Other Coast News and Gossip.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph)

LOS ANGELES, May 8.

Film-struck youths and maidens who bask in dreams of adulation and luxury to the nth degree which they are confident would be theirs if they could just meet a producer, a director or even a discerning camera, would revise their dreams somewhat if they had had a taste of life on "location" recently with George Melford's company. They would have found that existence in filmland, whether as star or "extra," doesn't always offer the peaches-and-cream life suggested by the outbursts of some press agents and that the luxury of a Cecil B. De Mille scented bath set is the exception rather than the rule in the real lives of "reel" folk.

Rookies in the late war would have been much at home on this special location. It was a veritable tent camp, with the dominating unit a mess tent, pitched on the desert sands beyond Oxnard. One could say the "hot desert sands" if Old Sol had been playing true to form, but fogs kept the days bearable, the nights cold and damp and the patient director and cameraman guessing.

Filming "Burning Sands."

The genial publicist, Arch Reeve, arranged for us to journey to the tent city "for to see and to admire" the locale selected by "Uncle" George Melford, as he is affectionately called, for his Paramount production of Arthur Welgall's story, "Burning Sands," translated to screen terms by Olga Printzlau and Waldemar Young. While to us it was an adventure such as city folk often find in a backwoods vacation, we can well believe that it wasn't much of an adventure for the scores in the company who had to "stay put" there for two weeks or longer, and make-up and dress for foreign atmosphere exteriors without the comfort and conveniences of more than one room—and plumbing. Louise Dresser laughingly told us she had the only bathtub in camp. It was a big zinc washtub, the kind that made Saturday night a famous institution. The water was transported in buckets, not pipes, from some distance across the camp.

In one group of tents labeled Melford Court was a double canvas dwelling which provided the sleeping quarters and office for Mr. Melford himself, while other single tents furnished the abode for the principals and the staff, including Waldemar Young, Milton Sills, Wanda Hawley, Louise Dresser, Robert Cain, Winter Hall, Jacqueline Logan, Bert Glennon, cameraman; Jimmy Howe, on the second camera; Cy Clegg, the capable and ever-on-the-job assistant director; Rudolph Bylek, technical director; Tom White, superintendent in charge of the camp, and others. In two other groups were tents of the same size and caliber for the 300 or more men, women and children in "atmosphere" work, playing tourists, Arabs, Egyptians and so on.

"Shoot" at Night.

Aside from the illusions it might shatter, the camp, its operation and the colorful settings a mile or so across the desert from the tent city presented the thrills of a foreign land, especially at night, when with the aid of two power wagons which supplied moonlight and other illumination, Mr. Melford megaphoned some of the intensely dramatic situations of the story. An Hawaiian orchestra back of the cameras heightened the romantic effect of the tropical sets, the whole fairly vibrating with atmosphere which cannot fail to be reflected on the celluloid.

"Burning Sands," as many know, has a background similar to that of "The Sheik," a recent George Melford production, but those in the know say that this new picture will be an even greater sensation than the other named. Mr. Melford himself is even more enthusiastic than usual about this new feature. During the afternoon he piloted us over the atmospheric settings, interiors and exteriors, which he lauds as a special credit to "Rudy" Bylck, the energetic technical director, while he voices reams of praise of the photography they are getting. For this he sets Bert Glennon, his cameraman, on a pedestal alone.

A visit to such a "location" would inspire new confidence and admiration for the motion picture industry even in the most chronic censor. He would be thrilled by the realistic atmosphere impressed by the co-operation of art and labor alike, and would have a better appreciation of the effort and expense which have backed genius in making the motion picture the factor that it is to-day.

Introducing Jose Ramon.

We understand that Ramon Samaniegos is no more. Henceforth the actor who has been scoring in Rex Ingram productions and who also had an important part in Ferdinand Pinney Earle's "The Rubaiyat," will answer to the name Jose Ramon.

Howard Strickling Back.

Howard Strickling dropped up to say "Hello" again the other day after a long absence from filmland hereabouts. Mr. Strickling, on the Metro publicity payroll, has been making new success records and getting acquainted with other parts of the U. S. A. while managing and publicizing Viola Dana's personal appearance tour. He is now arranging for the formal opening of Marcus Loew's new theatre in San Francisco next Saturday, after which he will quit globe-trotting and return to his typewriter at the studios.

Lipton Again Assisting Baggot.

Louis Lipton, assistant director with King Baggot, is sojourning in Louisville, where racing scenes for "The Suburban" are being "canned." Mr. Lipton, who hails from New York, is singing "so near and yet so far." He would like to get to the big city while on the Eastern location tour, but it is likely that the schedule will bring the company back to Universal City via the direct route.

Re: June Mathis and Stories.

Some of June Mathis's friends at the Writers' Club insist that June believes in making up for it in the script. Jack Cunningham says that when writing "Blood and Sand," June wore a lovely toreador's cape of some soft material and when on the script of "The Conquering Power," she wore an electric switch! We can't vouch for that, but when we wandered into her offices at the Lasky studios the other day we found her as human and jolly as always, though she was deep in literature and manuscripts for her adaptation of "The Rajah," to be Rodolph Valentino's next feature. However, the suggestion gave us a tip, so we'll watch to see if June adopts any costume which suggests what's the next Valentino story after that is to be. June herself is as clam-like as usual about it.

Rosen to Direct Valentino.

Speaking of "The Rajah" reminds us that Philip E. Rosen and his megaphone have been assigned to the production of this new Rodolph Valentino feature for Paramount. Mr. Rosen is now completing "The Bonded Woman," with Betty Compson. It was his splendid work on "The Champion," "Across the Continent," and more recently with lovely Betty that gave "The Rajah," to be a Lasky special, to Mr. Rosen.

Ray Leek, Production Manager.

Ray Leek, formerly the very popular publicity director of the Metro Coast studios, will have to have new cards printed now. He has been appointed production manager of Ray Carroll Productions, the new co-operative unit at the Robertson-Cole studios, which is to produce a series of four specials starring Helen Jerome Eddy.

Miss Carroll, head of the producing unit, has selected an original story of New England life for the first of the series. This picture which is as yet untitled will be put into production, according to Mr. Leek's announcement last week, as soon as Miss Eddy completes her role in a new Universal feature, "The Flirt," under Hobart Henley's direction. Meantime, the New England town set is being built at the R-C studios, with the verdure of the exact locale transplanted for true camera effects. The director and other members of the staff will be announced later.

Lee Directing Russell.

Rowland V. Lee is megaphoning his third Fox production, starring William Russell. It bears the title, "The Self Made Man," and has a cast which includes Renee Adoree, Richard Tucker, Mathilde Brundage, Helen Raymond and James Gordon.

Eddie Horton Makes Screen Debut.

While Edward Everett Horton continues to make 'em laugh at his performance in "The Nervous Wreck," Owen Davis's new play now running at Thomas Wilkes's Majestic Theatre, Mr. Horton's shadow self will rival him in "Too Much Business" at Tally's Theatre next door. This is the popular leading man's first screen appearance.

Guterson Takes Over Tally's.

Speaking of Tally's Theatre reminds us that Mischa Guterson, violinist and conductor, has taken over the reins of the house, beginning this week. Mr. Guterson has recently been associated with Sid Grauman as conductor of Grauman's Million Dollar Theatre orchestra.

Kingsley Engaged at U City.

Frank Kingsley doffed his make-up for the juvenile lead with Bull Montana in Hunt Stromberg's comedy feature, "A Ladies' Man," on one day, and on the next he was signed to again commute to Universal City. He is now playing a leading role with Marie Prevost in "They're Off."

James Young Lectures for U. of C.

James Young has been returning to his earlier vocation for a few hours during his between-pictures vacation, by giving lectures on Shakespeare before the student body of the University of California. His subject for last week's lecture was "Hamlet."

Mr. Young is now engrossed in preparations for "Omar the Tentmaker," the second Richard Walton Tully production, starring Guy Bates Post, whom he first directed in "The Masquerader" for First National distribution.

McCullough With Universal.

Ralph McCullough is parking his make-up box at Universal City again. He has been signed for the juvenile lead in "Top o' the Morning," featuring Gladys Walton.

Colleen Moore in "Broken Chains."

They like Colleen Moore out Goldwyn way and justly so. Her work in "Come on Over," directed by Alfred E. Green, established her as a favorite in the Hodkinson brand pictures. She had hardly completed the new Rupert Hughes feature, "The Bitterness of Sweets," in which she costars with Antonio Moreno, before she had been assigned to the lead in "Broken Chains," Winifred Kimball's prize-winning story, which Allen Holubar is to direct.

Beryl Mercer has also been signed for the new special. She is to play an important character comedy role.

Geraghty Tells the World.

Since Tom J. Geraghty has returned to the Famous Players-Lasky Hollywood studio from London, where he was supervising director of the company's British studio, his associates have been kidding him for occasionelly indulging in the luxury of wearing suspenders.

"Although I was born and raised in Ruskville, Ind.," says Mr. Geraghty, in explanation, "I gave up wearing galluses when I went to the big city.

"Over in London, where I stayed for nearly a year, I earnestly strove to conform to the English customs. I shall never forget with what horror my valet, or rather, 'my man,' looked upon my crude American belts. I had four, and one by one they mysteriously disappeared.

"Next thing I knew 'my man' had a friend of his in, who assured me that he tailored the royalty. At any rate he designed suits I didn't want but which for economic reasons I still wear. I soon discovered how Americans are spotted so easily in England. We wear belts. If you wore a belt with an English suit you might have to go home in a barrel.

"There is one point I wish to make plain to my friends, however. To be sartorially correct they are not referred to as galluses or yet suspenders.

"'Braces' they are! That's the word!"

Going East on Alice Brady Film.

Joseph Henaberry, director, and Albert Shelby Le Vino, scenarioist, depart from the Lasky studios next week for New York, where they will produce the next Paramount production starring Alice Brady. We hear it is to be "A Problem in Grand Larceny," from Jack Boyle's story.

Leah Baird Recovering.

Leah Baird is convalescing following a session in the hospital, where she suffered a serious operation. She will be punching the time clock again in about a month, however, on her next production for Associated Exhibitors, Inc.

"Man Who Saw To-morrow."

We hear that after Alfred E. Green completes "The Ghost Breaker," which he begins this week with Wally Reid and Lila Lee, and after Thomas Meighan completes his part in C. B. De Mille's "Manslaughter," Mr. Green and Mr. Meighan will stage a reunion and make their third Paramount production. It is to be "The Man Who Saw To-morrow." Perley Poore Sheehan and Frank Condon have been working on the story and now Will Ritchey is co-operating with them on the script.

The Meighan-Green duo have "The Bachelor Daddy" and "Our Leading Citizen" to their credit already. Nuf sed!

Alma Lloyd With Jackie Coogan.

Alma Lloyd, Director Frank Lloyd's small daughter of seven, has been perfectly willing to take blue ribbons with her riding ponies and play school with children in the neighborhood until now. But histrionic talent will out. So when Jackie Coogan, Sr., and Jackie Coogan, Jr., offered Alma an opportunity to make her film debut in "Oliver Twist" with "the kid" Alma persuaded Papa Lloyd to say yes. So now Director Lloyd has a competitor for film honors.

Return From Location.

Aimee Torriani, Patsy Ann Epperson and Berenice Vert, who were among the campers on location at Oxnard with the George Melford company, have forgotten their tent on the desert and are back at the Hollywood Studio Club.

Mr. and Mrs. Douglas Doty Divorced.

Mrs. Josephine W. Doty, wife of Douglas Doty, well-known scenario writer, was granted a divorce in Judge McLucas's court last Monday on the ground of desertion. The decree was signed after a hearing by deposition before Referee R. E. Werner. It is said Mrs. Doty and their daughter, Dorothy Whiting Doty, age 14, are now living in New York.

George Nicholls in "The Flirt."

George Nicholls, who parked his make-up box at the Mack Sennett studios during the filming of "Molly O" and "Suzanna," having important roles in both of these Mabel Normand specials, is commuting to Universal City now. He is prominent in the cast of "The Flirt," which Director Hobart Henley is translating to celluloid from Booth Tarkington's story.

Smith Here to Work With Gray.

Frank L. Smith of Pathe has arrived from New York to co-operate with John W. Gray on plans for the two Ruth Roland serials scheduled. Mr. Gray, who wrote "The Riddle of the Range," the chapter film just put into production, has temporarily taken over the work of Gilson Willetts, production manager for Pathe. Mr. Willetts is still seriously ill at the Clara Barton Hospital.

To Be Gloria Swanson's Next.

Gloria Swanson is due back from her European visit about the first of June to begin work on "The Impossible Mrs. Bellew." David Lisle's story adapted by Elmer Harris and Percy Heath. Sam Wood, who will direct, is now in New York, where he will get some atmospheric "shots" for the picture.

Maryon Aye in New Comedy.

Maryon Aye is playing the featured feminine lead in a comedy which brings G. M. Anderson, "Broncho Billy," into the Klieg light atmosphere again as producer. The company is working on space leased at Universal City.

Heard in Passing.

Anna Townsend, the 79-year-old grandmother of "Grandmother's Boy," Harold Lloyd's five-reeler, recently pre-viewed with big success, is again playing with the comedian.

Russell Simpson's reason for commuting to Santa Barbara is "The Red Geranium." That's the title of the first Victor Schertzinger feature in production there.

Connie Talmadge expects to go to the Orient next month for exteriors of "East Is West," which Frances Marion is adapting.

Lois Zellner has just completed the adaptation of "White Shoulders," by George Kibbe Turner, for Katherine MacDonald.

And little Richard Headrick has an important part in "White Shoulders," which Tom Forman is directing.

James Ewens has been appointed assistant to James Young, director, on "Omar the Tentmaker," starring Guy Bates Post.

Dot Farley is back on the Sennett lot, playing in the new Billy Bevan comedy.

Mary Miles Minter and her grandmother returned from their vacation in Honolulu Friday. The star is scheduled to begin work shortly on her next production at the Lasky studios. It will probably be a celluloid version of "The Cowboy and the Lady."

Jack Pickford, Director Arthur Rosson and their cameraman leave this week for Louisville and New York to get racing scenes for "Garrison's Finish."

Al Christie is en route to New York to a Saturday for a few weeks' pleasure jaunt to Scotland, his home folks' homeland.

Norma Talmadge had a birthday Tuesday and a family party to celebrate it.

Clara Beranger is expected here next week to complete adaptation of "Clarence," to be William de Mille's next production.

"TESS" REVIVAL ALREADY ON WAY

Second Production of Mary Pickford's Earliest Success Is Eagerly Awaited.

FOLLOWS THE PLOT CLOSELY

Personally Selected Cast Will Support Star, With Lloyd Hughes as Frederick Graves.

Actual camera tests of the costumes and scenes to be used in the elaborated version of "Tess of the Storm Country," in which Mary Pickford will star for a second time, have been made, preparatory to starting the filming of this notable production, which will be released to United Artists in the Fall. Miss Pickford and her supervising company will do their initial work on this re-creation of one of the first great classics of the screen at Chatsworth Lake, where a complete fishermen's village, similar to the one described in Grace Miller White's book, as located on the lake opposite Ithaca, N. Y., has been built with unusual care inasmuch as every piece of material used in the construction was selected because of its naturally aged appearance and condition. A large crew of searchers have been scouring all southern California for several weeks to assemble gates, doors and whole houses which show the wearing and disintegrating effects of time and weather. All this material has been transported to Chatsworth Lake and reassembled there.

Although the plot of the novel will be followed closely, the new scenario calls for a marked elaboration of the story and it is said eight reels may be required for unfolding it. The present plan is to release the picture under the one-word title of "Tess."

Miss Pickford personally selected the cast. Lloyd Hughes will portray the character of Frederick Graves, the role in which the late Harold Lockwood won his first fame-begetting success. Gloria Hope will do Teola Graves while Elias Graves will be characterized by David Torrence. Forrest Robinson was assigned the part of Daddy Skinner, Jean Hersholt will appear as Ben Letts, Danny Hoy as Ezra Lengman, Robert Russell as Dan Jordan and Mme. Bodamere as Mrs. Longman. The production will be under the direction of John S. Robertson, who was engaged especially for this one picture.

"Tess of the Storm Country" served as the first stepping-stone to stardom for Miss Pickford. The picture was originally made and released in the early part of the year of 1913, being a five-reel production. Her decision to again bring this classic to the screen is the result of a world-wide demand for the picture with her desire to improve upon the artistic work she did in the portrayal of "Tess" in that early year of her illustrious career. She is actuated by the ambition to make such a perfect photo-play of this story as to insure its permanency as a piece of screen literature which will endure.

PRESERVE PUBLIC FROM ILLUSIONS OF THE SCREEN

Letting the public peep behind the screen spoils its fun, is the belief of Rex Ingram, who recently has produced for Metro "The Prisoner of Zenda," Anthony Hope's romance, as dramatized by Edward Rose.

To acquaint audiences, Mr. Ingram holds, with the mechanics of motion picture technique cracks the illusions of the screen and, he adds, people go to see pictures for the emotional reaction from illusions it creates.

"The thrill would be gone from poetry if, as marginal notes to the verses, the writer related in detail how difficult it had been to rhyme such and such a line. Take away the casing of a piano and throw a spotlight upon the wires within, so that the eye is drawn to them, and the recital would suffer from the distraction of mechanical curiosity. So why reveal how rain is made or ocean liner pictures scenes; how railroad wrecks are simulated—why destroy the illusion when illusion is the prime desire of the audience?"

Such is Mr. Ingram's stand upon those whose delight it is to show the public how and when it is being fooled by the devices of the studios.

"Illusion is one of the, if not the greatest, factor in dramatiate production. To preserve the semblance of reality is vital to the success of every production. To expose the mechanics of a production is fatal.

"If they are familiar with technical processes, a couple going to the theatre will not feel pity for the little actor in the rainstorm; they will murmur to one another, 'Aw, I know how that's done. That's not real rain.' Chances are that it might be, but once having been tricked and then told about it afterward they remain forever skeptical."

BUILD UP STORY OF "OLD HOMESTEAD"

Characters and Sentiment the Same in Paramount Version, but Plot Elaborated.

JAMES CRUZE WILL DIRECT

"While the sentiment that made the original play of 'The Old Homestead' so universally popular and the characters that the public has grown to love (or hate, as the case may be) will be retained in the Paramount picture version of the classic by Denman Thompson, around this original plot will be built a gripping story—one with a universal theme."

Frank E. Woods, supervisor-in-chief at the Lasky studio, thus described the projected production, which is to go into work very shortly under the direction of James Cruze.

"The greater scope of the screen," said Mr. Woods, "gives us the opportunity of showing the episodes that had to be imagined from the stage play. The wanderings of the boy, his struggles in the vortex of the city, may all be shown. Likewise, the old homestead itself, which is surely the root of civilized existence, will be developed both literally and symbolically as the basis of the story.

"I believe that when the picture is finally completed and released the public will find in it not only those qualities that made the play so popular with all classes for more than three decades but derive satisfaction as well from the additions and elaborations that have been made possible by the newer medium."

Perley Poore Sheehan and Frank E. Woods are adapting the play, Julien Josephson is doing the continuity, while Walter Woods will supervise.

Thus far the following have been cast: Theodore Roberts as Uncle Joshua, T. Roy Barnes as Happy Jack and Fritzi Ridgeway as Rickety Ann.

HAROLD LLOYD'S FIRST PRINT HERE

President Arthur S. Kane Receives "Grandma's Boy" and Calls Series of Conferences.

RECEIVED FAVORABLE NOTE

Last Saturday was checked off on the calendar of Associated Exhibitors as a red letter day, for it marked the arrival in New York City of the first print of "Grandma's Boy," Harold Lloyd's first five-part feature to reach the East.

President Arthur S. Kane summoned the Associated executives to a meeting which was followed at once by the first of a series of conferences. Finally he issued a call to all the field men now in the neighborhood of the city to come to New York with the chief executives.

This activity was due to the conviction on the part of Mr. Kane that in "Grandma's Boy" not only has Harold Lloyd produced the best feature of his career, but one of the greatest box office attractions, and that its release will mark the beginning of a new era in comedy productions. He considers the feature of such superiority indeed that he is determined to give his approval to no plans for handling until after they have received the most thoughtful consideration. The purpose of the conferences with the men of Associated's field organization is to obtain an interchange of views based on their experiences in the distribution of big productions.

The comments of some of the exhibitors and picture reviewers who attended previews of "Grandma's Boy" in California bestowed praise upon it.

Just when "Grandma's Boy" shall have its running premiere and where are among the first points to be settled, but they are by no means the only ones. How it is to be distributed so as to be shown to the greatest number of persons is a question of a degree of importance by no means secondary. The general public and the army of exhibitors throughout the country as well as the men having a financial interest in the production itself have to be considered.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

HE WANTS THE TRUTH.

Motion Picture Editor, The Morning Telegraph:

I have recently heard many people interested in motion pictures talking about what Will Hays might do to improve them. No one seems to know just what is expected of the former Postmaster General, but every one seems certain that he can do a great deal toward making the motion picture industry more intelligent, interesting and dignified.

May I be permitted to make a suggestion through your columns? Wouldn't it be to the industry's credit if silly, sensational and exaggerated publicity were banished? By this I do not mean good publicity and honest, attractive advertising—that, of course, is essential and agreeable—but I refer to silly stories which make the stars out as simps and mollycoddles and inhuman creatures. Stories about how one actress must always "emote" to perfumes, and stories about how another reacts to colors. Even worse are the stories which tell you seriously that a certain star can cook—for what of it if she can? Who cares? Publicity stories (written no doubt by some poor chap with brain fag) which extoll pictures as the "greatest, most magnificent, most extravagant, etc., etc., etc.", only create false impressions and make the public pretty sore when it is fooled by such nonsense. I was fooled last week by a press agent who wrote in a "super-special" vein and I'm off his company's pictures—well, for quite a while at least! I shan't go back until that publicity man quiets down a bit!

Yours for the truth,

John Hammond.

PRAISE FOR "GODIVA."

Motion Picture Editor, The Morning Telegraph:

I should very much like to venture a word of praise for the production of "Lady Godiva," which I saw at the Central Theatre. It is pleasant to note that the trend of motion picture plays has been toward more artistic and intelligent productions and that well known and classic works of art are more and more being given consideration in the motion picture field.

It is so far more satisfactory to see a picture like "Lady Godiva," which has historic value, than to see some silly twaddle about nothing in particular, and which came into being simply because it made a pretty background for some fluffy little star. I think the stars themselves will be able to do far better work when they have the best authors and poets for their inspiration. I am sure the motion picture actresses and actors prefer the best in literature for their talents, and in turn the best literature will bring out the best talents the players possess.

I have often heard it said that there are few great players in the motion picture profession. I think it is because they have had little chance to express themselves with the material given them. The only requirements have been that they look well and appear graceful. I believe that from now on, with famous authors helping the players, we shall see some truly great screen acting.

Sincerely,

Maude Lancaster.

HATS AND HIS JOB.

Motion Picture Editor The Morning Telegraph:

Dear Sir—I was very much attracted by a paragraph in Mr. Bedding's letter last week in your column. It was in reply, I believe, to a communication from Ralph Block. While I didn't read Mr. Block's letter, the fact that he and Mr. Bedding "deplore the struggle of motion picture art against commercialism" is interesting to me. I didn't suppose there was any one connected with moving pictures who would object to the commercial side having the upper hand.

I attended the dinner given Mr. Hays some weeks ago, when he first associated himself with the motion picture industry, and it occurred to me at the time that the greatest obstacle in the way of the progress of Mr. Hays was the people employed in the making of pictures. How, said I to myself, is he going to change them? Mr. Hays announced that his artistic standards were of the highest. But what good is this going to do him? As Mr. Bedding says, in the words of Joseph Pennell, "with East Side mongrels in control of writers, directors, actors and actresses, it is not easy to see how even Mr. Hays can get results."

I admire Mr. Hays and have the greatest confidence in him. I only hope he'll have the opportunity to strike it out, because I think the motion picture industry needs him and men of his caliber much more than he needs pictures. Very truly yours,

Joseph Galor.

312 West Forty-fourth street, New York.

DISPUTES CODY'S LETTER.

Motion Picture Editor The Morning Telegraph:

Dear Miss Parsons—I read in your "In and Out of Focus" columns a week or so ago a letter from Lew Cody resenting your allusion to him as a villain. I have seen a great many pictures with Mr. Cody, notably those in which he was styled "the butterfly man of the screen," and it doesn't seem to me that he has any kick. Certainly there never was a more villainous villain than the one he played in "The Sign on the Door," which I saw only recently. So I can't understand why he expects all the world to look upon him as a dashing Romeo.

Perhaps it's to his credit that he is trying to live down his reputation as a "villin" now, but then why blame you because you didn't happen to know that he was "working like the devil and traveling around talking to exhibitors and people in all the key cities" trying to erase an impression which he has taken years to create?

I go to the moving pictures frequently and I'm afraid it will be some time before I shall be able to associate Mr. Cody with anything but "villin" parts. As a matter of fact, I always think of Mr. Cody and Stuart Holmes as the leading villains in the moving pictures. Sincerely yours,

Betty Vanderveet.

209 East Nineteenth Street, Paterson, N. J.

Motion Picture Editor The Morning Telegraph:

I have noticed recently that many theatres are arranging special film showings for children, and it seems to me that this is an exceptionally good idea, especially if it is carried out with the co-operation of the school teachers.

The youngsters are bound to go to see pictures anyway, so why not show them what will be both beneficial as well as entertaining? This is what several up-to-date theatre men are now doing, with the result that they are not only getting extra business, but increasing their good will.

I hope that this idea will spread, and that soon every theatre in the neighborhood of a school will set aside one afternoon a week or Saturday morning to present a specially selected program of pictures for the children.

Very truly yours,

Rebecca Santor.

MARION FAIRFAX TO SUPERVISE SERIES OF JAPANESE PICTURES

Al Green Begins Work on Thomas Meighan's, "The Ghost Breaker"—Alice Calhoun in "The Gamin Girl"—Nan Heron Weds Bert Glennon—Other News of Coast Film Colony.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, May 15.

The palm for novelty in films and originality in their production belongs to Marion Fairfax at present writing. The well-known playwright, who first achieved fame through her writings for the footlight world and then was lured into the broader field of the photo-play, is now associated with one of the most interesting and promising—both artistically and financially—film enterprises yet recorded. It covers the production of Japanese photo-plays which will be especially adaptable for American presentation.

Having heard something of the plan through Dame Rumor, we journeyed to the lovely home of Mr. and Mrs. Tully Marshall at the top of one of the most attractive hills in Hollywood the other day. At home and away from the professional spotlight, Marion Fairfax is Mrs. Tully Marshall, y'know. While "oh-ing" and "ah-ing" at the quiet luxury of their house, designed for comfort as well as beauty, and the picturesque garden with its soothing waterfalls and pools of wonderful lillies, we employed the usual question marks to verify Mrs. Rumor.

A short time ago executives of the Imperial Motion Picture Corporation of Tokio, Japan, ambitious to extend their production activities, called on Miss Fairfax and John Jasper, who is head of the Hollywood studios here and also of the Eagle Financing Corporation, Ltd., presenting Marion Fairfax Productions, the first of which, "The Lying Truth," has just been released.

Miss Fairfax was then under contract to Marshall Neilan, and this fact as well as other plans precluded any consideration of the proposition that she should go to Japan and supervise a series of productions. However, the Japanese production plan so interested the two that the Fairfax-Jasper Company was organized to present a number of special Japanese pictures here. The original twist in the plan is in the arrangement by which Miss Fairfax writes the stories, sends detailed scripts to the company in Tokyo, and is to have all the negatives sent to her here. She will edit, title and present each picture for release, having already made distribution plans with the American Releasing Company, which is handling "The Lying Truth."

The Japanese pictures are dubbed "Miniature Features." Whether they will be in two, three or five reels, Miss Fairfax has not decided.

The first of the series is titled "April." The colorful story, rich in Japanese atmosphere, as told to us by Miss Fairfax the other day, is worthy of five reels and should be a most entertaining feature.

The second is "The Moon's Eye," presenting an interesting legend of the cherry blossom country.

E. K. Tanaka, director of the Imperial Motion Picture Company, had his schooling in American studios. He spent two years here learning the art of the megaphone, while his cameramen also mastered their trade here, one of them having been at the Lasky studios when Miss Fairfax was first associated with the Famous Players-Lasky Corporation.

Some day perhaps we will be producing pictures by radio. Meantime Miss Fairfax is doing the next best thing—producing by mail and cable. The negative of the initial production is due here within a month, and if the "stills" of the Imperial Company's work are any criterion, something new in production can be anticipated.

In addition to her work on the second of the series, Miss Fairfax is now writing an original story for Metro Pictures Corporation, designed as a vehicle for their new star, Billie Dove. She also expects to launch production of the second of her own company features in a few weeks.

Al Green Begins "Ghost Breaker."

Between engaging his cast for "The Ghost Breaker" and receiving congratulations on the success of "The Bachelor Daddy," his latest production starring Thomas Meighan, Alfred E. Green, the youngest megaphone wielder on the Lasky lot, has had a busy seven days.

With Wallace Reid, Lila Lee and Walter Hiers heading the roster, Mr. Green began work on "The Ghost Breaker," adapted by Jack Cunningham, to-day. It's a safe bet that it will be another delightful "hit" to the credit of the director who has never yet had a failure.

"The Bachelor's Daddy," adapted by Olga Printzlau from Edward Peple's story, filled 'em up at Grauman's Million Dollar Theatre all week and had local critics vying with Eastern reviewers in their use of adjectives praising the celluloid entertainment.

Alice Calhoun in "Gamin Girl."

Alice Calhoun punched the Vitagraph time clock again to-day after a brief between-pictures vacation, during which she and her mother introduced themselves to San Francisco. Her new picture is "The Gamin Girl," adapted by Bradley J. Smollen from an original by Gene Wright. David Smith will again direct her. We have never seen Alice so enthusiastic over a story, except when she was doing "The Little Minister." She says that "The Gamin Girl" is the best story she has had since the Barrie play.

Edith Roberts in Ince Film.

Edith Roberts is commuting to the Ince studios again, playing opposite Douglas MacLean in "The Sunshine Trail," which James W. Horne is directing from Joseph Franklin Poland's script.

Poland Completes Fox Scripts.

Speaking of Joe Poland reminds us that we met him at the Mason the other evening at the performance of Leo Ditrichstein in "Toto." Between "Hello" and "Goodby" we managed to learn that he has been hanging his hat at the Fox studios recently, working on the scripts of "The Gun Fanner" for Tom Mix, and "The Splendid Outcast" for Jack Gilbert.

Von Stroheim's "Merry Go-Round."

A most authoritative Dame Rumor whispered some most interesting secrets the other days anent the next Erich Von Stroheim production.

One of them is the title of the picture. "The said it's to be "Merry-Go-Round." How's that for originality and symbolism, too, so far as a Von Stroheim picture is concerned?)

Furthermore, 'tis said that Lucien Hubbard, formerly scenario chief at Universal City, has resigned his post, but under special agreement will give a good part of his time to co-operating on the script for "Merry Go-Round."

'Tis also said that there is a possibility—and this isn't publicity, either—that Von Stroheim will take the company to Vienna to film part of the production. We take it that this doesn't mean the expenditure of another million! On the contrary, it is being considered as an economical move. Instead of building Vienna at Universal City as they built Monte Carlo for "Foolish Wives," they'll pay transportation expenses to the exact site.

C. A. Willat Goes East.

C. A. "Doc" Willat left for New York last week to complete releasing arrangements for another series of Irvin Willat productions to be filmed as soon as the latter finishes his two Paramount specials. At present Irvin Willat is directing "The Siren Call," starring Dorothy Dalton. After that will come another special, titled "On the High Seas," and then, according to present plans, the Willat brothers will resume production at their own studios in Culver City.

They Went to Frisco, Too.

Thomas Meighan and Sid Grauman were in the party who went up to San Francisco Friday night to help dedicate the new Marcus Loew Theatre. Mr. Grauman went to introduce Mr. Meighan, and "Tommy" in turn was to introduce his friend, David Warfield, who doubled back on his tour for this opening.

Filming "Under Oath."

Elaine Hammerstein has forgoten her homesickness for New York in the attention she is concentrating on her first West Coast production for Selznick. It is "Under Oath," Edward Montagne's story, which George Archainbaud is directing.

Furthermore, Niles Welch is again playing opposite the star, while Dwight Crittenden and Carl Gerrard are other important members of the cast.

Gibson Back From Honeymoon.

Hoot Gibson has returned from his honeymoon and is back at Universal City working in "The Cherub of the Seven Bar," from Ralph Cummins' magazine story, with Harry Pollard directing. Gertrude Olmstead and Eddie Sutherland are prominent in the cast.

They Blame the Public.

While the exhibitors were debating in Washington last week, the industry was on the table of two special meetings here. One was another of J. D. Quinn's Better Films Movement gatherings. Leaders of civic affairs spoke to advocate pictures which would make the handicap of censorship unnecessary. "Jake and Lazzie," as the w. k. public are often dubbed, were blamed by Rabbi Edgar F. Magnin for the unclean and unintelligible pictures we get. He acquitted the producers on the ground that for commercial reasons they have to cater to the tastes of the public.

William de Mille spoke at the Friday Morning Club, resisting the temptation to use "Making the Movies Fit for Morons" as his subject, and discussing instead the "Future of Motion Pictures as an Art." In the course of his address, the old phrase, "in its infancy," was brought to life again, since Mr. De Mille said that as an art form the motion picture, being only about eight years old, is really still in swaddling clothes.

Kirkwood to Return to Stage.

Rumor has it that James Kirkwood is to return to his first calling, the footlights, after he makes two or three more films. 'Tis said he is to have a featured role in a stage play from the pen of Bayard Veiller, which A. H. Woods is to produce.

Mabel Normand Ready for Europe.

Mabel Normand has completed "Suzanna" and is now ready to depart for her European jaunt. She will give the next two weeks to business details, new photographs, interviews, dressmakers, etc., and then leave for New York. Miss Normand's mother will accompany her to Europe and we also understand that Raymond Hitchcock and his wife, Flora Zabelle, will add their party to hers so the star will need no guide book with which to get around abroad.

Nan Heron Weds Bert Glennon.

Even Cupid found the George Melford tent city near Oxnard an interesting spot. We told of our trip to the "Burning Sands" location last week, but at that time we didn't know of Cupid's scoop right under the eyes of everybody there. It seems that for some time Cupid had been aiming darts at Nannie-Grace Heron, "Uncle" George Melford's script assistant, for the benefit of Bert Glennon, the director's camera expert. But Nan resisted until Bert gave added zest to his proposals in the romantic atmosphere of the desert "set," on which they were working. The moonlight on the set was artificial, 'tis true, but it was just as effective for Cupid at that stage of his game as the real thing.

So on May 6 Miss Heron said "Yes," and the two drove to Ventura where they were secretly married. And they kept the secret until the company returned to the studio from location last Thursday. Miss Heron and Mr. Glennon have been friends since their school days, but Cupid didn't inspire more than friendship until the two found themselves working together on Director Melford's sets about six months ago.

"Busy" Is Eve Unsell's Middle Name.

Eve Unsell, scenario chief at the R-C studios, is so busy she hasn't even had time to have Spring fever, the prevalent plague. Since March 27, shortly after the R-C studios began preparations for big activities under the executive control of F. A. Powers, Miss Unsell has completed four continuities. Among them is one of her own original stories, tentatively titled "The Man of God," which is to be made into an all-star special. The other three haven't even been given tentative titles yet, but they are ready to go into production as soon as other unit plans under the R-C banner are completed.

Forman to Do Double Service.

Tom Forman is to don the greaze paint again for "White Shoulders," the George Kibbe Turner story adapted by Lois Zellner. But that doesn't mean that he will drop the megaphone. He will play one of the leading roles in this Katherine Mac-Donald feature and also direct it. Bryant Washburn, Nigel Barrie, little Richard Headrick, Lillian Lawrence, James Barrows, Charles French, Fred Malatesta and Lincoln Stedman are others whom he will direct in the feature.

Jackie at Kinema Next Week.

Norma Talmadge in "Smilin' Through" has proved such a success that it is in its third week at the Kinema. But next week it will give way to "Trouble," Jackie Coogan's new feature in which Gloria Hope plays a leading role with the starlet. Albert Austin directed.

William Moran Played Booth.

Those who have looked in on pre-views of the Universal historical serial, "In the Days of Buffalo Bill," are waxing enthusiastic over the performance of that versatile character man, William Moran.

Incidentally Mr. Moran was immediately re-engaged to remain at Universal City for an important part in "Top o' the Morning," featuring Gladys Walton. He closed his make-up box on this production last week.

Lloyd at Symphony.

Harold Lloyd's latest, "Grandma's Boy," opened at the Symphony Theatre Saturday. That it is in for a run is a foregone conclusion.

"Broken Chains" at U, Too.

On the heels of the news of the plans of Goldwyn for filming their contest winning photo-play, "Broken Chains," comes the announcement that Universal is also interested in a picture story with that title. Their "Broken Chains" is by Jack Bechdolt, and Charles Sarver is doing the continuity. Lambert Hillyer has moved his megaphone from the Ince studios to U City to direct Frank Mayo in the feature.

Wilkes-Davis-Forrest Meet Here.

"The Nervous Wreck," the new Owen Davis comedy now in its fourth week at Thomas H. Wilkes's Majestic Theatre, will be viewed next week by the author and Sam Forrest, general stage manager for Sam H. Harris, with whom Mr. Wilkes is now associated. The two will arrive from New York next week for the fifth and last week of the play, which was staged here by Addison Pitt, director of the company, with Mary Newcomb, Edward Everett Horton, Sara Sothern, Franklin Pangborn, Fred Cummings, Henry Hall, Forrest Seabury, Stanley Taylor and Sam Moran in the cast.

While here Messrs. Wilkes, Davis and Forrest will complete arrangements for presenting "The Nervous Wreck" in New York and they will also see the opening performances of "In Love With Love," the second of the plays to be tried out here by the Wilkes-Harris association. Addison Pitt now has "In Love With Love" in rehearsals with the same cast as above.

Ince Company Leaves Circus.

The Ince company, filming "Some One to Love," C. Gardner Sullivan's story, under direction of John Griffith Wray, have written finis to their circus careers, said goodby to Howe's big top aggregation with which they have been traveling for a week and returned to the studios to complete the feature. The hero of the story is a circus elephant—hence, the big top atmosphere.

Elfelt Leases Brentwood Studios.

Clifford S. Elfelt, president and general manager of Metropolitan Productions, Inc., has taken over the Brentwood studios as his future film-making shop. This expansion is to meet the demands of increased production plans. The first of the Metropolitan series of five-reelers, featuring James B. Warner, is "High Stakes," adapted by Frank Howard Clark from Earl Wayland Bowman's magazine story.

Heard in Passing:

Tom Moore is to be featured opposite Mary Miles Minter in "The Cowboy and the Lady," Clyde Fitch's play.

"Snitz" Edwards has been added to the Owen Moore cast in Selznick's "A Previous Engagement," which Victor Heerman is directing.

Homes for aged men furnished "types" for the Jackie Coogan production of "Oliver Twist" under Frank Lloyd's direction. Twelve men whose ages aggregated 1,029 years were employed in the workhouse scenes.

Ben Turpin and Phyllis Haver have said good-by to Pantages circuit and returned to the Klieg light realm at the Sennett studios. F. Richard Jones is to direct the next Turpin special.

Wesley "Freckles" Barry returned last week with chest high and head size enlarged a bit. He's met President Harding since he left here and brought a letter from the chief official to Mayor Cryer. Who wouldn't be proud?

May McAvoy, Wally Reid, Agnes Ayres and Kathlyn Williams are to be featured in William De Mille's production of "Clarence," to be started June 15. Clara Beranger arrives this week to complete the script.

Elinor Glyn's story, "Six Days," has been cut down to "Five Days," Goldwyn folk who are to produce it announce this change to avoid conflicting with another picture.

First we was Ramon Samaniegos, then he changed it to Jose Ramon, and now for good luck he has changed it again to Ramon Novarro. So there you are! He is appearing in Rex Ingram productions.

Albert Shelby Le Vino and Joseph Henabery leave Saturday for New York to adapt and direct Alice Brady's next Paramount production.

Climatic Note.

As Al Cohn puts it, "the backbone of Winter is broke at last!" Summer is here with a vim and loyal Coast boosters are still saying it's "unusual."

HE WANTED BIT OF ADVICE FROM R. WILLIAM NEILL

R. William Neill, who is making a picture called "What's Wrong With the Women?" or something like that, at the Fitzgraph studio in the Bronx, lives at Bayside, L. I., and spends about six hours a day commuting between the studio and his family fireside.

The other evening he was in the Pennsylvania station waiting for his train, with nothing to do till to-morrow, when he was spotted by a long, lanky individual, a perfect stranger, who evidently had consumed a too great quantity of forbidden juices.

The stranger had draped himself around a convenient mail box and was handing us for all it was worth.

"Hey! young feller," he shouted, as he caught a glimpse of Neill's loitering figure out of the corner of his eye, "would you mind tellin' me something?"

Neill went over to him.

"I might," he ventured cautiously; "what is it you want to know?"

"Well, y'shee, it's thish way: If I let go I'll fall down, an' if I hold on I'll miss my train, and I thought you might be able t' tell what I oughter do."

FOX TO RELEASE "THE FAST MAIL" EARLY IN FALL

Always with an eye on the interesting and unusual, William Fox has made a picture from "The Fast Mail," the famous old melodrama of twenty years ago, and will release it in the Fall as a special production.

Those who remember the old-time Lincoln J. Carter melodrama will recall it as a play of intense action and, consequently, well fitted for adaptation to use on the screen.

When "The Fast Mail" was produced on the stage it was regarded as the acme of stage realism, and is undoubtedly the best of the Carter plays, of which there were many. Lincoln J. Carter long since retired as a playwright, but still retains the title of "The Wizard of the Stage," being responsible for many of the finest illusions and effects in big productions of the present day.

Pictures --- or Big Pictures?

THERE was a time in this business when ordinary, average pictures—"program" pictures, were all an exhibitor needed to run his house at a profit.

But with the growth of competition, and the raising of standards generally, the public became more discriminating. They stopped "going to the movies." They began to select their entertainment.

And today the average, the mediocre, picture will draw something less than an average house. In fact, you exhibitors know from experience, the day of the "good program picture" is past and done.

The public wants something big, something especially fine, something extraordinary. If you don't give it to them—they go elsewhere to find it.

It is an absolute fact that Paramount releases more genuine specials, more big pictures, than all the other companies put together. The Paramount Pictures released in any given month contain as many big specials as almost any other company can release in a year.

The organization behind Paramount combs the world for talent; because it is so large, so reliable, so solidly established, it can secure the best stories of the best authors; the finest stars, the greatest directors. It can give its artists the utmost in facilities.

Paramount has such a large aggregation of stars, and star supporting players, that it can put two, three or even more big stars into one picture, when the story requires it. And it can put into the supporting casts players whose names have box-office value as great as many stars.

The exhibitor who allies himself with Paramount is assured of a steady supply of the best pictures on the market today, pictures that the public is looking for. He is building for his own immediate and future success and for the evergrowing success of motion picture entertainment.

Speaking of big pictures—

GLORIA SWANSON

in Elinor Glyn's

"Beyond the Rocks"

with Rodolph Valentino

A Sam Wood Production

Scenario by Jack Cunningham

Is now entering its third record-breaking week on Broadway. After two weeks at the Rivoli it opens today at the Rialto. It has already established itself as one of the greatest successes of the year.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

OPINIONS OF PROMINENT PEOPLE ON CENSORSHIP

(Continued From Page 1.)

with in recent years. All of our States and most of our cities have adequate legislation to safeguard the public against any improper or immoral pictures, and the criminal statutes of the country afford much better security in this matter than the opinion of any legally constituted board of censors. Besides, it would be suicidal from a business standpoint for any picture theatre to permit the use of a picture which would be justly attacked as improper or immoral."

Governor Lake.

Governor Everett J. Lake of Connecticut feels that the sentiment on moving picture censorship is best expressed by the action taken in the Connecticut General Assembly of 1921 when an attempt to establish a censorship commission in that State was repudiated. Governor Lake said: "I heartily approve of the legislative action taken last year which resulted in the non-passage of a bill to create a censorship commission in Connecticut. I believe that the opinion of all the people of the State was accurately reflected in the sentiments of the House of Representative's judiciary committee which was opposed to the commission."

A few ministerial opinions follow:

"I don't think Mrs. Snow's conclusion is fair. It isn't just. I believe the most of us think. The trouble is perhaps that some of us don't think as seriously as we ought. All of which reminds me of the old saying: 'Few think justly of the thinking few; some never think who think they do.'"—Dr. Charles H. Small, pastor of the First Congregational Church, Sandusky, Ohio.

"Such a statement as Mrs. Evelyn F. Snow's, made without qualification, is an absurdity and shows a lack of wisdom. The intelligence of the people in the social and political life of the nation has been demonstrated by the influence of our country in international affairs. . . . Her prohibition of all criticism of her censorship shows an unwillingness to recognize the intelligence of the people which underlies the democratic theory of government. It is a suppression of free speech and history shows that in the past religious and political tyranny has always led to great evils."—Rev. J. S. Tredinnick, Pastor First Methodist Church, Port Huron, Mich.

"My impression is that Mrs. Snow overestimates the number of independent thinkers, for they do not constitute more than 3 per cent. of the population. As to the regulation of the motion picture industry, I would much prefer regulation from within the industry. While I have not kept in close touch with the industry, I have felt that the National Board of Review was formed on a good plan and that its work should be strengthened."—Rev. John F. Watts, pastor First Baptist Church, Northampton, Mass.

"I gave your quotation from Mrs. Evelyn F. Snow to the effect that people are not fit to judge motion pictures for themselves. Recently the editor of the Woman's Home Companion made the same assertion in regard to vivisection. Its readers are not, in the mind of the editor, intelligent enough to pass upon a moral issue. If one may believe the appointed and self-appointed guardians of the poor public, the time is at hand when people will not be intelligent enough to choose their wives, name their babies or buy muzzles for their dogs. Some pictures are rotten. So are some modern styles of dress. So is much of our popular fiction. So are some sermons. Why not have a censor for everything?"—Rev. R. E. Griffith, pastor Unitarian Church, Florence, Mass.

"The attitement that the American people as a whole are not capable of thinking for themselves seems to me a very unkind as well as a very untrue statement. I know of no nation which can boast of more alert minds, of broader vision, of a finer type of idealism than our own, taken as a whole. Criticism is but a step toward better things, and as such should be encouraged and appreciated."—Sister Carmel of St. Anthony's, Aiken, S. C.

"I do not honestly believe that censorship is a necessity. I have confidence in the real men who are the backbone of an industry as big as this. I believe that they have too much respect for their audiences—too great a responsibility toward them—to offer a deliberate insult. The action of the industry in one to two notable as well as regrettable occasions in the past was significant. A certain woman who had the misfortune to become notorious after the murder of a man under whose protection she had lived essayed a flight into motion pictures—the industry as a whole acted swiftly and effectively, and I believe the proposed film passed into oblivion. Their action in similar matters that threaten the good name of the industry has been equally meritorious. So I feel that if they were given the opportunity, all cause for complaint would be removed. Education is a fine thing, and the work of the motion pictures has been of incalculable good in this direction. We all owe a great debt to this industry. If we would only admit it. Let's try helping and encouraging the pictures for a while instead of fighting them so hard and see what will happen. I feel confident of the results."—Rev. James R. Walker, D. D., First Baptist Church, Aiken, S. C.

Priest's Opinion.

"Fundamentally censorship is at variance with that form of government embodying liberty, which the American people instituted and of which they are justly proud. Censorship savors of monarchy. There is, in my mind, only one form of picture which needs regulation, and that is the sex picture. I believe our police departments can control a situation of that kind just as it can close up a dramatic production that is too pronounced for the public taste."—Father Francis J. Finn, head of the St. Xavier Parochial Schools of Cincinnati.

A few of the many persons of prominence who have voiced their disapproval of Mrs. Snow's brand of censorship follow:

Lou L. Collins, Lieutenant Governor of Minnesota; Omer Rhodes, postmaster of Houston, Tex.; Dr. L. D. Coffman, president of the University of Minnesota; Dr. E. H. Sterry, Syracuse University; William M. Muehmer, assistant dean Massachusetts Agricultural College; Mrs. A. F. Westgate, president Cleveland Federation of Women's Clubs; Judge Ehler, Municipal Court, Chicago; Mayor E. W. Gaston, Jr., Aiken, S. C.; Mayor E. R. Cobley, Johnston, S. C.; Mayor W. H. Moss, Trenton, S. C.; Mayor J. W. Jones, Ridge Springs, S. C.; Senator F. Harold Van Orman, Indiana; Rabbi Edward L. Israel, Evansville, Ind.; Mayor John V. Fren, Port Huron, Mich.; Mayor James Dahlman, Omaha, Neb.; Mayor Pabst, Tipton, Iowa; Mayor Harry R. Williams, Vermillion, Ohio; A. C. Fensen, superintendent of police, Minneapolis; Chief of Police S. E. Grubbs, Augusta, Ga.; Homer C. Campbell, city manager of Akron, Ohio; Mayor D. C. Rybolt, Akron; Congressman Charles L. Knight, Ohio; Mayor Julian P. Smith, Augusta, Ga.; Mayor Edward Keith, Creston, Iowa; W. A. Fraser, sovereign commander Woodmen of the World, Omaha.

Judge Eugene F. Law, St. Clair County, Mich; District Judge James M. Fitzgerald, Omaha; County Judge J. H. Berryman, Rock County, Neb.; Josephine Whitfield, secretary Chamber of Commerce, Jonesboro, Ark.; Marcellus E. Tister, publisher Houston (Tex.) Chronicle; Mayor William H. Elmendorf, Evansville, Ind.; Carl Lundberg, ex-State Senator and now president of the State Bank of Chicago; William Freeman, Syracuse Trust Company, Syracuse, N. Y.

"THE FIGHTING GUIDE."

Will Be William Duncan's Next Vitagraph Feature.

William Duncan, Vitagraph Western star, is proving that he can inject a strong vein of comedy into an outdor action Western, which is also a scenic of no mean proportions, it is said.

"The Fighting Guide" is the vehicle. Lord Percival Algernon Jones, a much dolled-up and temperamental English nobleman, en route to the in-back-beyond, and under the care of the guide, furnishes much of the comedy. Duncan himself essays the role of the guide, first appearing as the two-fisted son of the forest, and later successfully impersonating His Lordship.

SELZNICK FILM IS PRAISED BY THE N. Y. CENSORS

In accordance with the usual routine, Elaine Hammerstein, in "Evidence," was shown to the New York State Censorship Board the other day. After the picture had been shown, without comment of any kind, and quite mysteriously, one of the members of the Board asked that one of Selznick's film editors call at the Board's office.

It developed that the purpose of the request was to enable the Board's representative to tell the Selznick Company that "Evidence" had been found one of the most satisfactory pictures which had yet been presented for official examination. The Board's official report on the picture is flattering in the extreme, and shows that the picture was passed without the slightest suggestion of change.

"Evidence" is from an original story by Edward J. Montague and was directed by George Archainbaud. The enthusiasm it aroused on the part of the New York Board resulted from the fact that it is an exceptionally fine combination of entertainment and popular education, it is said.

Its theme points the danger of accepting as conclusive the most strongly forged chain of circumstantial evidence. Niles Welch appears as Miss Hammerstein's leading man. Ernest Hilliard, Holmes Herbert and Constance Bennett are prominent in the supporting company.

TALLY'S ANNIVERSARY.

Picks "Too Much Business" as His Attraction.

In the celebration of the twentieth anniversary of Tally's Theatre, Los Angeles, May 6-13, it is interesting to note that L. J. Tally brought the first motion picture film into Los Angeles. In celebration of the event, he selected as a feature for his anniversary program "Too Much Business," the first feature comedy produced by Jess Robbins, and the first motion picture in which Edward Horton, local stock company matinee idol, makes his screen debut.

L. J. Tally arrived in Los Angeles after a trip across the continent with a black top tent, projection machine and a few reels of film. En tour, he gave motion picture shows in the small towns. Arriving in Los Angeles, he decided to open a theatre there, and later found it necessary to open a film exchange.

"Married People" Ready.

Hugo Ballin announces the completion of "Married People," his latest production, the release date of which will shortly be determined. Ever since Mr. Ballin started work on this picture, unusual interest has been manifested in it, as the original story was the work of an amateur writer—Nell Marie Dace—a Chicago stenographer.

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Owen Moore

Directed by Henry Lehrman

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INCREASED ACTIVITY APPARENT AT MANY OF THE COAST STUDIOS

Alfred E. Green Begins Work on "The Ghost Breaker"—Morosco Resumes Film Production—"Footfalls," William Fox Feature, at Miller's Theatre to be Followed by "Kismet."

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, May 22.

Censorship, would-be reformers, scandal and scandal mongers, coupled with the wave of commercial depression, have kept the light of the w. k. industry so hidden under the proverbial bushel for so many months that the aforementioned pessimists have felt secure in their reign. However, the signs of the times are foretelling that slow but sure revival of activity which should in another few months unthrone said pessimists. The news which is going the rounds about the Metro Coast studios is one of the most optimistic and encouraging signs of the revival.

Except for the work of Rex Ingram's company, the Metro studios have been so dead this year that nearly every one forgot even their telephone number. And those who did remember it got to the point where they listed it as "Rex Ingram's business 'phone."

But now the lull has passed so far as Metro is concerned, and they're celebrating it with a burst of production plans which should surpass all their activities of the past.

Chautard to Direct Billie Dove.

We hear that the studios will reopen in full force on June 5, with three productions starting work on that date. One is the new unit headed by the former "Follies" girl, Billie Dove, considered the Metro "find." She will be directed in her first production, title for which has not yet been selected, by Emile Chautard, who recently terminated his association with the Robertson-Cole organization, for whom he had directed Pauline Frederick.

Another unit to begin the 5th is that headed by Viola Dana, who will again be the star of features labeled Harry Beaumont productions. Director Beaumont returns to Metro after a visiting engagement at the William Fox studios. The team of Viola Dana, star, and Harry Beaumont, director, has been so successful in the past, that Mr. Beaumont will continue to hold the director's reins on her pictures.

Ingram Going East.

Then there are Rex Ingram's plans. He is to go East in about five weeks, at which time "Black Orchids" will be ready for release, and there produce Victor Hugo's "Toilers of the Sea," using Maine and Florida for exteriors and the Metro Eastern studios in West Sixty-first street for interiors. He has another story for production while East and it may be that a change in plans will put the latter on celluloid before "Toilers of the Sea." Anyway the film version of the Victor Hugo classic is to be a super-special, we hear, worthy of the label "a million dollar photo-play."

With all these plans to juggle and complete, Joseph W. Engel, who is in full charge of the Coast studios, and Milton Hoffman, who is in charge of production, are two busy men right now. And J. E. D. Meador, publicity and advertising director of the organization, who is visiting the Coast on plans for a couple of weeks, is kept stepping so rapidly that he has not even had time to observe that the California climate is still running true to form, "unusual" as usual!

"The Village Blacksmith?"

Whisper! Dame Rumor says "Kentucky Days," that big all-star special which is in production at the William Fox studios, is none other than our old friend, "The Village Blacksmith," in disguise, as 'twere.

Al Green Begins New Paramount.

Alfred E. Green called the first "Lights, camera, shoot!" on "The Ghost Breaker" last Monday. The initial scenes are in the New York hotel where the hero, Wally Reid, is pursued by a fanatical feudist from Kentucky. If the screen reflects half the suspense and thrill that one gets in hearing Director Green talk about the sequence—well, it is going to be some breath-taking mirth-quake.

Lloyd Dines Corbett-Van Act.

Harold Lloyd and his co-workers gave a luncheon party at the Hal Roach studios last Monday in honor of James J. Corbett and Billy B. Van, who were appearing at the Orpheum. The party was informal, in fact very informal because it was held at the very democratic studio cafe, Ye Inside Inn. Covers were laid for fourteen. Mr. Roach, Tom McNamara, Jean Havez, "Beanie" Walker and Harry "Snub" Pollard being among those who agreed that "a good time was had by all." The hosts and guests exchanged courtesies by seeing each other as others see them. Harold Lloyd doffing his glasses and going to the Orpheum twice while Corbett and Van visited the Symphony to applaud and howl with laughter at "Grandma's Boy."

DeLuxe Film Company Formed.

A few weeks ago Mrs. A. B. Maescher, president of the DeLuxe Building Company and perhaps the most famous contractor in the country, hit upon the idea of making a propaganda production, titled "Night Life in Hollywood," which should counteract some of the exaggerated and unfounded publicity against Hollywood as well as present interesting film diet. Putting the idea into action, she interested Fred Caldwell in the production and he has written the story and directed it, the cast including J. Frank Glendon, Gale Henry, Jack Connolly and Josephine Hill. This feature is the nucleus of a new production organization called the DeLuxe Film Company, of which Mrs. Maescher is president. Bruce Caldwell, secretary and treasurer, and Fred Caldwell, production manager. High class rural comedy-drama features will be the policy of the new unit, we hear, during the coming year. For the present DeLuxe will produce at the Hollywood studios.

Morosco to Resume Film Production.

Oliver Morosco has completed plans to set the ball of his film production activities a-rollin' again. We hear that "The Half Breed" and "Slippy McGee," his initial film interests, are scheduled for early release by Associated First National, and now George R. Bentel, vice president of Oliver Morosco Productions, Inc., is getting ready to make reservations westward, open his desk here again and supervise the translation to celluloid of Edward E. Rose's "Rose of the Ghetto." Mr. Rose is now at work on the scenario of his play. He will accompany Mr. Bentel to the Coast to co-operate on the production.

Re Wally Reid's Withdrawal.

A starring contract is an enviable possession but there are times when even it is a handicap. And Wallace Reid says he struck one of said times when he wanted to prove to the world that he is not merely a motion picture racing driver. Wally, whose hobby is speeding motor cars, planned to enter the 500 mile International Sweepstakes at the Indianapolis Speedway, May 30.

"Before I applied for my 3A license, before I even had a long term contract heard of my entry they ordered me to withdraw. I refused to do so as I felt I was free to do whatever I liked when I was not at work at the studio.

"However, I was informed a few days ago by studio officials that unless I consented to withdraw I would be fired at once to enjoin me from going through with the race. I told them I would fight the suit and I believed I would win it, but when I took the matter up with my attorney, Gilbert G. Heyfron, he told me I could not hope to win such a legal case if the company really wanted to hand me a line of suit. So finally after Mr. Lasky had telegraphed the Indianapolis Speedway regarding the suit he planned, I realized there was nothing for me to do but agree to the forced withdrawal."

Wally intimates that some day he will have a contract giving him the privilege of racing and he will enter some other sweepstakes.

Lascelle Filming "Affinities."

With "Rip Van Winkle" to his credit, Ward Lascelle has thrown his hat into the production ring again and launched the first of a series of features. Mr. Lascelle, who is directing for himself, has leased space at the Thomas H. Ince studios and began work on "Affinities" from Mary Roberts Rinehart's story. Colleen Moore is the featured player.

Colleen Not Signed for Series.

Speaking of Colleen Moore reminds us that local stories last week conveyed the impression that Mr. Lascelle had put Miss Moore under a long-term contract. All parties thereto issued denial, however. Mr. Lascelle said he was only lucky enough to be able to get her for the lead in "Affinities," which he is rushing to complete before she is called back to the Goldwyn studios, where she has been signed for the featured role in the prize contest photo-play, "Broken Chains," to be directed by Allen Holubar.

From "Wreckage" to "Omar."

Virginia Brown Faire has returned from San Francisco, where she played on "location" for Robert Thornby's R-C production of "Wreckage."

Now Virginia will get ready to return to the United Studios and work again under James Young's direction. This time she will be Shirley in "Omar the Tentmaker" with Guy Bates Post.

Again Blame It on the Public.

The public does a lot of crying for "better films," but when they get them they don't encourage with patronage. The latest proof of this is in the reception accorded the William Fox cinema gem, "Footfalls," at Miller's Theatre last week. No one would call it a perfect picture, it has scores of inconsistencies, but its remarkable story and the excellent suspense and dramatic power in its telling by Tyrone Power and other players made it truly a "better film," one deserving of more than the mere handful audiences it got last week. Exhibitors want to show the better pictures but when the public won't go to see them they have to take them off. So "Footfalls" departed Friday evening and Manager Fred A. Miller substituted a return engagement of "Kismet," another of the "better films," but one which had spectacular appeal and staple prestige to help draw 'em in.

Cast in Frothingham Feature.

Marguerite de la Motte and William V. Mong have already been cast for leading roles in "The Vengeance of the Deep," which J. L. Frothingham will direct for himself.

Beatrice in "Flame of Life."

The hosts of friends of Beatrice Burnham who have been anticipating her next screen appearance in the U special, "That Lass o' Lowry," must cancel that title and watch for "The Flame of Life." This is the box office cognomen given to the latest screen version of Frances Hodgson Burnett's story, directed by Hobart Henley.

Cunningham on Sheehan Story.

Having given his blessing to "The Ghost Breaker," which he adapted for Alfred E. Green's Paramount production of the play, Jack Cunningham is now at work on the script of "Those Who Walk in Darkness," the Perley Poore Sheehan story to be celluloided by Paramount.

Eddie Borden Acquitted.

The many friends of Eddie Borden, former Orpheum headliner, will be glad to hear that the comedian was acquitted in Judge Shenk's court last week of the charge of manslaughter. Mrs. Margaret M. Cassidy was knocked down and killed by the actor's automobile last July, but the testimony showed that Mr. Borden could in no way be blamed for the accident.

Miss Mansfield With Klumb.

R. Marguerite Mansfield, who was formerly associated with Ferdinand Pinney Earle and his company in the production of "The Rubaiyat," is now with Roy H. Klumb Productions. Miss Mansfield is going to desert her lovely new hillside home in Hollywood next week to go on a tour of the Eastern cities in the interest of the Klumb features to be sold on State rights markets. She will confer with leading distributors regarding the productions.

"The Frozen Trail" for Turpin.

For those who anticipate a hot Summer be it recorded that Ben Turpin's next comedy special is to be "The Frozen Trail." By the power of suggestion it may have a cooling influence, though if it isn't released till Fall the influence won't be so effective. Phyllis Haver is to play opposite the star again and Dick Jones will direct.

Pete Has Deadly Cure.

When Marshall Neilan suggested that he would like to have some suitable punishment for the mimeograph type of film fans who write directors asking for their autographed photographs and begin with the two lines "I have just seen you in your latest picture. I think your acting is wonderful," Peter Gridley Smith, his prolific press purveyor, rose to the occasion by tersely advising that said fans should be "boiled in oil." And that's that!

Arbuckle Writes Keaton Comedy.

Though Will Hays is opposed to Roscoe Arbuckle's acting, for the present at least, "Fatty" is not exactly idle. The Buster Keaton folk announce that the rotund comedian has written an original comedy considered so clever that Buster himself will star in it. It bears the rather uncomic title of "The Vision," but that is only for working reference.

Fox to Refilm "St. Elmo."

Well, well, guess who's to be revived! "St. Elmo!" That perennial favorite of flappers and grandmothers of yesterday is to be recorded on celluloid once again. This time William Fox will sponsor it and Jack Gilbert will star in the title role, with none other than Jerome Storm directing. Which is a combination which ought to make the new "St. Elmo" delectable screen entertainment.

Filming Indian Story in Colors.

Joseph Schenck is sponsoring a new "stunt" in films. It is a two-reeler of an Indian story, "The Legend of Troubled Waters," adapted by Frances Marion, the novel angle being the fact that it is to be photographed in colors under some new color process. Chester Franklin is to direct, while four cameramen attend to the "stunt" end of the picture.

The cast lists Kenneth Harlan, Anna May Wong and Etta Lee.

Gasnier on "Rich Men's Wives."

"Rich Men's Wives," an original story by Agnes Christine Johnston and Frank Dazey, will be the first of the B. P. Schulberg specials directed by Louis Gasnier. Lois Zellner adapted the story, and work will be started by Mr. Gasnier at the Mayer studios immediately.

Jackie in Search of a Thrill.

If one goes to Bear Valley they will surely be able to shoot a bruin or two, thinks Jackie Coogan, so while on a seven-days' vacation to the said valley with his daddy and director Frank Lloyd, Jackie is prepared for every emergency by having his rifle at hand. This trip is to celebrate the completion of "Oliver Twist."

A Boost for "Omar."

The P. A. of the coming Richard Walton Tully production, "Omar the Tentmaker," starring Guy Bates Post, is recalling this story. It seems that Truly Shattuck who, as a host of admirers know, is built on generous and genial lines, met a friend of hers on Broadway one day and, admiring her gown, Truly asked who was her dressmaker. Said friend furnished the desired information and then rather cattily returned the question to Miss Shattuck: "Oh, my dressmaker," replied the comedienne, "is Omar the Tentmaker."

VALENTINO'S MARRIAGE.

Is Shown in Latest Issue of Selznick News.

The issue of Selznick News put in circulation May 22 includes pictures of the ceremony that made Winifred Hudnut the wife of Rodolph Valentino. Selznick cameramen, possessed of the proper information, were in Mexicalia, Mexico, when the much-publicised and discussed marriage was performed and secured the exclusive pictures that are now screened by Selznick News, it is said.

The timeliness and importance of the reported "scoop" will benefit showmen who desire to make ticket selling capital out of the Valentino-Hudnut alliance. But this is not the first time that Valentino has been screened as a result of the work of Selznick cameramen. While the News pictures are of current value one of the regular Selznick releases also shows Valentino in action.

LEAHY SALES MANAGER.

Just Appointed by the Houdini Picture Company.

William H. Leahy has been appointed sales manager for Houdini Picture Corporation, which is producing special feature productions for the state right market. Mr. Leahy took up his new duties last week and is concentrating his efforts on the first Houdini picture, "The Man From Beyond."

It is this picture which has for its climax what the critics declare to be the greatest thrill ever screened—the rescue by Houdini of the girl at the brink of Niagara Falls.

"ABABIAN NIGHT" IS PASSED IN OHIO

Pola Negri Feature, After Being Barred for Six Months, Approved by Censors.

THE FILM WAS REVISED

"One Arabian Night," the Oriental spectacle founded on themes from "The Arabian Nights Entertainments," the work of Ernest Lubitsch, and starring Pola Negri, has finally been approved by the Ohio State Motion Picture Commission, and is now being shown in the Buckeye State theatres after having been barred from the screen for nearly seven months.

The approval of the commission, of which Mrs. Evelyn F. Snow is the chief, was given after the picture had been reconstructed and revised in accordance with plans perfected in consultation with Mrs. Snow by Walter E. Lusk, manager of Associated First National Pictures of Northern Ohio; Lesley Mason, of the New York office of First National; H. C. Bandy, district manager, and Roe S. Eastman of the Cincinnati exchange and exploitation agent of First National for Southern Ohio.

Mr. Mason, who titled "One Arabian Night" in its original American version, re-edited and re-titled the picture from beginning to end, adding numerous titles not only to meet the approval of the censors, but to clarify the action of the picture at certain points for American audiences.

When the reconstructed film was submitted to her at Columbus for final approval, Mrs. Snow was enthusiastic in her praise for the manner in which revision of the picture had been made, and for what she considered the added box office value of the production, it is said.

She had always considered "One Arabian Night" as one of the most unusual and beautiful pictures she had seen, and she was delighted that some way had been found to preserve the picture for the screen, it is reported.

"It only goes to show what film men can do to keep pictures decent if they want to," was the comment of Vernon H. Riegel, director of the Ohio State Department of Education, who finally approved the revamped production.

After being contraband for more than six months, "One Arabian Night" opened its Ohio career at Loew's State Theatre, Cleveland, on Saturday, May 7. By that time it had become the most talked-of picture in the State, especially in newspaper circles, and the Cleveland papers displayed an exceptional interest in the revised production—an interest which was expressed in lengthy criticisms, editorial commentary, and illustration, it is said.

"As long as we must have censors and as long as they objected to 'One Arabian night'," wrote Ward Marsh in the Cleveland Plain Dealer, "it seems to me that they have done an unusual job toward preserving a picture they first refused to pass. 'One Arabian Night,' with Pola Negri, is the best picture from Germany. There is Old World charm in this picture. Its plentiful humor, likely untrue to the times, is of rare and amusing quality. Its tragedy is age-old, penetrating and skilfully executed. Its settings vary from the fantastic and grotesque to those of unprecedented beauty. After all, there are but few titles that are not in keeping with the theme."

SECOND NATIONAL FILMS.

Four Features Are Now Being Booked.

Four of the twelve Second National Pictures Corporation photo-plays announced for release in the current season now are being booked. They are:

"The Night Riders," picturization of the popular Northwestern novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and André Beaulieu; "Her Story," by Dion Titheradge, featuring Madge Titheradge, star of "The Butterfly on the Wheel," a speaking stage drama which enjoyed a long run on Broadway, New York; "Broken Shadows," an Irish romance based on the novel, "Vance," by Charles Garvice, with Isobel, Mary Forbes, James Lindsay and Ivan Sampson, and "David and Jonathan," adaptation of the popular novel of that name by E. Temple Thurston, with Madge Titheradge.

OHIO CENSORS REJECT "THE HIDDEN WOMAN" FILM

The Reason Given Is Notoriety of of Evelyn Nesbit Thaw, Who Is in Cast.

(Special Correspondence The Morning Telegraph.)

CLEVELAND, O., May 21, 1922.

The Ohio Censor Board, which has been brought conspicuously into the limelight of late because of its drastic methods and harsh treatment of motion pictures, has brought down on its head added indignation on the part of the local motion picture interests because of its total rejection of "The Hidden Woman."

Attached to the certificate of inspection was the single sentence: "Rejected on account of the notoriety of Evelyn Nesbit Thaw."

There were no comments on the picture, its text, its sub-titles or its moral effect.

The Ohio Censor Board has rejected pictures that have been shown in every other State in the Union. It has ordered eliminations from news reels. Now it takes upon itself the task of passing on the morals of the cast appearing in a production. Just how far will the Ohio Censor Board go?

Eight Cleveland motion picture exchange managers were arrested charged with failure to comply with eliminations ordered by the Ohio Censor Board. The eight are: Charles Perry, Select; Paul Tessler, Pathe; Walter Lusk, First National; Frank Greenwald, Greenwald-Griffith; Harry Charnas, Standard Film Service; E. C. Holah, Wid Gunning; Tom Colby, Universal, and Robert Cotton, Fox.

The eight were arraigned in police court last Wednesday before Judge McMann. Frank Greenwald and Harry Charnas were the first called. They pleaded guilty and were each fined $25 and costs. The case of the other exchange managers were held over until May 29. Mr. Williams, of Attorney-General Price's office, represented the Ohio Censor Board.

The Cleveland Exhibitors' League has moved into the Film Exchange Building from the Colonial Hotel, where it has been established for the past two or three years.

H. W. Foerste has not only resigned from his position as assistant manager of Loew's State Theatre, Cleveland, but he has also resigned from the exhibition end of the motion picture industry. Foerste has gone out to the Coast and will participate in the making of pictures hereafter. Accompanying Mr. Foerste on his continental trip are Mrs. Foerste and daughter Jane.

JOE STRIKER IS BUSY.

Has Been in Several Productions of Late.

Joe Striker, screen juvenile, has been so busy that he hasn't as yet had a chance to attend the Apollo Theatre and pass judgment on himself as he appears in "Silver Wings." Mr. Striker plays a prominent role in support of Mary Carr.

Mr. Striker has just finished production, playing leading juvenile in "Queen of the Moulin Rouge," in which Marion Davies is starred. He played the lead for two years in John Golden's notably successful stage version of "Turn to the Right."

JUNE 4 RELEASES FOR PARAMOUNT

Betty Compson and Tom Moore in "Over the Border," and Wally Reid Feature.

LATTER AN AUTO STORY

"Over the Border," a Penrhyn Stanlaws production, featuring Betty Compson and Tom Moore, and Wallace Reid in another Byron Morgan automobile story, "Across the Continent," are the productions announced by Paramount for release June 4.

Paramount announces that Betty Compson has probably one of the strongest emotional roles of her career in "Over the Border," a story of rum-running in the Canadian Northwest, As Jen Galbraith, whose father and brother Val are border smugglers of bootleg whisky, she is torn between duty to her own people and love for a young sergeant of the Canadian Royal Mounted Police, played by Tom Moore. Snow scenes, including a blizzard, feature the picture. "Over the Border" is an adaptation by Albert Shelby Le Vino of the short story, "She of the Triple Cheveron," by Sir Gilbert Parker. In the support of Miss Compson and Mr. Moore are Casson Ferguson, J. Farrell Macdonald, Sidney D'Albrook, L. C. Shumway, Jean de Briac, Edward J. Brady and Joseph Ray.

Speed, pep, thrills and plenty of action constitute the new Wallace Reid picture, "Across the Continent," it is said. The star handles his role in the same breezy manner which made him so popular with the fans in his previous automobile pictures. It is announced. The theme of the story is a transcontinental race, in which Reid drives the poor man's car, the well-known flivver. Many exciting incidents occur and obstacles are met with before the little Dent was dashes to a victorious finish in Los Angeles, after racing across the continent, it is said.

Byron Morgan wrote both the original story and the scenario especially for Mr. Reid. Theodore Roberts and Mary MacLaren head the list of supporting players, which also includes Betty Francisco, Lucien Littlefield, Walter Long, Guy Oliver, Jack Herbert and Sidney D'Albrook.

BIG SPACE FOR WARNERS.

The growth of the Warner Brothers as an independent producing and distributing organization has necessitated the further expansion of their quarters in the Mecca Building, New York. They are now located on the ninth floor of 1600 Broadway.

Within the short space of one year the Warners have had to increase their office space from 1,000 to 6,000 feet. This expansion is said to be due to the volume of business being done with "Why Girls Leave Home," "School Days" and "Your Best Friend."

LEADING THEATRES

ACADEMY OF MUSIC—First half of week: "Queen of the Turf," Fox's "The Man From Zanzibar," with William Russell; Buster Keaton in "The Scarecrow"; "Hither and Thither," Mutt and Jeff Animated Cartoon and Fox News. Second half: First National "Smiling Thru," starring Norma Talmadge; "The Referee," starring Conway Tearle, and Fox News.

CAMEO—"The Cradle Buster," with Glenn Hunter in the leading role, continues at this theatre. An attractive music program surrounds the feature.

CAPITOL—Gouverneur Morriss's new photo-play, "Yellow Men and Gold," is the feature. It is a Goldwyn picture, with Helen Chadwick, Richard Dix and Rosemary Theby. "Supply and Demand," a boy comedy, with Johnny Jones, and "Abraham," a sacred film, and the Capitol News are also included in the program. A special music program has been arranged.

CRITERION—"Missing Husbands," the Metro importation from Paris, continues. It is the picturization of Pierre Benoit's prize novel. Special music accompanies the picture. "Battling Torchy," an educational comedy, is also on the program.

RIALTO—Agnes Ayres comes to this theatre in a new Paramount picture, "The Ordeal"; a Chaplin revival, "The Count"; a Tony Sarg cartoon and a music film in color are included among the films. The overture is Liszt's 'Second Hungarian Rhapsody."

RIVOLI—"The Loves of Pharaoh" begins its second run on Broadway. It is a Lubitsch production, and the cast includes Emil Jannings, Dagny Servaes and Paul Wegener. Special music accompanies the film.

STRAND—Richard Barthelmess's newest picture, "Sonny," is a First National release. A cartoon comedy, "Felix in Love," and "Odds and Ends" are also among the film attractions. Special music is included in the program.

BROOKLYN STRAND—Jackie Coogan, the boy star, in "Trouble," his newest five-reel comedy, supported by Gloria Hope, Wallace Beery, Queenie, his dog, and Sherbit, his colored companion, is the chief attraction at the Brooklyn Mark Strand Theatre this week. Lloyd Hamilton in a comedy, "Rain Makers"; a Bruce scenic drama, "Missing Men," and Topical Review are also on the bill. Musical novelties are a Memorial Day overture by the symphony orchestra; Jeno Sevely, concertmaster, playing Ave Maria and "Souvenir"; Estelle Carey, soprano, singing "The Joy of Spring"; Frederick Jagel, tenor, offering "La Donna a Mobile," from "Rigoletto," and Charles Carver, basso, in "Asleep in the Deep."

KLUMB PRODUCTIONS IS LATEST ADDITION TO COAST PRODUCERS

"Daddy's Love" Will Be Their Initial Feature—Writers Will Investigate Scenario Correspondence Schools—Rupert Hughes Preparing "Gimme"—Paul Powel Goes Through Hades.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, May 29.

The West Coast can now boast possession of the executive headquarters of another new factor in the production and distribution field—Roy H. Klumb Productions—a factor which promises to score high in the w. k. industry. Slowly but surely its young and enthusiastic heads, Roy H. Klumb and Edward T. Schloetzer, with their associates, are working to further establish themselves not only as State righters, but also to expand their production plans and to have their own distribution system.

The current schedule of Roy H. Klumb Productions includes the five-reel comedy-drama, "Daddy's Love," produced under Mr. Klumb's personal supervision, with Ted Edwards, Billie Rhodes, Mr. and Mrs. Harry Todd, Ernest Shield, Violet Phillips, Sam Allen and Bob Chandler in the cast. Two five-reel Westerns and several short comedy and novelty subjects are also under their distribution.

"Daddy's Love" was recently pre-viewed at the Ambassador Hotel with such success that it was given a second showing there by special request of the management.

To Have Own Exchanges.

"At the present time," said Mr. Klumb when we chatted with him the other day about his plans, "we are concentrating on the establishment within the next few months of our own exchanges, at least in the key cities, and on the production of two series of star features and three all-star specials which we have planned to keep these exchanges busy.

"One series of five-reel comedy-dramas will star Ted Edwards and the other series will feature a feminine star. We have not yet signed her, but are now debating over several actresses whom we have in mind for this unit. Three of them are in New York, and while our casting director, Miss E. Marguerite Mansfield, is back East she will interview them and then we will decide."

Miss Mansfield left Saturday on a two months' business trip through the East. In addition to signing players, she will also confer regarding the opening of branch offices in New York and other leading cities.

Chester Earle, formerly with Vitagraph and Robertson-Cole, is general sales manager for the organization. He is now touring in the interest of "Daddy's Love," the scenic, titled "Bear Hunt on the Roosevelt Trail," and other Klumb products.

Both Mr. Klumb and Mr. Schloetzer may be listed as pioneers in the industry in point of experience, though far from that in the matter of age. They went into the business several years ago, learning it both from the studio and the executive end, and now with the formation of their independent production plans are realizing some of the ambitions which led them into the field.

Writers to Investigate Schools.

Scenario writing correspondence schools, which apparently get-rich-quick by preying on credulous amateur writers, leading them to believe there is an infinite demand for original screen material, even from uneducated and unknown people without studio experience and training, might as well fold up their tents and depart. The axe of the Screen Writers' Guild is out for their scalps and very justly so.

One of the most commendable plans of the guild brought a resolution last week to thoroughly investigate all institutions and correspondence schools which the guild has reason to believe are not operating on an all-wool-and-yard-wide and open-and-above-board system.

While the guild is fully cognizant of the fact that some of the schools and institutions may be giving service, at the same time it has convincing data that there are other concerns which not only have no reason for existence and which are skating on very thin ice, so far as the law applies.

President Frank E. Woods of the guild is to name the investigating committee for this campaign at the next meeting.

While producers are in the market always for good screen stories, both published works and original plots, at the same time the demand which some mail order concerns hold out as bait is greatly exaggerated, and the quality and quantity of scripts received by all editors from every class and color show the implicit credulity of the vast majority of the mail order students.

Hast Begins Halperin Film.

The first of the Halperin Productions, the trade name of the celluloid activities which Walter Hast, New York producer, is launching here, will be started this week at the Fine Arts studios. William Abramson, general manager, announced that this feature will be "Goblin Point," a story by Victor Halperin, and that Lloyd Ingraham will direct, with Mr. Hast supervising.

Carmel Myers will be starred in these productions, her supporting cast in the first to include William Carleton, Joseph Dowling and Vernon Steele.

In entering the film world, Mr. Hast plans to reverse the usual order of things by first producing the picture, then dramatizing the story and presenting it in footlight form. He expects to get a theatre here to try out various productions, both in the speakies and in silent drama form.

Holubar and Walsh at Goldwyn.

The Goldwyn folk are to begin another round of productions within the next ten days. Allen Holubar is now casting "Broken Chains," the prize play which he is to direct with Colleen Moore in the lead. And R. A. Walsh arrived from the East Thursday to begin "Captain Blackbird." George Myers, William V. Mong and George Siegman have already been signed for this feature.

Hughes Writing "Gimmie."

We hear that Rupert Hughes "has betook" himself to Santa Barbara to write the story and continuity for the next production which he will direct for Goldwyn. Furthermore, that it is to bear the popular title of "Gimme."

To Produce "Window Panes" Again.

Those who remember Olga Printzlau's impressive one-act drama, "Window Panes," which was produced about a year ago by the Mummers Workshop Players with remarkable effect, will be delighted to hear that Frank Egan has it underlined for one of the programs of short plays which he intends to present shortly at the Little Theatre. Miss Printzlau has had several offers for the film rights but she is retaining the play for completion of plans looking to its celluloid translation as a super-special picture.

Elsie Janis Visits Studio.

Elsie Janis and her "gang" came, saw and conquered again last week, their six days' engagement at the Mason being all too short. Miss Janis and her revue were such a delight that all the homesick New Yorkers in California felt as if they were back in a theatre on the one and only Broadway again, and that if they could have a similar treat a little more often they might even drown murderous intentions toward the boosters who insist that climate, both "unusual" and otherwise, should atone for everything.

Miss Janis, her mother and part of her "gang" renewed a few old friendships Friday afternoon when they visited the Lasky studios. Piloted by Mary O'Connor and Ruth Allen, they toured the stages, Elsie posed in a "still" with Cecil B. De Mille and Thomas Meighan and chatted with them and June Mathis and Rodolph Valentino and others who came to greet her. Noting Miss Janis's enthusiasm as she posed with Mr. De Mille's megaphone, we wondered if she ever felt the call of the Klieg light realm again.

"No," confessed Miss Janis to our query, "I don't. I enjoyed my film experience and I like to think of the fact that I was really a pioneer among stage folk on the screen."

Here she told of her work at the old Morosco studios here several years ago when the industry was trully an infant, as well as more recently with Selznick.

"But after all," she added, "the stage is my favorite."

The camera is powerful, but it cannot catch Miss Janis's irresistible charm and delightful personality as reflected in her singing, her dancing and her impersonations.

Simpson on California Screen.

At last the many friends and local following of Russell Simpson are to have a chance to see the clever character actor in "Out of the Dust." This production is the current attraction at the California Theatre.

Paul Powell Shows 'Em H——l.

Paul Powell has been going through h——l! Don't rush to any conclusions, however, for he has merely been filming a representation of the fiery hereafter for "Borderland," featuring Agnes Ayres in Beulah Marie Dix's original plot. When we first glimpsed the "hell" set, we were inclined to think some one had been stringing us with the fire and brimstone story. But when the fire and brimstone appeared, like a seething volcano—well, we decided it was just as well to have ambitions for a future elsewhere.

Snyder With Rockett-Naylor.

Silas E. Snyder is to be associated with the Rockett brothers again. He is to handle publicity and exploitation for their production activities with their newly organized company, the Rockett-Naylor Film Corporation.

To delve into Mr. Snyder's past, we find he formerly was chief of exploitation of the Jamestown Exposition; later publicity director for Bessie Barriscale, Balboa, the Historical Film Corporation of America, the Rockett Film Corporation and other interests and for the past year managing editor of the American Cinematographer. Which is enough background for his new post, we'll say, and then some!

Burston Previews "Forget Me Not."

Louis Burston played host last Wednesday night at a preview of his first special production, "Forget Me Not," co-starring Gareth Hughes and Bessie Love. Reports of those present are that "Forget Me Not" is a feature to anticipate as a real treat.

O'Connor on Lasky Unit Again.

Frank O'Connor, the clever young director of recent May McAvoy features, has moved his megaphone back to the Lasky plant, where he has been especially engaged to assist George Fitzmaurice on the production of "To Have and to Hold," starring Betty Compson and Bert Lytell, and on one other picture to follow this. After which we hear Mr. O'Connor is to hold again the chief director's reins on another Paramount unit.

Clark Thomas Going East.

Clark Thomas, general manager of the Thomas H. Ince studios, leaves this week for New York for a conference with Mr. Ince, who is still in the big city.

Platt Is G. M. at Writers.

Speaking of the Writers' Guild, reminds us that George Foster Platt has been appointed general manager of the club, succeeding Eugene Presbrey, who resigned the post last week.

Dean Fifield Killed.

The publicity brigade lost one of the most popular men in their ranks Friday when Dean Fifield was killed in an automobile accident. Mr. Fifield had been associated with the J. D. Hampton companies, the Wilshire Theatre and other enterprises and made many friends who regret his untimely passing.

Fox Executive Dead.

Another loss to the film world came through the death last week of George Angus McEdwards, an executive of the Fox Film Corporation and brother of J. Gordon Edwards. Mr. McEdwards was buried Saturday morning.

Henley Completing "The Flirt."

Hobart Henley is as busy as the proverbial bee out at Universal City megaphoning "The Flirt," the Booth Tarkington story, which is described as "an epic of the family next door." All things considered, it ought to entertain all families.

Al Green Troupe on Location.

Director Alfred E. Green is taking Wally Reid, Lila Lee and "The Ghost Breaker" company on a regular traveling tour. He went to Big Bear last week for Kentucky scenes, then northward to San Louis Obispo to use what is said to be the narrowest narrow gauge railroad in the State; then they go to San Francisco for dock scenes and back on the steamer for that sequence of the story which is set aboard a liner.

His trip to Big Bear led some one at the studio to recall a joke told on Mr. Green. It seems that several years ago when he was but a well known director he was sent to Kentucky to pick out "locations" for a story laid there. After arriving in the Blue Grass State he wired back, "No Kentucky scenery here; make picture at Big Bear." Nor has he changed his opinion about Kentucky since.

Montagne Joins "Histers."

Having observed that writing, "Hints for Scenario Writers," is a popular pastime, no matter what the motive, Edward J. Montagne decided to follow suit. Here are a few of his hints:

"Don't send a desert story to a Western company. Try the Eastern producers. Some director around Times Square might like the trip and your story will give him his excuse.

"Don't write sex stories. Nobody likes 'em—except the public.

"Don't steal other people's ideas. Bound to get caught! Look at Shakespeare, Dumas, Aristotle, Belasco, all accused of plagiarism. Think of the disgrace!

"Don't have anything happen until the fifth reel. You may disappoint your spectators who expect to sleep through the first four.

"Don't use a typewriter. Use your worst scrawl. Some one may think it is a fan letter and read it.

"Don't pay any attention to the critics. They can't sell their stories either.

"Jo" Quirk and Her "Villa."

During an absence from the office the other day, we had a call from Josephine Quirk, who left a card suggesting that she had come to invite us to "Dumb-bell Villa." At first that sounded like Greek, but then we recalled that Miss Quirk has been threatening to hie herself from Hollywood for a good quiet working rest at the beach, so presume she found her quiet beach house and with characteristic humor christened it "Dumb-bell Villa." She didn't leave us the word on her new plans so we can't yet tell about the unit for which she is writing, but when all details are ready, here's promising an interesting announcement.

Martin Unlucky at Love.

The record matrimonial wreck was staged in the vicinity of the Pickford-Fairbanks studios about two weeks ago. Irvin Martin, art director for the famous stars, proposed to Eleanor Dowler, non-professional, on a Friday, made arrangements for the wedding on Saturday, induced her to marry him on Sunday and on Monday she deserted him, according to his suit for divorce filed Friday. Cupid seems to have made a tangle in that case.

Hubbard on Leave of Absence.

Universal City announces that Lucien Hubbard, scenario editor, has been granted a two months' leave of absence which he will spend in motoring, swimming and fishing. Which partially confirms our recent rumor story that Mr. Hubbard is giving up the desk of editor, but will co-operate on the next Von Stroheim production, "Merry Go-Round."

Dumbbell Is Right.

George Landy, publicity purveyor for Richard Walton Tully productions, says he has Christopher Columbused the champion dumbbell of all times in a man who thinks Guy Bates Post is a branch of the American Legion. Wonder which one of his previous publicity men Mr. Post would blame for this.

Long Island at Santa Barbara.

"Location" scouts at the Lasky studios found a wonderful strip of road in the vicinity which looked as if it had been transplanted from Long Island just for Cecil B. De Mille's production of "Manslaughter." Anyway, he piloted his company up there Wednesday for the sequence of scenes in which the heroine accidentally commits the crime for which she is later tried on the charge of manslaughter. Leatrice Joy as the girl of Alice Duer Miller's story and Jack Mower as the speed cop are the players in these scenes, while Al Wilkie, special publicity representative for the unit; Alvin Wyckoff, camera expert, and Cullen Tate, assistant director, were others who reported to the Santa Barbara location.

English Like "Sailor Made Man."

Harold Lloyd gets a good boost in Al Christie's first news bulletin from London, whither the comedy producer is visiting. He wrote that he saw a preview of Harold Lloyd's "Sailor Made Man" his first night in the English capital and added that said comedy is "knocking the English for a row of Brown Bowlers." Among other observations Mr. Christie said he saw "almost as many English actors at the Savoy Hotel there as at the Hollywood Hotel here." So he must have felt quite at home at that.

Heard in Passing:

Alice Calhoun's leading man in "The Gamin Girl," her current Vitagraph production, is Ramsay Wallace.

Claire West, designer for those gorgeous gowns the Paramount stars display, has bobbed her red tresses.

Dr. Horace R. M. Maddock, Oriental expert, has been engaged as consulting director on the Ruth Roland serial, "The Riddle of the Range."

Myron Selznick has loaned Niles Welch to Harry Rapf for a leading role with Wes "Freckles" Barry in "Rags to Riches," the Warner Brothers special.

Fred Miller has corraled the newest Mack Sennett feature, "The Cheyenne Roads of New York" for his Miller's Theatre, to begin its run the middle of June.

Bradley King is digesting newspaper office atmosphere these days for an original he is writing for Ince.

Flora Finch has been signed to adapt and also direct the celluloid production of "The Bishop of the Ozarks," an original story by W. M. Howard, Congressman, lecturer and author.

Carmelita Geraghty, daughter of Thomas J. Geraghty, supervising director at Lasky, returned from New York last week with Elizabeth Cobb, Irvin Cobb's daughter, who will be her guest here.

M. P. D. A. Opens New Home.

The Motion Picture Directors' Association gave a sort of house warming at their new club home in Wilcox avenue the other night and all the leading megaphone wielders and their wives dined and danced to celebrate.



JOE LEVENSON TALKS ON CENSORSHIP AT BUFFALO

(Continued From Page 1.)

will derive in fees from the entire industry during the fiscal year.

"Our opponents have sought to belittle the work of the commission and have tried to make capital of some of the eliminations ordered. For instance, there was recently presented to the commission a weekly reel coming from a high-class concern, which included in its so-called 'scientific section' pictures of various methods of starting fire, including some showing spontaneous combustion. Of about nine or ten illustrations, the commission eliminated three, one showing how the rays of the sun through a water bottle used as a reflector could ignite a lace curtain; another how the rays of the sun through a piece of ice could ignite some wool alongside the ice, and another showing how the use of certain chemicals produced at any drug store could bring about spontaneous combustion. After very grave thought, we decided that if such pictures were used in a school or educational institution, they could be permitted, but for general exhibition in theatres, visited by all classes of people, such pictures would be a menace and encourage young children to experiment with these methods of fire-making and criminals to commit arson based on their new found knowledge, would leave no trace showing how they did their work. These eliminations were used by the concern to which the picture belonged to convince newspaper men that 'censorship' was a failure and a joke. The wisdom of our course was eventually made clear to those who were apprehended because while some newspapers commented on the eliminations and found fault with 'censorship' in general, they had to admit that, based on the law, these particular eliminations were justified.

"It is to men like you," said Mr. Levenson, addressing the Rotarians, "that the commission looks for support in the constructive work that is now performing. Bodies like yours can be of great service in spreading the truth about motion picture regulation or 'censorship.'

"Our Government depends on an intelligent electorate. Kind Providence has safeguarded us in the past. We were able to meet past crises successfully, but in some future crisis, an unintelligent electorate may plunge us to disaster.

"It is interesting to know," said the commissioner, "that Governor Miller was opposed to motion picture censorship until pictures were shown him of the vilest kind and broad-gauged, courageous statesman that he is, he felt it his duty, as Governor of all the people, to give up his own views for the benefit of the State."

"TURN TO RIGHT" SCREENING FOR WOMEN'S CLUBS

Under the auspices of Turn to the Right Club of Los Angeles, which has for its object an elaborate program for civic and social betterment, a special showing of the Rex Ingram production for Metro of "Turn to the Right" was recently given for the presidents of the various women's clubs and women's civic organizations.

Several of these organizations had recently passed resolutions condemning photo-plays which showed tendencies toward the sordid and immoral in theme or treatment. This showing of the picture and its power for good in the moral reason it teaches, Metro reports.

Preceding the showing a prologue was arranged in which two excellent singers, representing Alice Terry and Jack Mulhall, appeared in a duplication of the orchard scene of the picture.

The scenario of "Turn to the Right" was written by June Mathis and Mary O'Hara. The photography is by John F. Seitz.

"LOVES OF PHARAOH" AT THE RANDOLPH, CHICAGO

Jones, Linick & Schaefer Make New Contract With Paramount—Orchestra Hall Dark—Marguerite Marsh Injured in Auto Smash-Up.

By VIRGINIA DALE.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, June 3.

Contrary to expectation, "Fair Lady" lingered at the Randolph but a single week, making way to-day for "The Loves of Pharaoh," which comes so well recommended from New York. This presentation gives Jones, Linick & Schaefer first and exclusive showing of Paramount's importation.

The Randolph, by the way, has traveled along prosperously, giving small thought to competition. Perhaps that is because, though practically surrounded by picture theatres, its direct competition is none the less not considered important. Never has the word "presentation" come into its program. Its policy is a feature photo-play and a comedy, a swiftly moving entertainment for those who shop for amusement with small time at their disposal. Neither the Chicago nor State-Lake nor Roosevelt, all within a block's radius of the Randolph, offer like attractions.

Jones, Linick & Schaefer are able to purchase the best, for after the showings at the Randolph, a picture frequently finds shelter at the Orpheum on State street and from there to the Rose and Alcazar on Madison street.

Contract With Paramount.

Jones, Linick & Schaefer have made a new and important contract with Paramount. It calls for twenty-six Paramountiers (if the word may be coined) beginning with this identical Saturday. Besides "The Loves of Pharaoh" there is scheduled "The Woman That Walked Alone" and "The Good Provider."

Orchestra Hall Dark.

F. W. Fischer has withdrawn from his Orchestra Hall project for the coming Summer. It was Fischer's intention to put pictures in the place beginning in June, following the policy of Max Goldstein, who has done this for the last three years. Fischer purchased last week another theatre in Madison, Wis., called the Fuller. Road shows and pictures will hold forth there. Fischer is Paramount's white-headed boy, for he plays almost solely the straight Paramount program in his long string of houses throughout Wisconsin and Michigan.

Many Playing Film Houses.

Chicago booking agents are placing a variety of talent with picture houses throughout the Midwest. Eva Tanguay is booked for Cleveland next week; Frisco will play a film shop in Kansas City next week, after this week in Denver; Jan Rubini, the violinist, has been performing in Fort Wayne, Ind.; the Ruloff & Elton Ballet has given the last seven days to Milwaukee, at the Chateau Theatre, and Lillian Rieger, said to be the world's greatest female cornetist, has just returned from an engagement at the Miller Theatre in Wichita, Kan.

Smile-o-Grapha Aid Business.

William Barbee has inaugurated a Smile-o-Graph contest at his Loop house which bears his name. Patrons are solicited from the screen to send in the best joke they ever heard and for all of those accepted $5 is paid, with the joke thrown from the screen the following week. It is a novelty that gets much response from the customers.

Joseph Sheehan Singing.

Joseph Sheehan, tenor of the Old Castle Square Opera Company, and for some years now traveling out of Chicago at the head of an English grand opera company, is wage-earning this Spring and Summer as a singer in Midwestern picture houses.

"Young America" Released.

From George K. Spoor's storehouse at Essanay has been released prints of "Young America." The picture was made some five years ago, shortly before the lissoiving of the Essanay and Kleine partnership. Blair Cohan has it under his sponsorage now as a State rights proposition, with Barbee giving it first housing space.

"Connecticut Yankee" Thrives.

Fox's "Connecticut Yankee" thrives this week and next in Milwaukee, where it plays day and date in the nine most important theatres.

King Baggot En Route.

King Baggot lingered in our settlement several days, en route from New York to the Coast. He plans to start production on "Ivanhoe," he said, early in June.

Marguerite Marsh Slightly Hurt.

Marguerite Marsh sustained slight bruises when an automobile in which she was driving with two other players collided with another motor. Miss Marsh prospers in the revue, "The Hollywood Follies," wherein she dances once and looks beautiful all of the time. Her work received favorable comment from the local penmen. Josef Swickard, another who paces the boards in the musical show, and recruited from the cinema, is also a successful target for press notices.

To Aid Publicity.

W. E. Danziger of New York has been imported by Dan Roach of our town to help spread the news of Paramount pictures to the world.

Lindlar Here.

Walter P. Lindlar, well-known exploitier, is here in the interests of "The Loves of Pharaoh."

Wedding Bells.

Harold Loeb, city salesman for Goldwyn, married last week. He took his bride on a real Cook's tour, visiting Niagara Falls, Buffalo and—but why go on? Where do people usually go on a honeymoon?

"Rozelle Week" Success.

L. A. Rozelle, manager of Metro here, rejoices in the congratulations of his home offices for the many bookings accomplished in "Rozelle Week." The congratulations took the definite form of a silver cigarette case, which means real approval. The manager and his staff made the biggest record, he says, of any branch office in the country, not excepting New York. The week was in celebration of the six and a half years Rozelle has put in in this territory. Before casting his destiny with Metro, he was with the old World outfit here, and his organization is practically all made up of men and women who were with him there.

Kebo Resigns.

James Kebo, who managed the Milwaukee theatre of the Saxe Brothers, located in the heart of the business district, has resigned. He is on his way to the Coast, expecting to affiliate with a film company. Ellis Bostic has taken over the other's managerial duties. Kebo opened the Pantheon in Chicago for Lubliner & Trinz.

Reduce Prices.

Aschers have reduced the admission price for their Merrill Theatre in Milwaukee to 25 cents for both matinees and evening performances.

GEORGE FAWCETT CAST.

Will Be Seen in Cecil De Mille's "Manslaughter."

George Fawcett is the latest addition to the roster of famous players appearing in Cecil B. De Mille's production of "Manslaughter." The noted character actor has been cast in the role of the judge, according to an announcement made by the producer.

Thomas Meighan, Leatrice Joy, Lois Wilson, John Miltern, Jack Mower, Julia Faye, Edythe Chapman, Dorothy Cumming, Casson Ferguson, James Neill, Mickey Moore, Sylvia Ashton and Teddy are the principals previously chosen by Mr. De Mille for the presentation of Jeanie Macpherson's adaptation of Alice Duer Miller's story. The picture, now in production, is scheduled for Autumn release by Paramount.

HOW FANS WOULD FLOCK, IF THEY COULD, TO SEE DE MILLE AT WORK

Frances Agnew Craves "Concession" for Selling Tickets to the Set—Roman Orgy in "Manslaughter"—Bill Duncan on Vacation—Reginald Barker to Produce "Timber."

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, June 3.

Lease us parking space for a few hundred curious "fans" on a Cecil B. De Mille spectacular set, give us a few days to advertise the "concession," time for the trainloads to arrive from everywhere, a gang of husky police, and we'd ask no other opportunity of Dame Fortune. In the parlance of the street, "what a clean-up" the holder of such a concession could make!

When Mr. De Mille is filming that particular spectacular bit which is supposed to be the box office punch of his features, at least so far as Prairie Dog, Four Corners, Eastkosh and a few other centers are concerned, his set therefor is the headliner in filmdom for the week or two it is in the camera's eye. That's one of the times that even more successful folk envy the film news scribbler and the exhibitors' families who are among the chosen few permitted to come on the well-guarded stages and watch the director supervise the "canning" of this colorful spectacle.

Roman Orgy For "Manslaughter."

Last week was one of those times. The "set" was for a Roman orgy for "cut-back" scenes to be inserted in Mr. De Mille's current production of Alice Duer Miller's dramatic story, "Manslaughter," in which Thomas Meighan is the star as the district attorney, Leatrice Joy the feature heroine, Lydia, Lois Wilson, Evans the maid and other prominent players in the special cast. Of course, Mrs. Miller's story didn't include this Roman orgy, but since a C. B. De Mille production without a spectacle can't be imagined by the De Mille following, the producer decided to introduce the Roman scenes in clever comparative fashion.

Having had no acquaintance even in a previous incarnation, so far as we know, with Roman orgies, we could not vouch for the details, but Al Wilkie, publicity purveyor, who supplied the adjective Bacchanalian for the scenes, Paul Iribe, art director who designed sets and costumes, and the research department felt certain that this one is true to type.

Reformers Would "Appreciate."

When instructing the 300 or more "extra" players on the set, garbed more or less lightly as dancers, soldiers and guests of the orgy hostess, Mr. De Mille humorously megaphoned, "Now, ladies and gentlemen, this is a Roman orgy, a drunken revelry. Just behave somewhat as you are supposed to behave in Hollywood on Saturday night!"

To really appreciate the said "orgy," the censor and would-be reformer should have been on the set one day last week. We will wager not one of them could have been lured off of it until the whistle blew, not even with the promise of an audience to listen to his opinions! He would have envied Caesar or Nero or whoever is supposed to have sponsored such festivities.

The set is like a great ballroom with massive walls and pillars, marvelous depths and distances achieved in the artistic construction. At the top of a long staircase is a throne on which Leatrice Joy as the hostess makes an attractive picture with two tigers draped on the stairs below. They are "Lady" and "Duke." After we discovered them the set lost its attraction somewhat until we were assured that the tigers were well chained to the heavy steps and that their trainer was ever at hand. But even then when "Lady" gave voice to temperamental moans every time she was moved an inch for camera angles we had no desire to take Miss Joy's job of walking down toward them, not even that of one of the Kosloff dancers who cavorted on the stage below the throne.

Family Among Spectators.

Of special interest when C. B. De Mille films a big set is the fact that one always finds leading men and women, unnamed on the cast, playing "bits" or doing simply "atmosphere" work. They not only enjoy the experience, but look upon it as an opportunity perhaps. They never know when some action may attract Mr. De Mille's interest and induce him to cast them later for some big part.

Outside the camera lines last Wednesday we found among other interested spectators Mrs. C. B. De Mille, their daughter Cecelia and their two adopted children, John and Katherine.

This set occupied Mr. De Mille's attention and the work of his staff of sixty, cast of ten or twelve and about 300 "extras" for the entire week, obviously at tremendous expense daily. When "Manslaughter" is completed the week's work will probably measure less than 500 feet of film or maybe less than a hundred feet. A fact which testifies to the painstaking work of Mr. De Mille and his efforts to carry out his convictions regarding what the public wants despite the expense.

"Omar" Will Be Young's Seventh.

Seven-eleven may be the lucky combination for some, but with James Young seven-and-First-National equal a four-leaf clover. "Omar the Tentmaker," which Jimmy Young will next direct for Richard Walton Tully, with Guy Bates Post starring, will be Mr. Young's seventh feature for Associated First National release, and according to his superstition it should be his best.

U Signs Lon Chaney for Special.

Universal City has scored another scoop in again signing Lon Chaney for the stellar role of a special production to be made from "Bitter Sweet," a story of the Barbary Coast, written by Dudley Pelley and adapted by Charles Kenyon.

Needless to say this underworld story will give Mr. Chaney the type of character role in which he gives such inimitable performances.

We hear that a foreign production company has been negotiating with Mr. Chaney, but so far they have been unable to persuade him to sign on the dotted line for a term engagement.

Duncans Vacationing at Palm Springs.

Mr. and Mrs. William Duncan (Edith Johnston, y'know) have completed their latest Vitagraph feature and departed for a between-pictures vacation at Palm Springs.

Baby Priscilla Moran in 'Em.

Franklin Featurettes, two-reelers, exploiting the comedy talents of baby Priscilla Moran and other clever kiddies, are to be a new factor in filmdom. Sidney Franklin is president of the organization to sponsor these comedies, Chester Franklin, vice president, and Lou Anger, secretary and treasurer. They will shortly begin work at the Buster Keaton studios, with Chester Franklin directing.

Morano Signed for Walsh Film.

Goldwyn likes Antonio Morano and "Tony" likes Goldwyn. He recently completed work under the direction of Rupert Hughes in "The Bitterness of Sweets," in which he is co-starred with Colleen Moore, and now he is going back to the Goldwyn lot to play the featured lead in "Capt. Blackbird," the first of R. A. Walsh's productions for release under the lion trademark.

Hackathorne and Cripple Roles.

George Hackathorne can't quite decide whether a wheel-chair role is his jinx or his four-leaf clover. During his recent serious illness "the little minister" of the Paramount production of Barrie's play had to reject offers of three exceptionally good engagements, but each one was for the part of a cripple or a hunchback. Finally, when able to sign a contract for an all-star Fox production, "Kentucky Days," imagine his emotions when he found that he was to play a cripple, seated in a wheel chair through most of the action. At that, however, it might be considered lucky, because he at least has little exertion in the part.

Selznick Goes East.

Myron Selznick departed Saturday for New York to confer on distribution plans for the all-star specials of "The Easiest Way," "Justice," "Rupert of Hentzau" and "Wine," to be filmed by the Selznick organization here this season.

"Whiskers" Ray Wins Honors, Too.

"Whiskers" Ray doesn't intend to let his master, Charlie Ray, have all the fame. "Whiskers," a wire-haired Fox terrier, walked into the annual dog show at the Hotel Ambassador the other day and walked out with one first prize, two seconds and a fourth prize. Now "Whiskers" shares discussion with "Alias Julius Caesar" in the Charles Ray domicile.

Barker to Produce "Timber."

Reginald Barker has finally waded through all the scripts under consideration for his first production for Louis B. Mayer and has selected "Timber" as the lucky one. It is a novel by Harold Titus. Mr. Barker and his staff will transfer it to celluloid with an all-star cast, beginning work within the next two weeks at the Louis B. Mayer studios.

Lloyd to Direct Norma Again.

And Norma Talmadge has also finally decided what she will film next. Norma juggled with "The Mirage" for several weeks but couldn't quite make up her mind and then, too, Frank Lloyd whom she wanted to direct her again didn't want to lend his megaphone to the aforementioned play. Not that he doesn't consider it a good play, but Mr. Lloyd isn't in sympathy with broad sex stories. All concerned think that Robert Hichen's "The Voice From the Minaret" is a good vehicle for Miss Talmadge, so Frances Marion is writing the script and Director Lloyd is polishing his megaphone to begin work next Monday. "The Mirage" will be produced later.

Strickling Publicity Director.

Howard Strickling has been appointed publicity director for the Metro studios, succeeding Ray Leek, who is now production manager for Ray Carroll Productions at the U-C studios. Mr. Strickling was formerly Mr. Leek's first assistant. Here's to his continued success in the chief's post. Mamie Thayer has returned to the reopened studios as Mr. Strickling's assistant.

Mention Catherine to Heerman.

Those who are prone to lift their eyes askance when one mentions film directors should know Victor Heerman and see him at home with Miss Catherine Heerman, age 4 months. The baby daughter of the Selznick director and his charming wife, who was Sarah Mason, the scenario writer, is the queen of all she surveys, and while writing film stories and megaphoning them is Mr. Heerman's trade, his favorite pursuit is the rearing of baby Catherine. Sarah insists that they both have a tinge of green in their eyes when it comes to the baby, and Mr. Heerman is, indeed, the proud father when he can call it a day and leave the studio early enough to put Catherine in her little bed, turn the light out and leave her to dreamland.

Between times he manages to write many of the stories which he directs, making them truly Victor Heerman productions. He has just completed the production of "The Man With a Past," his own story starring Owen Moore and filmed under the working title of "A Previous Engagement," which Sarah Mason Heerman adapted. Now he is putting the finishing touches to an untitled story which will be Mr. Moore's next vehicle. They will start "shooting" it next week.

Eve Unsell, Hostess.

Eve Unsell entertained informally Saturday evening at her lovely Hollywood home. It was a Saturday night gathering but far from the kind of Saturday night party in which the outside world thinks all Hollywood participates. Dancing, light refreshments and guessing games such as we all enjoyed at the age of 10 or thereabouts were the order of the evening and everybody had a jolly time.

Ruth Stonehouse Back.

Ruth Stonehouse has returned from a long and successful personal appearance tour, and is again a resident of Hollywood. She will take out her silver sheet make-up box in a few days.

Death Takes Mrs. J. A. Jackson.

A host of friends in the Coast colony and also in New York's newspaper row are extending sympathy to Joseph A. Jackson, publicity director at the Goldwyn studios, in the death Saturday of his young wife, formerly Marjorie Manning. While the end was not unexpected, it came as a distinct shock to the many friends and acquaintances of the popular young couple whose marriage occurred about a year and a half ago. Mrs. Jackson has been seriously ill for several months, following a second relapse after a severe attack of pneumonia. She died at a sanitarium in Pasadena Saturday.

Lois Zellner Busy.

Lois Zellner is as busy as the proverbial bee these days, at the Louis B. Mayer studios. She has just completed the continuity of "Rich Men's Wives," the latest Johnston-Frank Dazey story, which Gasnier will produce, and begins work this week on the script of an original which she will adapt for Katherine MacDonald.

Herb Howe Meets Edwards.

From an interesting and amusing letter received last week from Herbert Howe, writer of films and film folks affairs, who is now touring Europe, we quote: "Rome I liked better the longer I tarried. I met J. Gordon Edwards and the Fox company there. They have just about the entire population of Italy working for them and young Miginiac Mr. Edward's assistant, swore that the King and Queen were coming. Their sets are the most gorgeous I've seen. I don't know what kind of a story they have, but they certainly have backgrounds that should give the old screen some novelty."

Which is interesting information concerning the director whom we are expecting back here in a short time to wield his megaphone on another spectacle to be filmed at the Fox Coast studios.

In Harry Carey's "Combat."

Henry B. Walthall and Ethel Grey Terry are prominent in the special cast to be seen with Harry Carey in "The Combat," the first of his Robertson-Cole productions just completed at the R-C studios.

Ernest Arthur Here From London.

Ernest Arthur, a young English actor, who made quite a success with Master Films productions in his native country, arrived in Hollywood last week to continue his screen career on American soil. He is a juvenile type whom American producers will no doubt welcome for youths and young men parts.

Semon, New Contract and "Golf."

Larry Semon returned from New York last week with a new contract which settles the legal difficulties between himself and President Albert E. Smith of Vitagraph. We are told that under this new contract Mr. Semon is actually the producing-manager of his comedies, while President Smith and Vitagraph handle their sale and distribution. The comedian will have the use of the studio recently erected for him on the Vitagraph lot, but he will attend to all engagements, salary and production details himself. George Noble has been appointed business manager of Mr. Semon's unit. Whether Norman Taurog will return to co-direct with the comedian has not been decided. Mr. Semon will begin work on "Golf" this week—the first of his new series.

Johnston-Dazey Party.

Mr. and Mrs. Frank Dazey (Agnes Christine Johnston, y'know) had open house last Sunday evening in their attractive bungalow in Santa Monica Canyon, entertaining informally at a welsh rarebit supper. Among those who echo "a good time was had by all" are Beasie Love, Nell Newman, Vianna Knowlton, Edna Harris, Marian Hunter, Magda Lane, Eddie Montagne, Tamar Lane, Isabel Johnston and Mr. and Mrs. Jerome Storm.

Lascelle Lists "Affinities" Cast.

Ward Lascelle has completed the line-up for his production of Mary Roberts Rinehart's story, "Affinities," which he is now directing at the Ince studios. As announced last week, Colleen Moore has been especially engaged for the featured lead, while John Bowers plays opposite her and Joseph Bonner, Jack Duffy, Grace Gordon and Pete Soso complete the cast roster.

Heard in Passing.

Ruth Renick is playing the heroine in the Warner Brothers' production of "From Rags to Riches," starring Wesley "Freckles" Barry.

John Griffith Wray has completed the Ince feature, "Some One to Love," and departed for a vacation at Big Bear.

Charlie Chaplin has purchased a tract of five and a half acres in Beverly Hills not far from the home of Mary and Doug. He will build a magnificent home there. So far rumor hasn't listed any new name as the bride to occupy it. On the contrary, 'tis said Charlie's mother, Mrs. Hannah Chaplin, will reside there if she stays in America.

Montague Glass is writing the titles for the Goldwyn special production of Ansia Yezierska's story, "Hungry Hearts."

Helen Ferguson is on familiar ground again—playing opposite William Russell in a new Fox production.

Real, not just reel, wedding bells rang among the Ince studios last week when Ruth Sweeney, the popular telephone operator, marched to the altar with William Francis Burke, assistant auditor.

"Coco," the pet monkey which Dorothy Dalton raffled Tuesday evening to celebrate the opening of the Cocoanut Grove in its Summer attire, was won by Bryant Washburn. His two small sons will probably keep "Coco" hopping.

We hear that Universal plans to film "Ivanhoe," sending a company abroad to make the production.

While Allen Holubar directs "Broken Chains" for Goldwyn, Dorothy Phillips (Mrs. Holubar) will vacation in New York and Baltimore.

Clifford S. Elfelt of Metropolitan Productions has signed Louise Lorraine to play opposite James B. Warner in "Flaming Hearts."

Billy Franey is producing a new series of twenty-six comedies for O'Connor Productions.

Roy Stewart is to be featured in the U serial, "The Radio King," which Robert F. Hill will megaphone.

Quite a Difference.

Jérome Storm is directing a new Fox feature, titled "A California Romance." No, Tessie, despite the anticipations of would-be reformers, said title is not a synonym for "Hollywood Love."

L. A. Studio Revue for Service League.

The First Annual Studio Revue is to be given here next Saturday evening, June 17th, at the Lois Weber Studios on Santa Monica Boulevard, for the benefit of the Post War Service League. Screen and stage stars have donated their services for the entertainment, which will be a unique combination dance and vaudeville program. Walter Wills, well known New York producer, who recently helped stage the Hollywood Follies for the Writers' Guild, will be general stage director. Louis Gottschalk will also contribute his services again as general musical director.

Among the musical numbers will be the Florodora Sextette, with famous film stars taking the part of chorus by the popular "baby stars," including Edith Roberts, May McAvoy, Gertrude Olmstead, Mildred Davis, Virginia Brown Faire, Helen Ferguson, Ruth Clifford, Pauline Gurley, Ora Carew, Louise Lorraine, Lillian Rich, Marion Aye, Patsy Ruth Miller and Molly Malone.

This is said to be the first time the public has ever had the privilege of dancing at the big studio.

POLAND WITH FOX.

The Author Joins Producer's Scenario Department.

Joseph Poland, the author, who has written some of the best scenarios screened for Coast production companies, is now associated with William Fox.

Poland, who formerly was an Eastern writer, recently completed the scripts for "The Gun Fanner" with Tom Mix and "The Splendid Outcast" with John Gilbert. These pictures will be ready for release shortly.

Art Acord in Accident.

Any day there isn't some accident or tragedy in California there is something wrong. On Friday last the Universal offices received word that Art Acord, one of their players, had broken his left leg and fractured his skull when his car overturned at Bakersfield, Cal., on his way to the Frisco Rodeo. He is in Mercy Hospital, Bakersfield, Cal. He had finished a serial, "In the Days of Buffalo Bill," and was working on two-reelers.

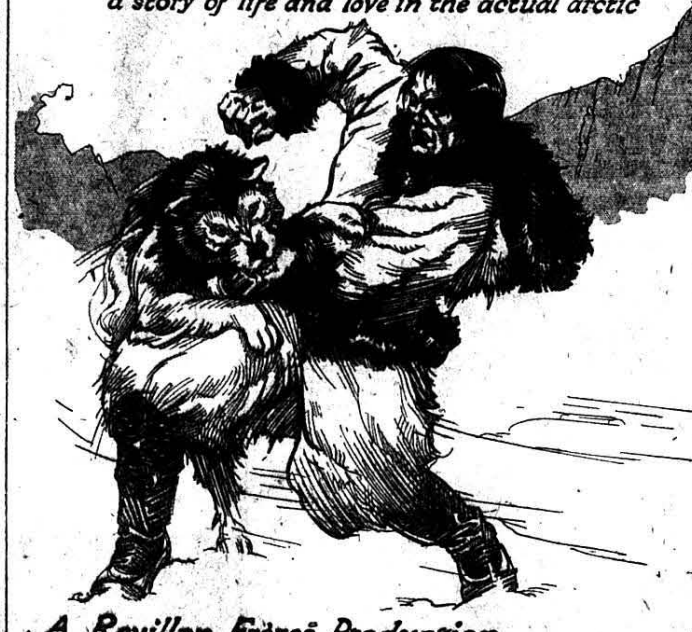
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Produced by Robert J. Flaherty, F.R.G.S.

DOROTHY GISH AS MODERN FLAPPER

Producers Security Soon to Release "The Country Flapper" With the Famous Star.

GLENN HUNTER IN THE CAST

The much heralded city flapper will have to look to her laurels, for Dorothy Gish, of the famous Gish sisters, has now blossomed forth into a real "Country Flapper," that is to say, she has completed a photo-drama, under that title, and she is to be presented to the public in this new vehicle by the Dorothy Gish Productions Company.

The production was directed by F. Richard Jones of "Molly O" and "Mickey" fame, and who also produced "At the Cross Roads of New York."

Miss Gish's support is of all-star caliber in "The Country Flapper," it is said. It includes Glenn Hunter, Tommy Douglas, Harlan Knight, Mildred Marsh and others. The scenario was written by Harry Carr and is adapted from the story written by Naibro Bartley.

The greatest appeal to the picture patron of to-day is youth and romance. Realizing this Dorothy Gish decided to film a real flapper story, and she is an ideal type to portray the up-to-the-minute girl of ideas.

The Producers' Security Corporation has contracted to distribute this Dorothy Gish production throughout the world. The picture is in the cutting room and will be ready for release in from ten days to two weeks.

—LATEST SELZNICK NEWS.

Makes a Feature of Baseball Pictures and Views.

Selznick News 1046-C, the latest issue, is probably one of the most diversified news reels sent out for a long time. One of the novel and exclusive shots is the automatic baseball pitcher. This machine can shoot curves, upshoots and drops, as well as fadeaways. Big league teams are finding it indispensable for batting practice.

And, too, there are the pictures of the human baseball material worth $175,000. Chicago bought one player for $100,000; the Giants got another for $75,000. Exclusive pictures of America's miniature cup defenders in their trial sails are shown. England will send its yacht here in a few weeks for the big race on Long Island Sound.

NINE FEATURES UNDER WAY AT LASKY STUDIOS

Hollywood Plant Is Busy as a Beehive With All Departments Hitting on High and Several Big Productions in Work.

With hundreds of people working and about nine productions under way, the Lasky studio at Hollywood just now is one of the busiest places in the film world, it is reported.

Cecil B. De Mille, with his Roman spectacle as a vision in "Manslaughter," occupies a big part of stage 4, the largest glass-covered stage in the world. About 500 extra people and others, mostly girls in the attire of damsels of the days of Rome in its approach to decadence, make a picture of color and beauty. Bengal tigers, gladiators, barbarians, tribunes, slaves and wealthy patricians fill a veritable arena flanked by magnificent columns and flights of steps leading to immense heights and upon which sit the guests, while at the pinnacle of the tallest flight sits in regal splendor Leatrice Joy in a marvelous costume, as hostess at the revel. Thomas Meighan and Lois Wilson, together with other principals, appear in the big scene which forms an interlude to the modern story of a modern girl who becomes reckless and pays the penalty. Jeanie Macpherson wrote the adaptation. The woman's costumes are by Clare West and the character wardrobe presided over by Roy Diem, furnishes the male attire.

A big ballroom scene is now being staged by George Melford for "Burning Sands"—rich, brilliant and wonderfully set, it is said, the gorgeous being by Ethel Chaffin. Wanda Hawley and Milton Sills are featured while in the cast are Jacqueline Logan, Robert Cain, Winter Hall, Louise Dresser and others.

On another stage Penrhyn Stanlaws is making some scenes for "Pink Gods," with Bebe Daniels and James Kirkwood featured and such players as Anna Q. Nilsson, Raymond Hatton, Adolphe Menjou and others in the supporting cast.

The Irvin Willat production, "On the High Seas," entails some striking scenes which will be taken largely on the water. Dorothy Dalton and Jack Holt are featured and Mitchel Lewis appears in a character role. Strength and romance are the outstanding features of the picture which, by the way, is the first original screen story by Edward Sheldon, who wrote such stage successes as "The Nigger" and "Salvation Nell."

Wallace Reid and company, making "The Ghost Breaker" under the direction of Alfred Green, with Lila Lee in support, are shortly to have a set representing the Spanish castle whose ghosts are laid by the energetic work of the young American who loves the pretty Marchesa, owner of the ancient structure. Walter Hiers has his first experience in black face as a negro servant.

Pirates, seventeenth century swashbucklers and ladies in waiting, Indians, colonists and what not take part in George Fitzmaurice's production for Paramount of "To Have and to Hold," which Ouida Bergere adapted. Betty Compson and Bert Lytell are featured and Theodore Kosloff is a picturesque villain. Alternating scenes at the studio and on location keep this company on the jump.

The same may be said for James Cruze and his troupe of actors who are making "The Old Homestead"—a modern picture version of America's second greatest stage classic. The Lasky ranch, where the village and the old homestead are built, is the scene of much of their activity. However, they work in the studio much of the time on interior scenes.

Sam Wood is getting in shape for his next production starring Gloria Swanson, titled "The Impossible Mrs. Bellew." Pending the return of Miss Swanson from her European trip, Mr. Wood is now busy with establishing shots and scenes in which the star does not appear.

Production of Agnes Ayres's picture, "Borderland," under the direction of Paul Powell, is drawing to a close. The final scenes, in which Miss Ayres is attired in a ghost costume, require most exacting work on the part of the cameraman, with much complicated double exposure. Milton Sills is Miss Ayres's leading man in this picture which is from an original story and scenario by Beulah Marie Dix.

The costume departments and the set builders are among the busiest of the studio organizations, but every other department is working at top speed as well. The Lasky plant is inspiring, to say the least. Every one is on the qui vive—"pepped up"—to the highest degree.

"Nero" to Be Shown in Russia.

Leave it to Morris Gest to see that Russia isn't cheated on anything she should have. Now we hear the first American photo-play to be shown in Russia since the war will be "Nero," now being presented at the Lyric Theatre. A cablegram was received yesterday at the offices of the Fox Film Company from Simeon Gest, brother of Morris, and who is now in Berlin, announcing he had successfully concluded negotiations on behalf of the Kinovars Theatre in Moscow with the Berlin representatives of the Fox company for the showing of "Nero" in July.

TAKE SCENES IN BROOKLYN CHURCH

Are to Be Used in George Arliss's Forthcoming Feature, "The Silent Voice."

FIRST TIME EVER DONE

Distinctive Productions, Inc., recently was permitted to use St. Ann's Protestant Episcopal Church, Brooklyn, N. Y., for several interior scenes in its forthcoming George Arliss picture, entitled "The Silent Voice." Dr. Cuthbert, assistant rector of the church, one of the oldest in Brooklyn, is a strong Arliss admirer, and also a believer in the future of the motion picture. It is the first time that any of the historic edifices of the celebrated City of Churches was ever utilized for motion picture purposes, it is said. The scenes photographed show Mr. Arliss and Miss Ann Forest, who is his leading lady in this play.

While the new Arliss production was being photographed in the Brooklyn edifice, an audience in another church was hearing a lecture on the current Arliss Distinctive picture, "The Ruling Passion." This was the Church of the Redeemer, Newark, N. J., whose pastor, Dr. Henry R. Rose, gave a talk on the film illustrated with colored slides. Almost 1,000 persons were present to hear this lecture. Dr. Rose will be remembered by exhibitor readers for his recent attack on screen censorship methods.

He later repeated his "The Ruling Passion" talk at the Central Y. M. C. A., Brooklyn, and writes to Arthur S. Friend, of Distinctive Productions "I am thinking favorably of taking this lecture to Lake Mohonk House, where I spend a part of my vacation and let the guests enjoy it. They represent the very best people of the country."

Mr. Friend reports that "The Ruling Passion" was held over for a second week in Minneapolis, Minn., when it played the Blue Mouse Theatre.

From W. Arthur Northam of Provincial Cinematograph Theatres, Limited, the largest circuit of motion picture houses in London, England, comes this statement: "Everybody admitted the wonder of its production and the perfectly uncanny acting of George Arliss."

Virginia Valli Signs a Contract.

All of Virginia Valli's friends who have been waiting for a picture postcard to say she is coming home to New York will have to forget this postal and accept one of the Coast scenery. Miss Valli is going to remain in California and she has signed a contract with Universal to star in a series of productions to be made on the Coast.

HAL ROACH SAYS OLD-FASHIONED SLAP-STICK HAS GONE FOREVER

Philip Rosen Begins Valentino Film—Owen Moore Fishes at Catalina—Charles A. Logue Story for Katherine MacDonald—Other Gossip of the Coast Film Colony.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, June 12.

Every so often when a group of film folk lapse into a reminiscent mood regarding the yesterdays of the motion picture industry, the days when the producers and press agents agreed on at least one point—i. e., that the "industry was still in its infancy"—they recall the slapstick comedies, the pie-throwing brand of humor, the bathing girls, and all up to realize that such productions are now out of style.

And, take it from Hal Roach, headlining comedy producer who knows whereof he speaks, the true slapstick comedy is out of style forever. He expressed this opinion at a get-together meeting of his comedy-making crews the other day, including Harold Lloyd and his unit, Snub Pollard, Jimmy Parrott, "His Rascals," the kid unit, and the writers and directors associated with these various fun-making companies.

"If you cannot make your pictures genuine, there is no use making comedies today," said Mr. Roach, "for the public now demands sincerity in comedy just as it does in drama. Give them slapstick and they are seldom amused, but more often bored. Invariably, it simply appears to them as a melange of trick camera work, interesting technically, but missing fire as legitimate humorous entertainment."

And the truth and proof of Mr. Roach's belief are found in the progress of his own comedy-making methods, especially in the Harold Lloyd comedies, which are doubtless the most genuine fun features on the silver sheet to-day.

Furthermore, he is a stickler for wholesome entertainment. At the aforementioned gathering on his lot this was his principal text: "Above everything, if you cannot make your pictures clean, don't make them in this studio. I would much rather that a thousand persons be disappointed by one of our comedies because it was not funny than to have one disgusted by a questionable production."

Mr. Roach's success in cunning humor is current film history. When plans under way are completed he will have ten reels of comedy a month on the market, an output equalled by no other organization in the field.

Lloyd Company "Strikes."

At present writing Harold Lloyd is finishing a laugh-getter tentatively titled "Dr. Jack." An interesting item in connection with this picture is a letter sent to Mr. Lloyd under date of June 5 and signed by his supporting cast, including John T. Prince, Eric Mayne, C. Normand Hammond, Florence Mayon, "Auntie" Mackey, Oscar Morgan and Joy Winthrop. It reads in part thusly:

"Dear Mr. Lloyd—We, the undersigned members of your present acting company, desire to express in no uncertain terms our unqualified disapproval of your method of treating your people. Never in our picture experience have we, individually and collectively, been subjected to such outrageous indignities.

"We have been forced to play cards, read books and sleep on overstuffed furniture without ever being ordered off the latter, to keep ourselves contented between scenes.

"Your director, Mr. Newmeyer, has never been courteous enough to even swear at us once, a fact which as true 'Union' actors we deeply resent.

"Your assistant director, Mr. Golden, likewise daily offends us by his effrontery of general courtesy and always remembering (damn him) to send us promptly to lunch; also actually sending us home even before 5 o'clock several times.

"The most unheard-of presumption, however, is the fact that Messrs. Roach, Haves and Taylor (your scenario and gag departments) have not only been civil to us, but even courteous—actually talking to us as though we were half human.

"And your leading lady, Mildred Davis, is the greatest offender of all. She has never once up-staged us, sworn at us, or accused us of trying to crab her scenes.

"We can only construe the above mentioned actions to mean that you do not consider that we are actors. But let us tell you that as actors we are not accustomed to such treatment, and in consequence of these complaints we have called a general strike and we absolutely refuse to quit when the picture is completed!"

And we can vouch for the fact that this letter was not the inspiration of the publicity purveyor.

Rosen Begins Valentino Film.

Philip E. Rosen and his megaphone rang the starting gong on Rodolph Valentino's second Paramount starring production, "The Young Rajah," last Thursday. June Mathis wrote the script from the novel by John Ames Mitchell. "The Young Rajah" is divided into two complete sequences, one East Indian and the other New England, each requiring an individual set of players. Hence, the supporting line-up is a long one, as well as a notable one. Wanda Hawley is the leading woman, with little Pat Moore, Bertram Grassby, Maud Wayne, J. Farrell McDonald, Bill Boyd, George Periolat, George Fields, George Ober, Charles Ogle, Florence Midgley and Edward Jobson among those already signed.

McGregor Signed and Loaned.

Malcolm McGregor, former Yale athletic star, has scored that sudden success on the screen which the film-struck dream about, but seldom achieve. His first celluloid debut was in Rex Ingram's production of "The Prisoner of Zenda," and he made such a hit thereby that he has been signed by Metro under a long term contract.

The ink was hardly dry on the contract before Goldwyn persuaded Metro to let Mr. McGregor play the male lead in "Broken Chains," under Allen Holubar's direction. How's that for luck, or whatever they call it?

Selznick Folk at Catalina.

Owen Moore, Director Victor Heerman and his assistant, Eddie Sturgis, spent the week-end fishing near Catalina, celebrating the completion of their production, "The Man with a Past," adapted by Sarah Y. Mason from Mr. Heerman's original story. They returned yesterday to begin work this week on their next Selznick picture, another but yet untitled original from Mr. Heerman's versatile typewriter.

In Strongheart's Cast.

Jane Murfin, author, Director Larry Trimble, and their company have returned from location and settled at the Cosmosart studios to film interiors for the second feature starring "Strongheart," the famous canine actor. This production is from Miss Murfin's original story, "Brawn of the North." Strongheart's "supporting" cast includes such clever players as L. C. Shumway, Irene Rich, Roger Manning, Joe Barel and Philip Hubbard.

A Whale of a Story.

E. Mason Hopper and a Goldwyn company went out to sea around Catalina a few days ago, but before they reached the island they were corralled by such a school of whales that for a time it looked as if they were due to spend the night out there on the deep. However, after two rather nervous hours for some in the party, the whales departed and they were able to go on.

Fearing we might be among the doubting Thomases on this story, Joe Jackson, the energetic publicity director of the Goldwyn studios, sent us a photograph showing the whales around the boat. And now, seein' is believin'.

Rupert Julian Back With U.

The scores of "fans" who have wondered where Rupert Julian has been, lo, these many months, and even years, will be glad to hear that he has returned to cinemaland via his old stand, Universal City. Mr. Julian, best known, perhaps, for his production, "The Beast of Berlin," is back to megaphone Bret Harte's "Miss," with Gladys Walton.

Logue Story Miss MacDonald's Next.

"The Lonely Road" is the title of the original story from the prolific typewriter of Charles A. Logue which will serve as Katherine MacDonald's next vehicle. This is the third story which Mr. Logue has written for the First National star within the last year. Tom Forman will direct the production.

"Bachelor Daddy" Is Back.

If we needed any further proof of the success of "The Bachelor Daddy," the latest Paramount release to the credit of Thomas Meighan and Director Alfred E. Green, it would be found in the news that this feature has been booked by Sid Grauman for a return engagement, this time in his Rialto Theatre here. And the censors and reformers are glad, too, even if it is the type of human interest picture which dethrones them entirely.

Carey Picks Rhodes Story.

With "Condemned," from the pen of Edgar Forrest, completed, Harry Carey is ready to begin his second R.-C. production. This will be "Good Men and True," by Eugene Manlove Rhodes.

Eve Unsel Going East.

Eve Unsell, whose contract with the R.-C. Studios expires the latter part of July, leaves for New York immediately thereafter for a three months' visit to the big town, during which she will combine business with pleasure, working on scripts for which she was previously under contract and seeing the new shows. Miss Unsell has held the desk of scenario editor with the Coast studios of the Robertson-Cole organization for the past year, but a previous agreement covering the writing of several scripts and new production plans which she is promoting, preclude any thought of renewal.

However, Miss Unsell expects to return to California and divide her time in the future between the two centers, the recent purchase of a lovely house in Hollywood giving her a home on each Coast. Lester Blankfield, her husband, will accompany her East, to settle business plans of a new corporation in which he is interested.

A Stork Party.

Mrs. Victor Heerman (Sarah Y. Mason, y'know) played hostess with her tiny daughter, baby Catherine, aged four months, at a novel party last Tuesday afternoon. It was a stork shower tendered to the expected Miss or Master Dazey, coming to the home of Mr. and Mrs. Frank Dazey. The guests included many of the Hollywood Studio Club girls who knew Mrs. Dazey when she was Agnes Christine Johnston, among them Zasu Pitts (now Mrs. Tom Gallery) who entertained with stories of the charms of her small daughter, Zasu, Jr.

House Peters in "Rich Men's Wives."

House Peters has been signed for the featured lead in the Gasnier production of "Rich Men's Wives," which B. P. Schulberg is sponsoring. It is an original from the collaborating pens of Agnes Christine Johnston and Frank Dazey, with the script by Lois Zellner. Others in the cast are Claire Windsor, Mildred June, Myrtle Stedman, Rosemary Theby, Martha Mattox, little Richard Headrick, Gaston Glass, William Austin and Charles Clary.

United Artists Folk Here.

United Artists officials are here to visit Mary and Doug on their "Tess" and "Robin Hood" sets. Among the executive visitors are Hiram Abrams, president; Max E. Prager, treasurer, and C. S. Trowbridge and Paul N. Lazarus of the sales department.

Peggy Joyce Here for Business.

Peggy Joyce, sometimes called the Modern Cleopatra, arrived last week with Mr. and Mrs. Oliver Morosco and gave local reporters a new sensation. She is visiting the Moroscos while here and also conferring with Mr. Morosco on the subject of various theatrical ventures in which she is to be his financial partner. Peggy told the reporters she is through with the gay whirl and will now invest some of the profits it has yielded her and become a real business woman. Mr. Morosco contemplates theatres in Hollywood, Chicago and New York to be named after Peggy Hopkins Joyce. It would appear that for a while at least the world will have to look to Los Angeles for its new news of the modern Cleo.

Klumb Representative in New York.

Marguerite Mansfield, special representative for Roy H. Klumb Productions, arrives in New York to-day on her tour in the interest of the Klumb features, including "Daddy's Love," which is now being sold in the State rights market. Miss Mansfield will be away for several weeks and while in New York will close deals for books and plays and also negotiate for a new star to be launched by Mr. Klumb, Edward T. Schloetzer and their associates in the organization.

"Omar" a Real Melting Pot.

"Omar the Tentmaker" is having its production innings in cinema land now, Director James Young having megaphoned the first scenes of this Richard Walton Tully special for Associated First National last week. Guy Bates Post is the star, with Virginia Brown Faire playing opposite him. And the supporting roster also lists such characteristic players as Nigel de Brulier and Rose Dione, both French; Boris Karloff, Russian; Douglas Gerrard, Evelyn Selbie, Patsy Ruth Miller, and Will Jim Hatton. Georges Benoit is on the camera again, and Wilfred Buckland has once more contributed his artistic skill to the sets. With this line-up of players, enhanced by scores of minor people and "extras" who respond to the call for Armenians, Persians, Arabs, Mexicans, French-Canadians and so on, the "Omar" sets look as if they might be the meeting place for an overflow of the Genoa Conference.

Bessie Love in Goldstone Film.

Bessie Love is moving her make-up box from the Fox studios, where she has just completed work in the all-star production of "The Village Blacksmith," to the Horsley studios where Phil Goldstone is beginning "Deserted at the Altar." We don't know whether Miss Love is cast for the "deserted one," but any way, she will be prominent in the special cast of the celluloid version of the old "10-20-30" favorite.

Gloria Swanson Back.

Gloria Swanson arrived yesterday from Europe, via New York, ready to begin work this week on her next Paramount production, "The Impossible Mrs. Bellew," in which she will again be directed by Sam Wood. Conrad Nagel will be Miss Swanson's leading man in this David Lisle story adapted by Percy Heath; Robert Cain will play the "heavy," and June Elvidge will have another important role.

Jackie Would Solve School Problem.

Jackie Coogan's busy p. a. tells us that Jackie donated to the local Board of Education a propaganda film showing the overcrowded conditions in the public schools of Los Angeles and making a plea for funds for more adequate school facilities.

However, he adds—and very truthfully, too, no doubt, since Jackie is a real boy—that if Jackie could have his way he'd invite all the kiddies he could manage to squeeze into his home and share with them the instruction which he gets for a set number of hours each day from his private tutor.

Hayakawas Off for Japan.

Mr. and Mrs. Sessue Hayakawa (Tsuru Aoki) sailed last week for a sort of belated honeymoon trip to their homeland, their first trip together to Japan. Mrs. Hayakawa has a few trunkfuls of new American gowns, et cetera, to display in the Orient, while both of them have gifts galore, purchased in New York and here, to take to their relatives and friends there. On their return Mr. Hayakawa will go to New York to rehearse for his stage engagement next season.

Al Jolson Here on Vacation.

Al Jolson is here on a vacation, but, contrary to reports, he doesn't intend to accept any of the offers made him to appear before the camera. At least, that is what he told Harold Lloyd and Hal Roach when visiting them at their studios Friday.

Barbara La Marr With Metro.

Barbara La Marr is another who has put her signature on a term contract with Metro. Her work, under the direction of Rex Ingram in his productions of "The Prisoner of Zenda" and "Black Orchids," led to the new agreement. Now she is to play the leading feminine role in "Quincy Adams Sawyer."

Mary Newcomb at Pantages.

Majestic Theatre "fans" will also flock to Pantages this week. Mary Newcomb, who closed her year's contract last week as leading woman of the Thomas H. Wilkes company at the Majestic, appears at Pantages for a special engagement in the playlet, "Appearances." Mario Curtis, Henry Hall and Forrest Seabury, also former members of the Wilkes company, are in the sketch with her. Here's to their success!

Heard in Passing.

Bertram Grassby returned to the footlight realm last week by appearing personally in the prologue which Sid Grauman staged for his presentation of the Paramount feature, "For the Defense," starring Ethel Clayton.

Some folk have all the luck! The loyalty of Frank Atkinson, cutter; Charles Stumar, cameraman, and Tenny Wright, assistant director, to Universal interests has won them assignments to go abroad for work on the production of "Ivanhoe." Bon voyage!

Ruth Clifford has been signed for John M. Stahl's production of "The Dangerous Age" at Louis B. Mayer's studios.

The refilming of Herbert Rawlinson's previous Universal success, "Come Through," has been titled "The Flash Man." Jack Conway directed both productions.

Madge Bellamy has been borrowed from Thomas H. Ince studios for the lead opposite Jack Pickford in "Garrison's Finish."

With real estate operators and automobile salesmen trailing at her heels, Billie Dove, new Metro star, is experiencing more of the penalties of fame. But she promises to dismiss them all soon by buying both a home and a car.

No Morality Clause for Them.

Speaking of the morality clauses which have recently come in vogue in connection with contracts, there are two stars who wish it distinctly understood that they have never been asked to even consider the insertion of a morality clause in their stellar agreements. Far be it from! Said stars are Baby Peggy, 3-year-old Century comedienne, and Brownie, the canine star under the same banner. Oh, yes? Well, that's different!

INDUSTRY BACKING WILL HAYS.

"The motion picture industry to a man is behind Will H. Hays in his fight to maintain the high moral and artistic standard of motion pictures."

That is the declaration made by Cecil B. De Mille, director general of Paramount pictures, following Mr. Hays's request that notices be posted on the bulletin boards of all studios outlining the standard which he has set for motion picture production.

"We are making pictures to-day, as many of us consistently have made them in the past," Mr. De Mille pointed out, "that are in complete accord with Mr. Hays's ideals. He is determined to prove to the world that the motion picture industry is capable of producing pictures without external supervision and we are bending every effort to aid him in this work."

The Lasky studio, as well as Paramount's Long Island studio, is offering complete co-operation in complying with Mr. Hays's request.

MARJORIE BOOTH.



Who has just signed a contract with David Belasco and will appear in "Shore Leave." She has just finished work in William Christy Cabbanne's new feature pictures.

DESCRIBES NEW COLOR PROCESS

Hope Hampton Tells of Her Successful Experiment With the New Kodak Invention.

USED IN HER NEXT FILM

By HOPE HAMPTON.

I think most of my fan friends would like to know about my experiments in appearing before the color camera, especially since so few of the stars have been photographed in colors. In my new picture, "The Light in the Dark," which is to be released in the early Fall, we have used many feet of color, all the close-ups of which have been made on the Kodak color film. All who have seen them have pronounced these most beautiful and a distinct improvement on the present method of color photography.

In preparing for color work, I discovered that the ordinary studio methods of make-up, etc., do not apply. It is a satisfaction to be able to dress and make up as for the street. The color motion pictures do not require exaggeration; the natural hue—at most a slight heightening with rouge—is all that is required. One can also carry out schemes of harmonic and colorful costuming—it is the couturiere's delight, this fascinating new process, because not limited to blacks, whites and grays.

On the other hand, I find that facing the high lights of the color studio is rather trying, particularly at first. But this is forgotten after a time in the intense joy of recreating not one's shadow but oneself. I would not, however, advise those players to try it who depend on the artificial enhancements of the vanity box. The color film, like the black and white, is a tell-tale of such secrets; but to youthful features and natural tints, it gives a rounded depth and softness that are quite equal to the effects in a Reynolds or Gainsborough painting. Those who do not make an object of flattering me, say that I am an excellent subject. Really, my red hair, blue eyes, and play of features from sunshine to storm and back again, are startlingly life-like.

After these preliminary experiments, the next step was a series of tests for my part of the Girl Beloved in the Sir Galahad episode of my new picture. Here I am a golden-haired medieval maid, demure, adoring, sweet; for a time, even a convent novice in robe, coif, and locks tightly bound. These tests in fictive character turned out as well as those of my honest-to-goodness auburn-haired self. With E. K. Lincoln playing opposite me in the role of Galahad, the first application of the new process to fiction filming was begun, and complete, satisfactorily. Personally, I love costume films and would do them as whole features, but unfortunately the public has not stamped them with their undivided approval and the exhibitors are consequently not very anxious to have them. But the public I am sure will like this short medieval color cut-back of a modern story, with Mr. Lincoln as the gallant young knight in armor and myself as the cornfed lass of Camelot.

The new Kodak color film is going to play a very important part in future productions. Both writers and producers should bear this in mind when preparing their material, and try to work in some very delightful scenes where the color film could be used. I am an awful crank about photography, and I make the laboratory superintendent terribly unhappy whenever he is printing one of my films, because I insist upon the work being as near perfect as possible. So you can see that I would not take up with color unless convinced of its merits and satisfied with results, and I can promise you therefore a heightened enjoyment on that account of "The Light in the Dark." I think you will agree with me after seeing it, that it is an extraordinarily fascinating and absorbing story. I hope you will like me even better in that than you did in "Star Dust," of which my management is receiving gratifying reports of popular favor from all parts of the United States and Canada.

Auerbach Returns.

Louis Auerbach, vice president of the Export & Import Film Company, Inc., returned to New York last Monday from a three-week visit at the Coast, where he made arrangements for the Fall producing campaign of his company. It is understood that he has opened negotiations for the world rights of several independent productions.

"Jungle Goddess" Safe.

Export & Import Film Company have announced the sale of "The Jungle Goddess" serial for Argentina, Uruguay, Paraguay, Bolivia, Peru and Chile.

BIG OUTING FOR FOX EMPLOYEES

Picnic Is Planned for July 22 With All Sorts of Fun and Festivities.

RAIL TO BEAR MOUNTAIN

River Steamer Chartered for the Day With a Band and Jazz Orchestra Aboard.

The second step toward promoting greater personal friendship among employees of Fox Film Corporation was taken shortly after the birth of Fox Folks, the official Fox house journal, when General Manager Winfield R. Sheehan appointed a committee to arrange for a gigantic picnic and outing Saturday, July 22, at Bear Mountain, at which all employees of the home plant (including those connected with Fox theatrical enterprises), the New York Fox exchange, and managers of Fox theatres in Greater New York will be guests of Fox Film Corporation.

The committee named by Mr. Sheehan consists of Emanuel Preiss, general auditor and comptroller, chairman; Al Freedman, business manager of the laboratories; Max Golden, business manager of the studios; David A. Morrissey of the publicity department; William Bach, technical director of the studios, and Jack Myers, of the New York Fox exchange.

Under Mr. Sheehan's direction, the committee has already formulated general plans for an entire day of feasting and festivity and announces that sufficient money will be spent to make the day one of the happiest in the life of every Fox employee who attends. Provisions are being made to accommodate between 700 and 800 people.

The party will assemble at the main plant and at 9.30 march to the Fifty-first street pier, there to board the fast Hudson River steamer Ontora, chartered for the day. A band and a jazz orchestra will provide music for dancing on the up-river trip and a luncheon will be served about noon.

After the arrival at Bear Mountain, the remainder of the afternoon will be given over to games, athletic contests and comedy races. The committee is now at work arranging details of the program. After the program of amusements, the real sating event of the day will come in the form of a magnificent "spread" to be served at Bear Mountain Inn, where the picnic party will gather in family style.

Already stars and officials of Fox Film Corporation have made generous donations to be used as prizes. Tom Mix has really won the first race because his check for $100 reached New York before plans for the picnic were fully under way. Tom's check, together with other money donations, will be used to purchase prizes.

Mr. Sheehan's gift is a handsome traveling bag. The committee has not as yet announced for which event this donation will be given. Officials of the Fox organization will present the awards, and it is hoped that some of the stars and directors will be on hand to assist in the presentation ceremonies.

Mr. Fox has donated a beautiful phonograph, and gifts of money with which to buy prizes had been received also from Vice President Jack G. Leo, Col. A. R. Kuser, a member of the board of directors of Fox Film Corporation; Harry Millarde, motion picture director, and the following stars: Shirley Mason, Charles Jones, William Russell, Dustin Farnum and Jack Gilbert.

The Outcasts will leave Bear Mountain at 7.30 P. M. and dancing and music and refreshments will be in order on the homeward trip. The steamer will dock at 129th street about 9.30 o'clock.

TOO MUCH CENSORSHIP.

"We're having too much regulation and censorship nowadays," said Herbert C. Pell, Jr., chairman of the New York State Democratic Committee, who was in Buffalo last week for a confab with local chiefs. "If I have my way our campaign this Fall will be conducted against regulation, censorship and intereference generally."

TOM AND JERRY ABROAD.

Famous Joy Manikins to Be Seen in Hawaii.

Tom and Jerry, the famous little joy manikins originated by J. L. Roop, are about to take a trip abroad. The Roy H. Klumb Productions announces the sale of a series of these mirth makers to Gene Emmick of the Peerless exchange. Through Mr. Emmick these pictures will be shown in California, Nevada, Arizona and Hawaii. These little comedians first won the Angelino heart when they made their initial bow at the California Theatre in "Gasoline Trail." Their second appearance in "Tom Turns Sleuth" proved an even greater success, it is said. They are distinctly new and original and their amazingly life-like stunts never fail to please, each one a reel of real comedy, they are acclaimed the greatest giggle getters in filmland, the producers state.

Slow Motion Comedies.

Slow, slower, slowest! Nope, that isn't a new speed law, but just the way the slow-motion educational comedies go that have recently been purchased from the Novagraph Company by the Roy H. Klumb Productions. These novelty reels, said to be the slowest on the screen are being sold throughout the East and North by Mr. Earle, general sales manager for the Klumb Productions.

LOUIS B. MAYER PRODUCTIONS

MARK STRAND

Broadway at 47th St.

FIRST NATIONAL PICTURES

BEGINNING TO-DAY

The John M. Stahl Production

Presented by Louis B. Mayer



New Thrills!
New Throbs!
New Smiles!
New Tears!

Just What the Screen SHOULD Give!

You'll find the punch of a dozen dramas in Frances Nimmo Greene's great story.

A Surge of Action, A Glimpse in Humanity's Mirror, The Story of a Woman's Love for Man—Her Strength in His Weakness.

A Whale of a Cast and Hundreds of Players As Masked Avengers in Wild Night Ride!

This is the class of pictures First National is giving its Franchise Holders for Summer attractions. Guaranteed to put the K. O. on any Hot Weather Jinx.

Scenario by Bess Meredith.
Directed by John M. Stahl.

A FIRST NATIONAL ATTRACTION

There'll be a franchise everywhere

DANSANT-STUDIO REVUE HELPS THE POST-WAR SERVICE LEAGUE

Adds Splendid Sum to Fund to Aid Disabled Veterans—Hunt Stromberg Back on the Coast—Hackathorne on Way to New York—Other Hollywood Film News.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, June 19.

Both news and gossip, old, revamped and latest issue alike, were forgotten last week in favor of the first annual dansant and studio revue. It was a novel idea, that benefit party, and cleverly carried out. It served three purposes well. First and foremost, it added a splendid sum of at least four figures to the treasury of the Post-War Service League for use in behalf of disabled veterans of the world war; it gave the film folk a good time in a good cause following their routine week, and it gave the curious public another reason for congregating to gape at "movin' picture people."

The revue, consisting of a number of clever vaudeville acts and an informal dance, was staged a la carnival spirit at the Lois Weber studios through the courtesy of Miss Weber, the sponsors including Mrs. William P. Carleton, general chairman of the Post-War Service League; Walter Wills, stage director; Louis Gottschalk, musical director; Eddie Sutherland, the energetic stage manager, and a reception and entertainment committee listing the Coast correspondents of leading film papers, prominent stars, writers, directors and scores of "the four hundred" of social Los Angeles. All joined hands to put it over as the first of a series of such benefits, and everybody present as well as the aforementioned treasury will testify to its success.

Bert Lytell was the suave and entertaining master of ceremonies, with Ruth Roland in her song specialty opening the show. Walter Wills contributed soft shoe and eccentric dancing numbers; Carmel Meyers put over two Jazz songs well; Vernon Dent was another single jazzologist, and the baby stars, including May McAvoy, Maryon Aye, Virginia Brown Faire, Mildred Davis, Shannon Day, Clara Horton, Edith Roberts, Ora Carew, Pauline Curley, Gloria Hope, Helen Ferguson, Gertrude Olmstead, Ruth Renick, Ruth Clifford, Patsy Ruth Miller and Vola Vale sang a characteristic melody, titled "What Will You Do When We Cry?" They looked so charming that tears could only have added to their appeal.

Lupino Lane "Hit" of Show.

Sophy Bernard sang the ballad hit of the recent Writers' Revue, "There's a Golden Heart in Hollywood." William Carleton headlined in a clever fashion number with Lois Wilson, Mabel Julienne Scott, Claire Windsor and Estelle Taylor as his memory charmers, and after Lupino Lane, the Fox comedian from England, had walked away with the show as usual, scoring in his "one-man drama," an uproariously funny double sextette number closed the revue with a bang. In this number Niles Welch, George Stewart, Johnnie Harron, Warner Baxter, Richard Tucker and Vernon Steele were assisted by "bathing beauties," who, without their wigs and beach garb, answer to the names of Billy Revan, Neal Burns, Monte Banks, Bobby Vernon, Neely Edwards and Al St. John.

During the intermission and before and after the revue the crowd was permitted to dance and lured to see and invest in the different side shows. For a dollar one could be photographed with Mary Miles Minter, Lois Wilson, Lila Lee and other luminaries; for less they could try their luck on the chance games in "Little Tia Juana" or on other gambling devices; a 10-cent chance won anything from a side of bacon to a radio outfit at the country store, where Wesley Barry helped spiel. Stars of the silver sheet presided over different booths while embryonic stars from the Studio Club gathered in the dollars selling cigarettes. A colt which Harry Carey gave for the cause was auctioned after Eugene O'Brien introduced the auctioneer.

Like the colt, which balked at being made to leave the spotlight after the auction, everybody present seemed loath to depart when Sunday morning was ushered in with an "unusual" fog.

Hunt Stromberg Back.

Hunt Stromberg returned from New York last week, after completing plans for the release by Metro Pictures Corporation of his comedy productions, starring Bull Montana. Mr. Stromberg celebrated his return by getting ptomaine poisoning, but now he is up and as energetic as usual planning to begin the next picture two minutes after "Bull" returns from his hurried vacation trip to his home town in Italy.

Lines From Metro-ville.

Rex Ingram completed "shooting" on "Black Orchids" with a big mob scene Saturday and after two weeks on cutting and titling he will depart for the East to make his next special.

Billie Dove begins work this week on her first starring picture, "Country Love," with Emile Chautard directing.

Harry Beaumont is keeping two stages busy with "Page Tim O'Brien," starring Viola Dana, whose supporting cast includes Cullen Landis, Arline Pretty, little Bruce Guerin, Edward Connelly, John Harron and Charles West.

And everybody, busy or otherwise, on the lot is lending a hand in decorating Laurette Taylor's dressing room to welcome "Peg o' My Heart" early next month.

Speaking of Collaborating.

"Gimme," Rupert Hughes's next Goldwyn production, for which he has cast Helene Chadwick, Kate Lester, Georgia Woodthorpe and David Imboden, represents the collaborative scenario writing efforts of Mrs. Hughes as well as her author-director husband. When asked how they collaborated, Major Hughes explained it thusly: "Mrs. Hughes told me what to take out of the story and I took it out. She told me what to put in the story and I put it in."

Collaborating isn't such a temperamental job, after all, when this principle is followed.

Elliott Dexter in "Enter Madame."

Here's the answer to the query of "fans" and exhibitors, "Where's Elliott Dexter these days?" Mr. Dexter is about to don the grease paint to play opposite Clara Kimball Young in the celluloid production of the famous stage success, "Enter Madame," which Metro will distribute. He has just completed work in the lead with the same star in "The Hands of Nara."

And we hear that after "Enter Madame" Mr. Dexter is to be starred in a special film production of James Whitcomb Riley's poem, "An Old Sweetheart of Mine."

Hackathorne Goes East.

George Hackathorne is en route to New York on a sudden call from the big city for a conference with financiers who are interested in the personality and ability of "The Little Minister" of the Paramount production. Mr. Hackathorne is such a distinctive and capable player of character as well as juvenile roles that those who know his work predict for him a career of continued and headlining interest.

Chaney Begins "Bitter Sweet."

Lon Chaney has begun work at Universal City on "Bitter Sweet," a new special under the direction of Lambert Hillyer, in which he is to be starred, with a supporting cast which lists such names as Virginia Valli, Mande George, William Welsh and Vernon Steele. "Bitter Sweet" is a William Dudley Pelley story, adapted by Charles Kenyon and Arthur Statler. San Francisco will provide "locations" for the underworld scenes.

Henry Miller at Mason.

Henry Miller and Blanche Bates are with us again this week to give Coast drama lovers another treat in "Her Friend the King." At least it's a treat if the reports from San Francisco, where the new play was recently introduced, are any criterion. And next week Mr. Miller will present Henry Bataille's "La Tendresse," with Ruth Chatterton as his co-star and Bruce McRae heading the supporting cast. Film folk are anticipating this engagement.

Sennett Again Signs John Henry, Jr.

For lovers of wholesome comedy, here is a bit of welcome news from the Mack Sennett lot. Little John Henry, Jr., the clever child star; Teddy, the canine luminary, and Pepper, the cat, are coming back to the silver sheet after a long absence. Mr. Sennett has planned a new series of child and animal comedies to satisfy the thousands of requests from "fans" for John Henry, Jr.; Teddy and Pepper. Fred Jackman will direct 'em and George O'Hara will hold the co-director's megaphone. The first of the series will be titled "Bow-Wow."

Louise Fazenda Back, Too.

And another interesting announcement is that Louise Fazenda is also returning to the Mack Sennett fold, her first reappearance under this banner to be with John Henry and Teddy in "Bow-Wow," with other characteristic roles underlined for her later.

Moreno Rises to Remark:

That puns may be all right as dry humor, but when they reflect on one's character it is time to punch the punner.

Which was inspired by the fact that a censorious dame telephoned Antonio Moreno thusly: "I always thought of you as a moral young man, Mr. Moreno, until I heard that you are going to play such a disgusting role as Captain Bluebeard."

"Bluebeard!" shrieked Tony in reply. "Why you not only have the colors but the plumage too confused. It is Captain Blackbird."

In telling the story Tony's p. a. adds: "Mr. Moreno has been doing his level best to avoid scandalous publicity, but it looks as if 'the Puritans will get him if he doesn't watch out.'"

Julia Crawford Ivers Back.

Mrs. Julia Crawford Ivers is back at her desk and typewriter in the Lasky studios following a trip to Honolulu. Her stories of the picturesque charm and tropical appeal of the island, the volcano and people aroused our wanderlustic soul again and started speculation as to the best way to make the trip. Mrs. Ivers told us of many interesting characters and customs which we shall expect to see in her photo-plays even if we can't meet them on a personal tour.

Walthall in "Long Chance."

Universal has taken "The Long Chance," the Peter B. Kyne story they once filmed with Frank Keenan, out of the files and with Jack Conway directing they are recording it on celluloid again. This time Henry B. Walthall has the character lead, and the phrase, "stellar cast," is justified by the appearance of Ralph Graves, Marjorie Daw, William Bertram, Boyd Irwin and Jack Curtis.

Beatty Would Shoot Landlords Instead.

Jerome Beatty is back at the Lasky studios where he is punching the time-clock permanently as special studio representative of the Paramount sales organization. When Mr. Beatty, accompanied by his wife, their kiddies, his golf sticks, et cetera, got off the train on this last jaunt to "horrible Hollywood," he was inclined to deny that he'd ever said anything which the local Chamber of Commerce might resent as unpatriotic. He was ready to be a loyal native son again. But that was before he and Mrs. Beatty set out to hunt a house to rent and interview landlords. Then they said a few things the C. of C. would dub treason. They could find plenty of houses but details were always accompanied by the proviso, "no children permitted." His experiences recalled to Mr. Beatty the burlesque act in the Music Box Revue in New York last season, but he isn't going to put the burlesque into practice. He says no matter how much Hollywood landlords might wish it, he doesn't intend to shoot his two lovely kiddies, not even to please them. So he's still hoarding for a landlord who hasn't forgotten that to be a landlord he ought and must be Cain too.

Mary O'Connor Denies Rumor.

Mary Buick O'Connor, head of the story department at the Lasky studios, has issued strenuous denial of the rumor that she is to be married to a chauffeur. Miss O'Connor and that sense of humor which is one of the qualities which have made her one of the most popular personalities as well as writers in filmland, says that she had considered a chauffeur when she first acquired a car. But now, having mastered the art of driving without killing anything but her consciousness of nerves, she says the only prospect which would have half a chance with her heart strings is a gas station owner!

Duncan Feature Labeled.

"When Danger Smiles" is the alluring title bestowed on the latest Vitagraph special starring William Duncan and Edith Johnston. Mr. Duncan also directed.

Edna Wallace Hopper at Grauman's.

For unique personal appearance "stunts" Edna Wallace Hopper takes the blue ribbon. Miss Hopper not only admits that she has acquired perennial youth by having her "face fixed," but she is also proud of it. When she underwent the skin cutting operation which banished wrinkles and made her look young enough to be her own granddaughter, she had films recording the operation. And now she is not only going to appear in person herself to show the effects, but also exhibit the film to show the cause, as 'twere. Miss Hopper is booked to appear at Sid Grauman's Million Dollar Theatre this week.

Mildred Considine on Script.

Mildred Considine is at work on the script of "A Little Hero of the Streets," in which Warner Brothers are to star Wesley "Freckles" Barry.

Universal Signs Virginia Valli.

Congratulations are in order to Universal executives and Virginia Valli. The former have just signed the latter on a term contract with stardom as its ultimate provision. Miss Valli's performance in Reginald Barker's "The Storm," opposite House Peters and in other U specials led the company to tender her such an attractive contract that she could not say nay. First she will play opposite Lon Chaney in "Bitter Sweet," and after that Miss Valli is scheduled to co-star with Reginald Denny in "The Abysmal Brute" from Jack London's story.

This news will win the applause of a host of "fans" who keep the postmen busy with letters of admiration for Miss Valli.

Al Green "Locationing" at San Diego.

One of the "punches" to be injected into Alfred E. Green's Paramount production of "The Ghost Breaker," starring Wallie Reid, will show a hydroplane pursuing an ocean liner. These scenes are now being "canned" off the coast at San Diego.

Gottschalk Tuning De Luxe Film.

"Night Life in Hollywood," the initial production of the De Luxe Film Company, will have special music by Louis F. Gottschalk to add to its appeal. Mr. Gottschalk is now scoring the picture preparatory to its journey to New York shortly, whither it will be accompanied by its sponsors, Mrs. A. B. Maescher, president of the company; Eugene Evans, manager, and Fred Caldwell, director of the production.

Gloria Swanson Brands Story False.

When Gloria Swanson returned to the Lasky studios last Monday following her European vacation, and saw some of the clippings of the supposed interview with her abroad in which she was quoted as saying she went to Europe "to escape from Hollywood," she was indignant, and justly so. And her first move was to issue a statement to declare the whole story false.

Somebody with a penchant for space-grabbing and not too keen a disposition for the truth spread a story from Paris which made it appear that Miss Swanson was using a hammer on the place which is really for sale.

"I never gave out any sort of an interview in Paris," said Miss Swanson, "much less one attacking Hollywood. Why, rather than detesting the place I love it so much that I am making plans now to build a new home here. Travel has only made me more fond in my heart for Hollywood as a place to live. I went overseas for a vacation, a rest, not an 'escape.' I traveled incognito in France and not until the very last days was I known there as Gloria Swanson. Therefore, it is doubly a mystery to me how I could have been coupled with such a false dispatch."

Miss Swanson left for San Francisco Thursday for "location" scenes in her new Paramount production, "The Impossible Mrs. Bellew."

Title Now Lloyd Film.

"Doctor's Orders" to follow "Grandma's Boy." Meaning that Harold Lloyd's current production has been christened with the former title and that it is scheduled for release after "Grandma's Boy," which is running up another record at the Symphony Theatre here.

More Gossip! Alas!

Will those scandal-mongers never cease! Jackie Coogan is learning horseback riding. It happens to be one of his latest hobbies, though the horse he is riding isn't a hobby horse. However, gossipers just won't accept that fact as the explanation. They insist that the stardust infatuation for Alma Lloyd, Director Frank Lloyd's 7-year-old daughter, is the principal reason. Alma is an expert little horsewoman and Jackie, so gossips say, feels that he must be able to pursue the chase no matter how she leads it.

SENATOR JAMES J. WALKER.



Photo by Abbe

Who Was Paid a Remarkable Compliment at Dinner Given in His Honor by Theatre Owners' Chamber of Commerce.

HONOR SENATOR WALKER BY DINNER AT PLAZA

"Jimmy" Tendered Glowing Tribute by Theatre Owners' Chamber of Commerce and His Friends in All Walks of Life.

What was probably the most remarkable tribute ever paid to a man in this State was tendered to Senator "Jimmy" Walker when he was the honored guest at a dinner given at the Hotel Plaza by the Theatre Owners' Chamber of Commerce last Monday evening. Some thousand or more turned out to show the popular Senator in what high esteem he is held by the people of this and other States and the reception he received will linger long in his memory.

Having sponsored the Walker law, legalizing boxing in this State, being responsible for Sunday baseball and the keeping open of the motion picture theatres on the Sabbath, the Senator naturally has many friends in all walks of life. They came out in force to welcome him. Baseball was well represented, with such notables of the diamond as Hughey Jennings, Charles H. Ebbets, Judge Francis X. McQuade, John McGraw and others, while boxing was well represented by Chairman William Muldoon, Dan McKetrick, Thomas F. O'Rourke, Benny Leonard, Tex Rickard and Willie Lewis.

Smith Is Toastmaster

Ex-Governor Alfred E. Smith acted as toastmaster, being introduced by Bernard Edelhertz of the Theatre Owners' Chamber of Commerce. In briefly sketching Jimmy Walker's career, the ex-Governor paid the Senator the highest compliment possible and told of his admiration, affection and appreciation of his friend Jim. He has seldom made a wittier speech, his references to Tammany, the work he did after being relieved of the Governorship and his first meeting with the guest of the evening being greeted with howls of delight. The first meeting with Jimmy, it seems, was when he was still too young to be allowed in the parlor when young men were calling.

Senator Walker created a sensation among his audience when he declared during his speech that he had been invited by First National officials to "sit in" on a conference regarding their sub-franchise. He will be asked to point out where changes should be made in this contract and help in preparing a new one. This marks a new and revolutionary step in exhibitor-distributor co-operation in that. Previous to the introduction of the speakers a motion picture was unreeled aptly titled "Our Heavy Hero." It was announced as a release by Campbell's at stiff prices, titles by the Title Guarantee & Trust Company, scenario by Dr. Straton and cast an intimate pictorial review of Senator Jimmy's life. Among the big laughs in the film was a scene supposedly showing the Senator addressing a huge crowd of people. First a close-up of the Senator, then a shot of a huge crowd of people. Ex-Governor Smith gave it all away. He said Jimmy was photographed all alone on the steps of a Riverside Drive apartment house, while the crowd was a cut-out from a news weekly showing the throng awaiting the election of the Pope. However, it was all good stuff, well done and a credit to William Brandt, who directed the making of the film.

Will H. Hays Praises Guest.

Following ex-Governor Smith, Will H. Hays, president of the Motion Picture Producers and Distributors of America, paid his respects to the Senator and the "big boss" of the films minced no words in telling in what high esteem he held Jimmy. Others at the speakers' table included Daniel Frohman, Aldergman William T. Collins, Thomas J. Gray, Sheriff Edward D. Ryan, John McE. Bowman, De Wolf Hopper, Justice Robert E. Wagner, Charles Brady, Joseph Levenson, Fire Commissioner Thomas Drennan, Attorney General Charles D. Newton, Charles O'Reilly, William Landau, president of the Theatre Owners' Chamber of Commerce; Governor Edwards of New Jersey, Charles M. Schwab, Speaker Edmund Machold, Surrogate James A. Foley, Commissioner John Gilchrist, William E. Walsh, Commissioner Henry D. Sayer, Judge Morris Koenig, Charles Gehring, Justice Otto Rosalsky, Robert Grier Cook, Horace De Lisser, Murray Hulbert, Sheriff Percival E. Nagle and John H. McCooey.

The date chosen was that of Senator Walker's birthday, and it is quite probable that this day will never again be celebrated as it was last Monday. When the guest of honor entered the huge dining room at the Plaza he was greeted by an ovation that lasted several minutes and later when he was called upon to speak it was with the greatest difficulty that he was able to quiet the gathering so that he could thank those who had so honored him.

Testimonial for Services.

The dinner was planned as a testimonial for the sincere work that Senator Walker has done for the motion picture theatre owners. It was at first intended for the Chamber of Commerce organization alone, but it soon developed into such proportions, due to the fact that every one who knew Jimmy wanted to attend, that the affair was enlarged and all given an opportunity to pay their respects to the man who has done so much for sports and amusements in this State.

The list of those who attended who are connected with the film business reads like a list of "Who's Who in Motion Pictures." Every one who is any one was at the Plaza. Among those of prominence not connected with the cinema included Maj. Anthony Drexel Biddle, Nathan Burkan, George Gordon Battle, Maurice E. Connolly, C. F. Collins, Hon. Bernard Dowling, James J. Frawley, Detective Sergeant James F. Fitzgerald, Judge John J. Freschi, Inspector Owen Farrell, Judge Moses Herrman, Walter R. Herrick, James J. Hogan, Frederick W. Kavanagh, Magistrate Max S. Levine, Chief Joseph B. Martin, Henry Clay Miner, Col. Jacob Ruppert and Commissioner Francis P. Gallatin. Telegraphic tributes to the popularity of Senator Walker were read and included among them were wires from Jack Kearns, manager of Jack Dempsey; E. F. Albee and United States Senator James W. Wadsworth, Jr.

It was all a wonderful tribute to a man who has by hard work risen to the office of a public servant held in the highest respect by that public, no matter of what political party, for there is no one who does not know Jimmy Walker to be a square fighter and a real man.

It was a great night for Senator Jimmy.

FILM SHOWS ROAD WORK.

"Highroads and Skyroads" Depicts Construction of Forest Highways.

The most difficult road building in the United States—the construction of good highways through the national forests of the West—is shown in a new United States Department of Agriculture motion picture, "Highroads and Skyroads." The picture, one reel in length, was made in the western tier of States under the supervision of highway engineers of the Bureau of Public Roads, which is in charge of the Federal Government's road construction work.

"The old frontier has gone, never to return," says the film at its opening, just preceding a scene showing the grave of Buffalo Bill on Lookout Mountain overlooking Denver. A contrast is drawn between the old prairie schooners and pack trains, of days gone by, and the motor cars of to-day. Surveying on high mountains and in narrow canyons, blasting, grading and surfacing are pictured, and at the end some of the finished highways leading over the Continental Divide are thrown on the screen.

Picture is the first of a series dealing with the road building work in national forests. It may be borrowed from the Department of Agriculture, or prints may be purchased at the manufacturing cost by authorized institutions.

GORDON TRENT'S GOSSIP

No Chance to Loiter.

It didn't take Gloria Swanson long after her return to the Coast from her vacation trip abroad to don the spangles. No sooner had "the well-dressed star" arrived in Hollywood than she was whisked away to San Francisco by Director Sam Wood to start work on "The Impossible Mrs. Bellew." Several scenes were made aboard the steamer en route from Los Angeles to the Golden Gate, and work on the production was continued at Burlingame, a fashionable suburb of San Francisco.

Internationalization Note.

Channing Pollock's play "Such a Little Queen," is being translated into Czech for production in Prague. Last week Mr. Pollock had a note from the adapter asking if he could supply the German equivalent for "one life for Hepkeide."

Studio Fatals.

An actress, playing at the Goldwyn studio was eating a banana. When she stripped off the peel and threw it away, the dashing young leading man called to her, "Oh, lady lady! Never do that! Save your banana skins—they make good slippers!"

Thought for To-day.

No trade showing in the Fox projection rooms this week. They must be fitting the new chairs with cretonne cushions.

Who's Who.

No, Evangeline, S. Rankin Drew Post is not related to Guy Bates Post.

Open It, Dearie.

This columnist is frequently roused from the typewriter to direct readers who call to get back numbers of the paper.

Yesterday the usual inquiry was made by a young screen actress.

"Right through the glass door," directed Gordon.

"Say," replied the fair one, "do you think I'm a serial actress?"

Forward, Reformers!

Richard Dix is so speedy he can't look a motorcycle cop in the face.

Helene Chadwick's bathing suit has only two seams.

Paul Iliern, scenario writer, sticks his gun under the desk.

Carey Wilson, author, uses brilliantine on his mustache.

Cullen Landis carries concealed weapons—when hunting.

This shocking state of affairs on the Goldwyn lot was revealed in recent news dispatches from the Coast.

Earle's Mission.

Earle Williams has gone vacationing. He is making the "mission tour" through Southern California, driving along the old Coast road and stopping at all picturesque monasteries erected by the friars in the days of Spanish rule.

Would William Tell?

The hardest role ever played by Richard Dix, according to the actor himself, was that which he played in "Yellow Men and Gold."

"It wasn't only that I had to fight in the water and fight on land, and leap over a chasm (and that gave me a thrill if it doesn't give any one else one) but also that they decided to spatter the ocean around me in one of the scenes with bullets from a real rifle," declared Mr. Dix. "They thought bullet spatters would be more realistic than any other kind. So they hired a sharpshooter. He was to get $15 a day. Then he heard he had to shoot close to me—within a few feet. 'Ah,' says he, 'if I've got to take a risk like that I'll have to have $25 a day.' And he got it for taking the risk."

Sports.

Suzanne Lenglen and Molla B. Mallory really ought to feel an acute pang of jealousy. Madame Rose Rosanova, Russian actress, now will play the mother role in "Hungry Hearts," won first place in the women's running races and second in the swimming contest held in connection with a druggists' convention on Catalina Island. She is a grandmother.

Altruism.

Two girls were talking in the hall outside the office of a motion picture agent. "Take my white fox, Mable. I'm through for the afternoon," said the one with the blue slip in her hand.

Harry's Next.

Harry Carey's first production to be released through the Film Booking Offices of America is by Edgar Forrest and the supporting cast includes Ethel Grey Terry and Henry B. Walthall. The picture will be released in the Autumn.

Joy Note.

Gloria Joy, 12 years old, will be directed by Sherwood MacDonald in twelve two-reel comedies. Glen C. Gordon, a screen juvenile of 14, who has played opposite Miss Joy in "I Want to Be a Lady" and "Little Miss Grown-Up" will appear as her beau throughout the series. Dixie Lamont has been engaged for the sister role. Gordon Sackville will be the father.

Sister Act.

Marie Corelli's "Thelma," one of the literary masterpieces of literature and a story based on the hymn, "Rock of Ages," has been adapted as a feature starring vehicles for June Novak, who is being starred in a series of Chester Bennett productions for release through the Film Booking Offices of America. Miss Novak's sister, Eva, will play with her sister in the latter production, making the first appearance of the Novak girls in one photo-play. Miss Novak has just completed "Colleen of the Pines," from the story by J. Grubb Alexander, which is soon to be released.

Warner Buys.

"Lover's Lane," written by Clyde Fitch, and "The Old Folks at Home," by Justine Adams, have been purchased by Warner Brothers.

Genius Burns.

Josephine Adair, one of the children of "In the Name of the Law," wants to be another Nell Shipman. Her original cupids and gnomes seem to indicate a strong natural bent in that direction. Josephine is only 7 but has a mature eye, as one of her recent subjects can testify. A minute wart on that individual's neck received as much attention as did his eyes, nose and mouth—some say even more.

In Santa Cruz.

Santa Cruz, home of the giant redwood trees, deep gorges and magnificent scenery, has been chosen as the locale for "Broken Chains," the Goldwyn-Chicago Daily News $10,000 prize story, now in production. Allen Holubar, director; Cedric Gibbons, art director, and other members of the studio staff have just returned to Culver City from Santa Cruz, where they picked out the locations.

Virginia's Record.

Virginia Brown Faire, who won a moving picture magazine beauty contest about two years ago and played the lead in James Young's production of Rudyard Kipling's "Without Benefit of Clergy," a sex picture, appears opposite Guy Bates Post in "Omar, the Tentmaker," and as the lead in Jack Gilbert's "The Count of Monte Cristo," just released.

Barber Shop Discord.

William Fox has made a new Sunshine comedy called "Splitting Hairs."

New Title.

When George Gibb's novel, "The Splendid Outcast," reaches the screen with John Gilbert as the star it will be known as "Honor First." It is the first picture directed by Jerome Storm for William Fox.

B. B. T. Comedy.

Chester Conklin, the eccentric comedian, has just completed a new comedy called "Step Lively, Please." Is it a subway farce?

Poor Show.

They think so much of Violet Mersereau at the Fox studios that every time a horse named after her runs on any of the New York tracks some of the boys are sure to have a wager on her. Abe, one of the office boys, came in the other day and announced that the day before he had $2 on Violet Mersereau to show.

"Well, what happened?" he was asked.

"It was the worst show I ever saw for $2," Abe replied.

Lightly Named.

"You are full of breeze," he told her, "and very pliant. There is something about you that reminds me of a young forest. Why not call yourself Ann Forest?"

And Ann Forest it was and is.

Do Tell!

"Among other good things that 'Moonshine Valley' William Farnum's new picture will contain is scenery," writes the delirious p. a.

Scandinavian Radio.

The grand valley of Guldbrandsdalen, in the middle of Norway was the scene for the filming of "Snowbird of Sundown Hill," the picture made by the Swedish Biograph Company from Bjornson's famous novel, "Synnove Solbakken."

Hilding Carlberg, who plays in "Dawn of Love," produced from Dr Selma Lagerlof's famous novel, is probably the oldest screen actress in all Europe. The "grandmother of the Swedish stage" made her debut on the silver sheet at the age of 82.

Film and Drama.

With Constance Binney appearing in the screen version of "A Bill of Divorcement" this Fall and Allan Pollock back in his old part in the stage production of the same play, the story will be seen simultaneously on the silver sheet and the legitimate stage. Denison Clift, who is directing the Ideal Film Company's production of "A Bill of Divorcement," recently completed a photo play production of George Meredith's famous novel, "Diana of the Crossways."

Romantic Revival.

Lillian Gish and Wallace Reid are screen lovers in "The Fatal Marriage," a revival of Tennyson's "Enoch Arden," which is now being shown. D. W. Griffith supervised the production and William Christy Cabanne directed back in the days before Reid was autofacing or Miss Gish suffering cruelties as a star in her own right.

Trying Pan to Fire.

Harry Rapf and Wallace Worsley, producer and director, narrowly escaped drowning in the San Louis River, Delmar, Cal., during the filming of a railroad scene for the Wesley Barry picture, "Rags to Riches." They jumped 50 feet from a railroad trestle spanning the river in order to avoid an oncoming train and were caught in a whirlpool. Cameramen and assistants threw ropes to the frantic pair and hauled them to safety.

Hollywood Night.

Lois Weber, star, producer and director, who returned recently from Europe, staged a big studio revue at her plant with stars galore appearing. It was a benefit for the Post-War Service League. Stars were on hand, too, because they posted $100 forfeit for non-appearance, and all worked that night. Ruth Roland warbled and yodeled, and many others were on the bill, which was followed by a dance. It was a typical wild night for Hoolywood. Nobody got to bed before 12:30!

"TROUBLE" IS HIT WHEREVER SHOWN

Jackie Coogan's Latest Feature Doing Well on Initial Showings, It Is Said.

SCREENED IN BIG CITIES

Jackie Coogan's "Trouble" production, which has played many of the principal cities of the country within the past three weeks, has had no trouble winning favor everywhere, including the box office, it is said.

According to Sol Lesser, exhibitors who had booked "Trouble" and who have played the feature on their screens, advise him it has met with popular reception and that their coffers have been enriched considerably through the engagements.

"Trouble" is a picture that carries a human touch that will strike the innermost lining of every soul. It will please every class and is considered as Jackie Coogan's finest screen effort yet released. Managers of theatres such as the Chicago Theatre, Chicago; Circle, Indianapolis; Strand, New York and Brooklyn; New Branford, Newark; Mary Anderson, Louisville, and many others have telegraphed and written Lesser expressing their delight with the production and stating that business was excellent in every instance, the producers announce.

Within the next ten days arrangements will have been consummated by Mr. Lesser for national distribution of the "Trouble" production, as only a limited number of cities were given June dates on the feature.

Arrangements are now under way for the release dates of England, France and other foreign countries who are finishing up on Jackie's "My Boy" picture. The Coogan products are at present in demand abroad as any other features and have set high water marks for box office receipts, it is said.

"Trouble" is in five full reels, directed by Albert Austin, and the little star is supported in the production by Wallace Beery and Gloria Hope. It is an original story, giving Jackie an abundance of opportunity to give forth his finest screen talents, it is stated.

Gertrude Atherton a Great-Grandmother.

There have been many occasions in Gertrude Atherton's life of which she has been proud. When she had her first story published was one event she likes to remember. Another one she is not exactly ashamed to talk about is when she had her first picture screened. But the greatest of all great events happened in Los Angeles when her granddaughter, Mrs. Philip Hurn, wife of a scenario writer and known herself professionally as Jane Atherton Grand, gave birth to a daughter last week. The new arrival is the great-granddaughter of the novelist and will be given her distinguished relative's name.

Sails on the Majestic.

Jesse L. Lasky will celebrate the glorious Fourth in proper style by sailing for home With Mrs. Lasky and the two children, he will sail from Cherbourg on July 4, reaching here about July 9, that is, if the Majestic keeps up her usual speed.



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NEW STARS ON THE COAST ARE NOW ATTRACTING MUCH ATTENTION

Laurette Taylor and Billie Dove Hold Center of Stage in Hollywood—Channing Pollock to Try Out His New Drama, "The Foo,l" in Los Angeles.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, June 26.

New stars in the film firmament are like new styles in dress fashions. They put as much "pep" into the routine interests of cinemaland itself as into the curiosity of the public.

So, with two new stars to exploit—Laurette Taylor and Billie Dove—the Metro Coast studios are attracting more than average attention.

At present writing Billie Dove is holding the studio's spotlight. Miss Dove is to begin work this week on her first starring production, "Country Love," which Emile Chautard will direct. It is Hulbert Footner's story, adapted by Edith Kennedy.

And the cast reads like the regular all-star bulletin. Cullen Landis is to play opposite the new star. Sylvia Ashton has been drafted from the Lasky ranks for a "large" comedy role. ZaSu Pitts, that clever comedienne who is a type and personality in a class all her own, has another important part, and Edythe Chapman, Mabel Van Buren, Hardee Kirkland, Jack Gardner, Lincoln Steadman and Louise MacIntosh complete the roster. Miss MacIntosh is deserting the Henry Miller company now at the Mason Opera House for films.

Ready to Welcome Laurette Taylor.

The staff destined for association with Laurette Taylor in the production of "Peg o' My Heart," in which she is to appear before the camera for Metro, is preparing a dressing room for the star who is expected on the Coast about the middle of July. King Vidor is to move his directorial outfit to the Metro plant for this picture after he completes "Judith the Conqueror," starring Florence Vidor for Associated Exhibitors.

And the regulars on the Metro schedule are keeping their stages busy. Rex Ingram is editing his "Black Orchids." He expects to deliver it to New York himself in about three weeks when he takes his unit headed by Mrs. Ingram (Alice Terry y' know) to New York for his next feature.

Viola Dana is in the midst of "Page Tim O'Brien," her next Harry Beaumont production. Cullen Landis is "doubling in brass," so to speak, since he is Viola's lead in this as well as being cast to make love to Stella Dove.

"Bull" Montana on List, Too.

We almost forgot to list "Bull" Montana among the new Metro stars. The inimitable "Bool," elevated to stellar honors in short comedy specials by Hunt Stromberg, returns from his visit to his home town in Italy about August 1. Then Mr. Stromberg expects to post the call to begin work on the second of the series which Metro will handle. "A Ladies' Man," recently previewed here, is ready for release.

Pickford Back. Single? Says Yes.

Jack Pickford rolled into the Santa Fe station Friday afternoon and immediately dashed out to the Pickford-Fairbanks studios where he greeted Mary and Doug and answered: "No, Marilynn Miller and I are not married yet," to all curious queries. There are some suspicious souls who are still inclined to feel Jack and Marilynn put it over in a secret marriage, but even they admit that it hardly seems likely any two such famous people could be wedded anywhere in the U. S. A. without news of it leaking out somehow.

But anyway Jack is back alone, ready to resume production on "Garrison's Finish," which Arthur Rosson is directing. It was the racing scenes which took him East where propinquity prompted the engagement.

Marshall Neilan Returns.

Marshall Neilan was welcomed back Thursday, but the new Mrs. Neilan (Blanche Sweet, y'know) to whom he was married in Chicago recently, stayed in New York for another week to wind up some business matters. Mr. Neilan was accompanied by Frank Urson, director, and David Kesson, photographer, who also made the trip to Europe with him.

"Mickey" was met at the depot by Abraham Lehr, general manager of the Goldwyn studios, with whom he immediately went into conference regarding the Marshall Neilan features to be produced for Goldwyn distribution under the terms of the contract which Mr. Neilan signed while East. Mr. Neilan and his staff, including Peter Gridley Smith, his publicity purveyor, are ready to move over to the Goldwyn studios to begin work immediately, though he has not yet announced his story selection.

P. S.—A late rumor has it that Mr. Neilan will direct "Ben-Hur" for the Goldwyn organization by special arrangement. We wonder!

Frankie Lee in "Jo" Quirk Story.

News of the preview at the Wilshire Theatre the other evening of "The Little Ranger" brought out the story of the activities of a novel production unit now at work at the R-C studios. This unit stars that clever child actor, little Frankie Lee, in a series of two-reel comedy-dramas written by Josephine Quirk and directed by Carl Bricker. Those who saw the picture previewed are enthusiastic in their praise of "The Little Ranger" and the idea of the series, saying these short features are sure to win the approval both of exhibitor and public and fill a need for short dramatic entertainment. Miss Quirk is now at work on the story for the second of the series.

To South Seas on Location.

Antonio Moreno is sailing from San Francisco July 7 with "Captain Blackbird" for some tropical island in the South Seas where scenes for this Goldwyn production of Carey Wilson's story will be filmed. Raoul Walsh is directing.

McCulley Story for Walker.

Johnnie Walker is back from New York with his contract to make a series of starring pictures for Robertson-Cole in one hand and a pile of stories in the other. With the former in his safety deposit box, he is busily perusing the latter for stellar vehicles. His first in the series will be "Captain-Fly-by-Night," a Spanish costume play, from the pen of Johnston McCulley, author of "The Mark of Zorro."

As some wag puts it, Mr. Walker couldn't fail to be a drawing card with the name he drew, even without the prestige of "Over the Hill."

Pollock Here to Stage "Fool."

Channing Pollock arrived from New York Saturday and has been on the jump every minute since responding to greetings of his host of friends here. But it is business and not pleasure which has brought Mr. Pollock to the Coast this time, so to-day he will start interviewing players and completing plans for the special try-out engagement at Wilkes's Majestic Theatre of his newest play, "The Fool."

Richard Bennett is to be featured in the play here, the opening night set for July 16. Thomas Wilkes is presenting "The Fool" in co-operation with Sam Harris of New York, Mr. Pollock to personally supervise its production. Here's to its success! While recording Mr. Pollock's coming, a local writer of dramatic and film news comments thusly: "Mr. Pollock in his magazine writings has been a vitriolic harpooner of the movies. It is not unlikely, therefore, that a concerted effort will be made to reform him during his sojourn here."

Signed for Goldstone Cast.

In addition to Bessie Love, Phil Goldstone's production of "Deserted at the Altar" will have Tully Marshall, Wade Boteler, William Scott, Eulalie Jensen and little Frankie Lee to lend stellar brilliance to the "meller-drammer" action.

Violet Clark Busted.

Violet Clark busted in from New York the other day and began punching the time clock at Goldwyn's, where she is to write the continuity of Elinor Glyn's story, "Five Days." She was over at the studio Thursday afternoon watching Joe Jackson, publicity purveyor, direct the screen tryouts of the would-be film players who won camera close-ups in a contest conducted by the company with a local paper. Whether or not Miss Clark expected to get atmosphere for her script from the group of illusioned ones she didn't say, though some of the patent-leather haired contestants looked as if they had patterned themselves after Elinor Glyn heroes.

"Gimme" Will Interest Wives.

While the 276-pound boy, who probably entered the contest to take "Fatty" Arbuckle's place on the screen, was smiling, the thin girl imitating a "Ziegfeld Follies" queen, and the three-year-old family prodigy pirouetting like an Oriental dancer, Major Rupert Hughes was putting his professional company through their paces in a wonderfully effective antique shop set for his production of "Gimme."

Screen credit for this picture will go to Adelaide and Rupert Hughes, and thereby hangs a tale. The story was originally Mrs. Hughes's inspiration. It deals with the experiences of a young wife who finds it humiliating to have to ask her husband for money. We are inclined to believe Mrs. Hughes read some of the letters to Beatrice Fairfax or Prudence Penny written by penniless wives and wrote the story as a plea for the allowance which all want and few get. Anyway, Major Hughes was so enthusiastic about the story that he wanted to have a finger in it, so he became collaborator as well as director.

Gaston Glass and Helene Chadwick have the leading roles, with David Imboden as the villain who is ever ready to make up for a husband's thoughtlessness, and Knox Lester and Clothilde Boardman in other important parts.

Tully Gives Dance "in Persia."

Shireen's garden in "Omar the Tentmaker" is the setting for romantic scenes in which Guy Bates Post, star of the Richard Walton Tully production; Virginia Brown Faire, Nigel de Brulier, Rose Dione, Evelyn Selbie and others are concerned. But Thursday night its picturesque background and moonlight looked out on more American action. Mr. Tully played host at a dancing party given to a number of his friends and associates.

The string of cars parked around stage 1, 3 or 5 of the United studios would have inspired the connection "horrible Hollywood" propaganda to exclaim "Another wild Hollywood party!" But if he had been invited he would have found it a delightful dance, interspersed with light refreshments, with Brown Faire, Nigel de Brulier, Rose Dione, Douglas Gerrard, Evelyn Selbie, Director James Young, Art Director Wilfred Buckland, Georges Benoit, cinematographer; George Landy, publicity purveyor, and members of the cast assisting Mr. Tully in receiving.

Lois Lee "Registers" Bravery.

While a host of "fans" will soon be applauding the performance of Lois Lee in Rex Ingram's production of "The Prisoner of Zenda," the many friends of the pretty brunette actress are now applauding her wonderful fortitude in the face of an illness which interrupted her career just when success was in her grasp. Where others would complain and ask "Why?" Lois is smiling confidently.

She was stricken with spinal trouble several months ago and since has been lying in a heavy cast which it seemed at first she would have to wear for a year or more. But then Jeanie McPherson, Alice Terry and other leading figures in the film world heard of her case and through Miss McPherson's interest Dr. Ellis Jones, a well-known surgeon, disposed of the cast and on Thursday performed an operation which it is felt confident will completely cure Lois and enable her to continue her career again in a few months.

There are scores of friends and acquaintances of the popular girl who are holding strong thoughts for her recovery and Rex Ingram, who gave her this first big chance and other producers who have seen "The Prisoner of Zenda," are anticipating the time when she can walk and dance and act as she did just a few months ago.

From Campus to Studio He'll Come.

A local paper carried a detailed story the other day of Bob Legendre's desertion of the realm of sports for the realm of the Klieg lights. It imparted the information that as soon as the athlete graduates from Georgetown University, he will follow Horace Greeley's advice immediately and introduce himself to casting directors here. Agents and directors prone to deplore what they term a dearth of leading men may suffer revived hopes with this new arrival in cinemaland.

Found Film Type on Location.

When Universal's "Bitter Sweet" company, starring Lon Chaney, with Virginia Valli playing opposite him, went to Fallbrook, Cal., for small town scenes, Director Lambert Hillyer "discovered" Mary Louise Shroune, a 6-year-old citizen of the town, as such a perfect little screen type that he engaged her for a sequence of the picture. And he gave it as his opinion that if her father follows up this opportunity, Mary Louise will be a winner in filmland. Now, the screen-struck will decide they should live in "location" towns to get an opportunity before the camera.

Winifred Dunn on Eddy Script.

Winifred Dunn of the R-C studios writing brigade, has just completed adaptation and script of the first of the series of Ray Carroll productions, starring Helen Jerome Eddy. The story is an original by Miss Eddy herself. William Seiter is to direct the picture, with Ralph Waters assisting him, and Max Dupont on the camera. Ray Lee is production manager of the unit.

Hart With Cosmosart.

A. Lincoln Hart, who formerly held an executive post with J. Parker Read, Jr., productions at the Ince studios, has been appointed general manager of Cosmosart studios. He is getting a firm hold on the reins of the novel film-making plant preparatory to his departure for New York with President Bowen shortly, to arrange releasing plans.

By "Fan" Mail Ye Shall Know Him.

Joseph Talmadge Keaton, better known as Buster Keaton, Jr., may be only fourteen days old but he's a full-fledged star for a' that. If you don't believe it ask his famous father's p. a., Harry Brand, who seems to find working for baby Buster even more interesting than telling the world about Papa Buster. Take it from Mr. Brand you can tell a star by his "fan" mail. In fourteen days Buster, Jr., has received over 500 and some of them even request an autographed photograph.

She Begins With Fame, Too.

Speaking of reflected fame, Baby Jane Atherton Hurn shouldn't have any trouble being a leader when she grows up. With Gertrude Atherton for a great-grandmother, Philip Hurn, the scenario writer, for a father, and Jane Atherton, screen actress, for a mother, Baby Hurn, who made her world debut last Friday, begins life with all the family tree she could want.

Hopper to Direct Jackie Coogan.

While Jackie Coogan has been enjoying his between pictures vacation like the regular boy that he is, Sol Lesser and his father, Jack Coogan, Sr., who sponsor the starlet, have been getting E. Mason Hopper's signature to a contract for his direction of Jackie's next production, to follow "Oliver Twist." It will be from an original story, written to suit Jackie's inimitable talents and personality. Jackie will lessen his play time and return to his stages at the studios in about two weeks.

This will be Jackie's fifth starring production. "Trouble" is packing 'em in everywhere now and "Oliver Twist" is ready for Fall release as a special road attraction.

By the way, Walter Anthony, who titled "Oliver Twist," has been added to the scenario staff of Jackie Coogan Productions "for keeps." He will act in an advisory capacity with Jackie and his unit.

Woods Appoints Committee.

President Frank E. Woods of the Writers Club has appointed Bernard McConville, Walter Woods, Arthur Statter, Eve Unsell and Grant Carpenter as the local committee to carry out the club's plans to investigate apparently unscrupulous correspondence schools purporting to teach successful scenario writing. Elmer Rice is to represent the committee in New York.

Heard in Passing:

Rowland V. Lee, Fox director, who has just completed "The Self-Made Man," starring William Russell, is vacationing. The script tells us "Tuna Farm" is his resting location.

Harriet Hammond, erstwhile bathing beauty, is starring opposite Herbert Rawlinson in "The Rainbow Chaser." Harry Pollard is directing.

While George Archainbaud is vacationing at Coronado, Edward J. Montagne is writing the script for the next Elaine Hammerstein production for Selznick.

Mark Larkin is father to the story that Max Linder gave a party the other night to celebrate the contract whereby his burlesque, "The Three Must Get Theirs," is to be released through United Artists Corporation. And during the party Mr. Linder swears Larkin turned a big honest injunt loose in their midst and Mary Pickford is the only one who didn't scream and run. Mary intuitively felt that the lion was tame, probably. Anyway, Mr. Linder admirably proceeded in his determination to make his closest friends remember him during his coming vacation abroad.

"Homemade Movies" is the title given to the latest Ben Turpin two-reeler under the Mack Sennett banner. It was previously called "The Frozen Trail."

The Universal P. A. recorded the name of Kentaro Otchiai, ambassador plenipotentiary from the Emperor of Japan to the King of Italy, in his guest book last week.

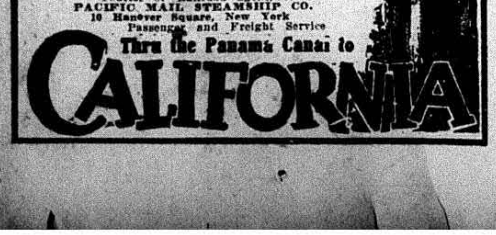
Harold Lloyd Says It.

A curious visitor at the Hal Roach studios was heard querying Harold Lloyd thusly: "Are you making another comedy now, Mr. Lloyd?"

To which Harold dryly replied: "I hope it will be."

Whereupon curious visitor continued: "If it isn't a comedy, then it will be a drama, eh?"

Which brought Harold's quick retort: "If it isn't a comedy, it will be a re-take!" So that's that.



OFFICIALS OF THE METRO COMPANY



JOSEPH W. ENGEL, GENERAL MANAGER of METRO'S WEST COAST STUDIOS

MARCUS LOEW, PRESIDENT of METRO PICTURES CORP. (Caverly Craft Studio - Photo)

WILLIAM E. ATKINSON, GENERAL MANAGER of METRO PICTURES CORP.

J. E. D. MEADOR, METRO'S DIRECTOR of ADVERTISING and PUBLICITY (Photo by Apeda)

ENGAGES PLAYERS FOR "OMAR" FILM

Richard Walton Tully Completes Choice of Actors to Support Guy Bates Post.

AUTHOR MADE OWN ADAPTATION

Richard Walton Tully has practically completed the cast to support Guy Bates Post in Tully's own transcript of his stage play "Omar, the Tentmaker." As in the case of "The Masquerader," just completed—and which marked the double debut into the picture field of both Tully and Post—the cast may in all truth be called an all-star one, worthy both of Mr. Post's talent and Mr. Tully's scenario. Mr. Post, of course, will enact the Persian poet of Rubaiyat fame, Omar Khayyam, just as he did for 121 weeks on the legitimate stage. For the important parts of Omar's two bosom friends, Nizam and Hasan, Nigel de Brulier and Douglas Gerrard have been selected; both actors are favorites with the picture fans. De Brulier recently scored outstanding hits in "The Virgin of Stamboul" and "The Four Horsemen," while Gerrard is known both as director and actor, his performance as Dr. Sonntag in "A Tailor Made Man" being especially praiseworthy.

For the part of Shireen, beloved of Omar, Tully has selected Virginia Brown Faire, late star in "Without Benefit of Clergy," as the leading woman, whose talents and beauty best lend themselves to the requirements of this role. The part of Little Shireen, almost equally important, has been entrusted to Patsy Ruth Miller, who has recently achieved a fine reputation for herself appearing opposite Tom Mix.

Evelyn Selbie, most recently seen in "The Broken Gate" and before that in "Without Benefit of Clergy" and "The Devil to Pay," will be the faithful slave, Zarah, while the part of the stately Valide Sultana will be enacted by Rose Dione, whose most recent appearance was in "The Blushing Bride" and before that with Mary Pickford in "Suds." For the part of Imam Mowaffak, teacher to Omar and his companions, and father of Shireen, Boris Karloff, who for a long time was a Pathe star, and who more recently appeared in "Without Benefit of Clergy," has been engaged. Selections for the remaining parts will be made immediately and "shooting" will begin at the United studios, Los Angeles. "Omar, the Tentmaker" will be released through Associated First National Pictures, Inc.

READY TO BEGIN FILMING OF "PEG"

(Continued From Page 1.)

tions. In the United States 197,424 copies have been sold and in England 48,536. With this widespread international reputation as a book as well as a play that has seen the stages of the United States, England, Australia, Holland, India, the Far East, Honolulu, South Africa, Scandinavia, France, Italy and Spain, the motion picture exhibitor has a world-wide ready-made popularity awaiting the issuance of the film.

Mary O'Hara already has advanced sufficiently far with the script of the photoplay to allow Miss Taylor to begin work at the Metro studios under the direction of King Vidor, at the scheduled time of July 5. J. Hartley Manners, author of the play, and Miss Taylor's husband, will accompany her to Los Angeles, there to render such assistance as he can in the suitable reproduction of his play for the screen.

EIGHT MONTANA COMEDIES.

Series to Be Produced by Hunt Stromberg for Metro Release.

A series of eight Bull Montana Comedies will be released during the next two years by Metro Pictures Corporation, according to an announcement from the home office of the company in New York. They are to be produced and presented by Hunt Stromberg, who, upon the completion of a first one, "A Ladies' Man," signed Bull Montana for seven more. With the exception of "A Ladies' Man," which is a three-reeler, the comedies will be of two reels in length. It was the original intention of Mr. Stromberg to hold this initial offering to the shorter length, but review of the completed film disclosed such a wealth of comedy material as to make an arbitrary cutting down a waste of entertainment.

"A Ladies' Man" will be among the first group of Metro pictures to be released in the Fall. To Mr. Stromberg belongs the credit for making Bull Montana officially a comedian. The actor at the title role of "A Ladies' Man" is a screen character familiar as a cave-man type, who, for the most part during his motion picture career, has been used in serious parts. An example of this was his enactment of the role of the troglodyte in Maurice Tourneur's photo-play version of Joseph Conrad's "Victory." His part in "A Ladies' Man" is less grim, however, it being that of instructor in a girls' gymnasium. It is a matter of love among the dumbbells. The dramatic climax of the story comes when Montana wraps an angry eye around a monocle.

POLLOCK BITTERLY OPPOSED TO CENSORSHIP OF THE THEATRE

"Once Admit Censorship and the Cherished Constitutional Rights of Free Speech and Free Press Go for Less Than Nothing," Says Playwright.

IN the current number of the Theatre Magazine, under the title, "Shall We Have a Censorship of the Theatre in America?" the two sides of the question are dealt with by Channing Pollock, vice president of the Authors' League of America, who is bitterly opposed to any censorship of his craft, and Canon Chase, a Brooklyn churchman, who is strongly in favor of a censorship of the theatre. Mr. Pollock's remarks concerning motion picture censorship are very much to the point and well worth reflecting upon.

"Screen censorship in America," says Mr. Pollock, "has provided several thousand pages of records that, for sheer humor, audacity and extravagant absurdity, make Mark Twain's best efforts sound like a collection of reports from the Weather Bureau.

"Six years ago, in an article entitled 'Swinging the Censor'—since quoted by an eminent psychologist to prove the passion for regulation more deep-rooted than a mere idea that our neighbors are all vicious, and would be more so but for the restraining influence of our personal purity—I gave numerous examples of how the motion picture censorship moves in a mysterious way its blunders to perform. The hundreds of imbecilities from which I picked now have become thousands, but half a dozen, recited here, may serve our purpose without overflowing our space. Carmen's ancient kiss was ordered 'cut to five feet,' leaving the cigarette maker to give her life for a purely paternal peck from the bashful bull-fighter, Escamillo. In California, however, she wasn't permitted to give her life, a local board objecting to the killing of a woman by a man, though there is no opposition to the killing of men by women.

"After all, girls will be girls! Pennsylvania banned the little set-to between Carmen and Frasquita, and the duel between Morales and Don Jose. Ohio prevented our heroine's smoking one of her own cigarettes, and in one State or another, the majesty of the law raised the level of her decolletage, restrained her from baring the shoulder of her rival, and interfered generally with her classic displays of temper and temperament. 'Carmen,' as amended and expurgated, must have borne a striking family resemblance to 'Elsie Dinsmore'!

Disapprove of Camille.

"MUCH more recently, censorship decided that Camille must be the wife of Armand, so that, in his famous visit to the lady, Armand's father was placed in the dubious position of asking her to divorce her husband in order that he might marry another woman. In Chicago, no children were allowed to witness 'The Scarlet Letter.' A large section was cut from a photo-play, called 'The Warning,' because there was a bed in the room adjoining the scene of action. Of course, a bed could have none other than an immoral purpose! In another picture, objection was made to a title covering pantomime in which a capitalist told a woman that he would employ her husband. The title read: 'I've got a proposition to make to you.' It was eliminated. The censors couldn't imagine a decent proposition!

"Dario Nicodemi and Michael Morton's drama of deep and pure purpose, 'The Shadow,' never reached the screen, because it mentions an illegitimate child, and illegitimate children are barred in Ohio and Pennsylvania. The farce, 'Bootle's Baby,' was stopped in Philadelphia because a man got a letter from his wife and burned it. Tearing the letter would have been permissible, but burning showed contempt of the marital relation. Charles Kenyon's remarkable play, 'Kindling,' dealing with no sex problem, but with poverty and the race, was held up on account of a mother shown making clothes for her unborn child. This child was not illegitimate; it was about to be born with the greatest possible deference to the censors. What, then, was wrong with the exposition of a mother engaged in one of the most sacred and beautiful labors of motherhood? You'll never guess! The "movies" are patronized by thousands of children who believe that babies are brought by the stork, and it would be criminal to undeceive them!

"Honest!

Ruinous to Art.

"CENSORSHIP might be understandable, however, if it interfered only in matters of sex. Once established, the institution becomes a dependable means of curbing criticism of the powers that be, and comment on government. At the recent dinner to Will Hays, Anita Loos told me of a playful sub-title, 'It doesn't take much brain to be a Mayor,' that was immediately ordered 'out' by Mr. Hylan. At the time of the steel strike, the Pennsylvania board interdicted news weeklies showing State police riding down strikers. Last Winter a photo-play by Leroy Scott was forbidden in New York partly because one of its characters was a patrolman who accepted a bribe. This held the police force up to contumely and contempt. Once admit censorship and the cherished constitutional rights of free speech and a free press go for less than nothing. The important liberty-guarding practice of caricature, ridicule and the plebiscite becomes subject to the fears and vanities of the persons caricatured, ridiculed, or criticised.

"The last word on censorship is this:

"There is scarcely a fine thing in literature or the drama, in the art accumulation of the ages, that could have been produced in the face of the kind of censorship we have experienced in America. The rules made by State boards would have obliterated Shakespeare, buried Balzac, smashed Shelley, mutilated Moliere, destroyed Dante, and rendered impossible the publication of the Holy Bible. In the last season alone, under conditions of commercial management an much-mulcted Broadway, they would have prevented 'Anna Christie,' 'The Nest,' 'Daddy's Gone a-Hunting', 'Ambush,' 'The Circle,' 'The Hairy Ape,' 'A Bill of Divorcement,' 'The Hero,' 'He Who Gets Slapped,' 'The National Anthem,' 'The Dover Road,' and every other deeply conceived and seriously-intended dramatic effort, leaving us to snigger over the inanities of musical comedy and to contemplate a stage more than ever reduced to the level of the nursery. The Germans could not have left a conquered Paris so bare of Art as a triumphant censorship would leave New York."

"MONEY, MONEY, MONEY."

Larry Evans Story Is Bought by Ben Shulberg.

"Money, Money, Money," is going to be made known to a large percentage of the population of this country if the author, Larry Evans, has anything to say about it.

First of all, "Money, Money, Money," is the only story this noted novelist and magazinist ever penned directly for the screen, and when it was finished B. P. Schulberg, president of the Preferred Pictures, the corporation that produces the Associated First National attractions in which Katherine MacDonald is starred, thought it because of the possibilities the chief role offered to Miss MacDonald, quite aside from the fact that it is a story that is altogether out of the ordinary as regards the matter of plot.

"Home-Made Movies."

Ben Turpin's latest two-reel funfest, made at the Mack Sennett studios under the tentative title of "The Frozen Trail," has been renamed "Home Made Movies." There's a lot of cold stuff in this picture, according to advance information, and it ought to go good during the month of July when it is scheduled for release by Associated First National. Phyllis Haver plays opposite the squint-eyed comedy favorite.

RELEASING "HER STORY."

Madge Titheradge Stars in Second National Film.

When Madge Titheradge in person delighted New York theatre-goers for a hundred nights in "The Butterfly on the Wheel" on the speaking stage, she did not expect to appear in a dozen different New York theatres at the same time. That, however, is what she will do in July, according to officials of Second National Pictures Corporation, which is distributing "Her Story," a romantic photo-drama in which the famous emotional actress is featured.

Miss Titheradge at first was loath to turn from the speaking stage to the screen, but finally was prevailed upon to enact the leading feminine role in the picturization of "David and Jonathan," from the popular novel by E. Temple Thurston, a current release by Second National. Dion Titheradge, brother of the popular star, is the author of "Her Story," written especially for the screen.

Wainwright Back in London.

J. G. Wainwright of J. G. & R. B. Wainwright, Ltd., of London, who arrived here two weeks ago and has been making his office at the Export & Import Film Company, sailed Saturday for home aboard the Olympic. He made no statement as to his visit here.

ANIMAL FEATURE FOR THE WARNERS

"A Dangerous Adventure," With Grace Darmond, Is Said to Be Real Thriller.

FIRST OF FALL RELEASES

What is declared to be a novelty in wild animal feature productions, "A Dangerous Adventure," featuring Grace Darmond, is announced as the first of seven Fall releases by the Warner Brothers.

"I have never been more enthusiastic about a feature production than I am about 'A Dangerous Adventure,'" said Mr. Warner. "In the first place, it contains every known species of wild animal, and thousands of African natives were used in the production. The spectacular scenes in the feature are in my estimation the greatest that have ever been filmed for any picture.

"The biggest theatres throughout the country will find this feature one of the most unusual offerings they have ever been offered for their patrons. It is the kind of attraction that is different in story and presentation, and in this respect it is what motion picture patrons most desire—the kind that will give them a fresh and interesting viewpoint on feature plays.

"One thing the exhibitor playing this feature can depend on—it has been produced in a big way and there is a wonderful element of sensation in the entire feature. In all my years in the industry I have never seen anything so startling and so original in conception and in execution. It's a big box office bet."

Prominent members of the cast supporting Grace Darmond include Philo McCullough, Jack Richardson, Robert Agnew and Derelys Purdue. The story and continuity were written by Frances Guihan.

The six other features to be released by the Warner Brothers in the Fall include three Harry Rapf productions, and three Warner features. The Rapf productions are "Rags to Riches," featuring Wesley Barry, which was recently completed at the Coast studios; "Little Heroes of the Street," also featuring Barry, and "Brass," Charles G. Norris's novel of marriage and divorce.

The Warner productions being made by S. L. Warner and Jack Warner include "The Beautiful and Damned," the populse novel by F. Scott Fitzgerald dealing with the modern flapper; "Little Church Around the Corner," an adaptation of the stage play of the same name, and "Main Street," Sinclair Lewis's novel of small town folk.

FILM EXHIBITORS IN OHIO MAY SPLIT

(Continued From Page 1.)

and that another new organization be formed covering southern Ohio.

Division Measure Tabled.

This would mean the death of the Motion Picture Theatre Owners' Association of Ohio. President Smith of the Motion Picture Theatre Owners' Association of Ohio was present at the Monday meeting. He listened to the discussion, but made no statement other than to renew his support to the present State and national organization. The motion recommending the formation of two new Ohio exhibitor associations was discussed for almost two hours, at the end of which time it lost by two votes, a motion to table it, while a motion to adjourn was unanimously passed.

It is very difficult just now to determine just what proportion of the Cleveland exhibitors are in favor of the present State organization and what proportion is supporting President Lustig in his plan. Both sides have many adherents. Lustig has many personal friends in Cleveland who are standing back of him in this proposition. The Motion Picture Theatre Owners' Association of Ohio also has many friends and supporters. Cleveland exhibitors are holding themselves open for a special meeting to be called on short notice.

"WOMAN OF NO IMPORTANCE."

Will Now Be Released Throughout Country.

The engagement of "A Woman of No Importance" at the New York Strand, week ending July 1, set the new Oscar Wilde feature going in the Eastern territory, the West having had its first view of Select's super-feature at the Madison Theatre, Detroit, the preceding week. Incidentally another Select attraction was showing at the Capitol, Detroit, the same week—Elaine Hammerstein in "Evidence."

Select branch managers have had their selling campaign under way for a fortnight, placing "A Woman of No Importance" in the leading theatres in each territory. Its reception at the New York Strand was so favorable that a beneficial influence is sure to result as the favorable reports that resulted from the engagement are brought to the attention of exhibitors throughout the country, it is said.

Talmadge Re-Issues.

The series of Norma and Constance Talmadge revivals that Selznick has been sending to the screen, is drawing to a close. Two of Norma's formerly successful pictures, "Her Only Way" and "The New Moon," are still to be released, with "Happiness a la Mode," starring Constance Talmadge, still to come. This last named attraction is set for distribution July 30.

WARNER BROTHERS ACQUIRE RIGHTS TO "THE BEAUTIFUL AND DAMNED"

F. Scott Fitzgerald's "Best Seller" to Be Transformed Into Motion Picture "Special"—Olga Printzlau Will Adapt It. "The Storm" Opens At Mission Theatre.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, July 3.

"Sawing wood and saying nothing," seems to be the motto of Warner Brothers and their production manager, Harry Rapf, at least until they get said wood cut and dried into large production orders, so to speak. For the past few weeks they have been so busy arranging a schedule of pictures which promise to be "specials" in the real sense of the word, that they haven't had time to think of telling the world about it. They haven't even had a press agent to hold back news, dispense rumors and peddle gossip.

So having a "hunch" that they were about ready to launch a volume of news, we bothered Sam Warner for the details. And he verified the "hunch" by announcing the Warner Brothers' purchase of the film rights to that much discussed "best seller," appropriately titled "The Beautiful and Damned," from the pen of F. Scott Fitzgerald.

MUST

Olga Printzlau to Adapt It.

Furthermore, they enhanced their "scoop" by borrowing Olga Printzlau from the Famous Players-Lasky Corporation, to write the celluloid version of the novel. By special arrangement with the executives of the Lasky studios, Mr. Warner and Mr. Rapf conferred with Miss Printzlau Friday and she immediately began work on the script of "The Beautiful and Damned."

It has not yet been decided who will direct and play in this special, but an all-star line-up is promised.

With Charles Norris's "Brass" and Sinclair Lewis's "Main Street" already in their files, "The Beautiful and Damned" gives Warner Brothers a trio of the most famous and valuable stories of the day.

"Brass" is now being translated into screen terms by Monte Katterjohn, while Messrs. Warner and Rapf are also signing a star roster and director for this special. And "Main Street" is also in the preparation stage, actual "shooting" to be started in sixty days.

"Wes" Barry in Another "Melier."

In addition to these three specials, Warner Brothers are now editing and titling "Rags to Riches," the first of the popular old 10-20-30 melier-drammers for which they borrowed Wesley (Freckles) Barry from Marshall Neilan. Wallace Worsley directed "Rags to Riches," and Russell Simpson, Niles Welch, Ruth Renick and "Snitz" Edwards added to its importance.

Now they are ready to begin the second, "Little Heroes of the Streets," adapted by Mildred Considine. William Beaudine is to direct it.

Messrs. Warner and Rapf returned from New York last week, where they completed production and distribution arrangements relative to these five pictures and made plans for other big stories which will be announced later. With everything set for a busy season and a new publicity purveyor, putting his name on the payroll—the Warner Brothers studios will be one of the most interesting lots hereabouts.

"The Fool" Keeping Pollock Busy.

Channing Pollock has rolled up his sleeves and is hard at work on the staging of his new play, "The Fool," to have its first performance here with Richard Bennett at the Majestic Theatre next Sunday. Thomas Wilkes and Sam Harris are presenting it, and Wilhelmina Wilkes is collaborating on its production.

Of course, Mr. Pollock has been deluged with invitations to "come out to the lot and see us work," but he's so busy he doesn't see any time on his schedule to even look at the gate of a studio. However, he admits that he has found time to be homesick despite the comforts of the Athletic Club where he is parked as special guest de luxe.

Sylvia Breamer at U City.

Sylvia Breamer is commuting to Universal City again. She is playing opposite Frank Mayo in "Wolf Law," the Hugh Pendexter story which is being transferred to celluloid from Charles Sarver's script and under Stuart Paton's megaphone.

Miss MacDonald Denies It.

Dame Rumor got very much excited last week over the report that Katherine MacDonald's diamond ring signified an engagement to wed Jack Morrill, wealthy young clubman. However, Miss MacDonald issued the usual denial. She said they are good friends but not engaged. "If I were engaged at all I should be very willing to tell about it," said the beauty. "But it is just another of those reports."

Jack Dougherty the New Lead.

Speaking of Katherine MacDonald reminds us that the First National star and her associates are registering extreme satisfaction in their "discovery" of Jack Dougherty, her new leading man. He seems to be the ideal type, a six-footer plus, Irish, red-haired, experienced in the footlight realm and with an enviable war record.

He is making his screen debut as the hero of "Money, Money, Money," the Larry Evans story in which Miss MacDonald also has the histrionic support of Margaret Loomis, Jacqueline Logan, Brenda Fowler, Cael Stockdale, Charles Clary and Herschel Mayall, with Tom Forman holding the megaphone.

House Peters for "Captain Blackbird."

The much agitated question as to who will be Captain Blackbird in R. A. Walsh's Goldwyn production of Carey Wilson's story has been settled by the news that House Peters has been signed for the role. So now with such luminaries as Mr. Peters and Antonio Moreno to head the stellar list, everybody's satisfied and the company departs from San Francisco Friday for Tahiti. M. D. Gardner goes along as general manager of this unit and, according to the applications for passports, the cast also lists Rosemary Theby, William V. Mong, George Siegmann and Myrtle Lind.

Eve Unsell on Motor Trip.

Eve Unsell is celebrating the Fourth by further exploring Southern California. With her husband, Lester Blankfield, she is motoring to Santa Barbara and thence to Santa Cruz, through the big redwood tree country, and to Monterey.

Mike Boylan Goes East.

Malcolm Stuart Boylan, familiarly known as Mike, has deserted his publicity director's desk at Universal City to hie himself to Chicago and New York on a business and vacation jaunt. He will confer with Universal executives and pick out new fashions in publicity ideas in the big town.

To New York for "Nervous Wreck."

Edward Everett Horton, Ruth Renick and Stanley Taylor are forsaking both the footlight and the Klieg light realm of Los Angeles to go East this week for the opening in New York of the Owen Davis farce, "A Nervous Wreck." Mr. Horton, who is leaving the Majestic Theatre matinee girls and the Jesse Robins studio folk inconsolable, is to be featured in the role which he created when Thomas Wilkes presented the play here a few weeks ago in association with Sam Harris. Mr. Wilkes is also exporting the clever juvenile, Stanley Taylor, to make his New York debut in the same role which he played here, while Ruth Renick has been engaged to be the heroine who charms said "Nervous Wreck." They will descend on New York at the Harris Theatre next month.

Ray Long Here.

Ray Long, Cosmopolitan editor, arrived last week for another brief visit to the Coast, during which he will confer with a number of famous contributors here.

Jackie Is Hospital "Patient."

Jackie Coogan's p. a. deposes and swears to the veracity of this story. Beyond that we have no comment to make. It seems that some time ago, when Jackie got mixed up in an automobile accident, he was carried into a sanitarium where the doctors and nurses fixed him up so quickly and gave him such a good time that he has always had pleasant memories of the place.

So, when Jackie finished "Oliver Twist," and he was rewarded for good work by being allowed to say where he wanted to go to rest before beginning his next picture, Jackie promptly requested, "To the hospital."

And to the hospital he went, avers his p. a., who says the "patient" is "resting" in a little white room with a white bed and white furniture. Only this time his story books and playthings have taken the place of doctor's charts and medicines.

Edna W. Hopper Too Truthful

Edna Wallace Hopper, who has been appearing in person at Grauman's Theatre, as the rejuvenated flapper, has broken at least one record! She is perhaps the first woman who has boasted of her age and really advanced it to make the boast more emphatic. Old-timers in the threatre figure that Edna is about 50, but her p. a. on this personal appearance "stunt" bills her as "a girl of 10 again at 60," and local press stories set it up as 61, 62 and even higher. Imagine it! But then, of course, since Edna has had her "face fixed" and is looking so young she finds the contrast of appearance versus figures quite a drawing point.

Cheap at Dollar Per Head, Yes.

June Mathis tells this one. During the making of a feature, not long ago, Miss Mathis was chatting at home of the difficulty her company was having in arranging to film a big ranch of cattle.

"The best deal we have been able to make," she explained, "is with a rancher over in the valley, who says he will let us 'shoot' his cattle at a dollar per head."

"Well," said June's grandmother, who had been listening interestedly, "considering the price of beef, I should say that is a very cheap figure, dollar per head!"

But since then June's grandmother has learned that the word "shooting" has no murderous meaning in cinemaland.

Willat to Direct Metro Special.

W. E. Atkinson, general manager of the Metro Company, arrived from the East Thursday, and on Friday anounced that the papers had been signed, sealed and delivered insuring the services of Irvin V. Willat as producing director of "All the Brothers Were Valiant." This will be a special celluloid version of Ben Ames Williams's well known story, which Metro has owned for several months. Mr. Willat is now completing "On the High Seas" for Paramount release.

Linder to Produce Abroad.

Max Linder is en route to France where 'tis said he will spend a year trying his hand at a super-production to be made in his own stoudios at Nice. Then he's coming back to the comedy field here.

In "The Pilgrimage Play."

Forrest Seabury is to play the role of Judas in "The Pilgrimage Play," which begins its annual engagement in the Camino Canyon next week. Helen Freeman has arrived from the East to play Mary Magdalene. Henry Herbert will again portray the Christ and Aimee Terrial and Helen Conner have other impressive parts.

Tully Marshall with Carey.

Tully Marshall is parking his car at the R-C studios these days, where he is appearing before the camera for Harry Carey's second Robertson-Cole production, "Good Men and True."

Meighan and Green Begin Another.

That sure-fire-success team, Thomas Meighan and Director Alfred E. Green, are going to shake hands on their reunion next Monday, beginning work on "The Man Who Saw To-morrow," the original from the collaborated typewriters of Perley Poore Sheehan and Frank Condon. And everybody hereabouts is predicting that it will top even "The Bachelor Daddy" and "Our Leading Citizen," the latest Meighan-Green silver sheet "hits."

Miss Quirk at "Dumb-bell Villa."

Josephine Quirk is still sojourning at "Dumb-bell Villa," as she has dubbed her bungalow in Santa Monica Canyon, although she spends about half her time in Hollywood at the studios. She is completing editing and titling of "The Little Ranger," first of the series of short comedy-dramas featuring little Frankie Lee under the R-C banner, and also working on an original five-reeler.

When at "Dumb-bell Villa" she keeps open house, having a victrola, a piano and all the entertainment features of home, as well as the Pacific Ocean near by to interest her guests.

"Spike" With Harry Carey.

Though "Spike" Robinson may have been a bit jealous of his pal, Bull Montana, when the latter was signed to star in Hunt Stromberg's comedies, he says the shoe is on the other foot now, at least for awhile. "Spike" is boasting these days of his contract for an important role in Harry Carey's next R-C feature, "Good Men and True" from Eugene Manlove Rhodes' story "Spike" says that features have at least one thing on Bull and his two-reel jun subjects. They usually take longer to make 'em. Which is something to think about on pay days.

Melford on Isle for "Ebb Tide."

"Uncle" George Melford and his consulting writer, Waldemar Young, have returned from Catalina, where they staged quiet conferences on the script of "Ebb Tide." Now they are ready to depart Wednesday for an island somewhere in the Pacific, name and location not given. There they will sojourn for a month, taking scenes for the silver sheet version of Robert Louis Stevenson's story. Lorna Moon and Mr. Young collaborated on the adaptation.

James Kirkwood and Lila Lee head the cast, which will "location" on the aforementioned island, with George Fawcett, Raymond Hatton and Noah Beery in other important parts.

Vitagraph Studios Vacationing.

They've turned the key on all the Vitagraph studios except the one used by Larry Semon. All of the other companies are vacationing during the month's shutdown, while production schedules for the new features, starring Alice Calhoun, William Duncan and Edith Johnston, and Corinne Griffith, are being arranged. The Semon unit works independently now, Vitagraph acting as distributor.

It is expected that the studios will be re-opened the latter part of July.

"Storm" Opens at Mission.

"The Storm," which was hailed in New York as "one of the bigger and better photo-plays" so much in demand, is holding the boards at the Mission Theatre now. It is Reginald Barker's production for Universal, with House Peters in the stellar role and Virginia Valli scoring as the heroine.

Louise Fazenda Wins Suit.

Louise Fazenda, the comedienne, whose return to the Mack Sennett banner is approved by a host of "fans," went into Judge Toland's court on Thursday and won a judgment for $5,250 and interest, plus $525 attorneys' fees and court costs, in her suit against A. L. Hart Productions, Inc., with whom she was formerly associated. The defendants did not appear to fight the case. The suit was brought on two notes, Miss Fazenda testifying that she had advanced the money and took the notes of the defendants therefor, who had failed to meet them at maturity.

Clare West Asks Divorce.

Clare West's marital bark has floundered. The designer whose costume creations for Paramount stars have made her famous has brought suit for divorce from her husband, Paul P. Perry, cinematographer, charging desertion. They were married two years ago, the ceremony being attended by more than the desired publicity, since it was followed by a suit which Margaret Tally brought against Mr. Perry, alleging breach of promise. The case never went to trial, however. Miss West is quoted as saying she is through with husbands forever and a day, or at least until 1950, by which time the model found to-day may have changed for the better.

Miller Books Charles Ray Feature.

Fred Miller has scored another scoop for his California Theatre in booking Charles Ray's initial United Artists' production, "A Tailor Made Man." Mr. Ray and his organization are putting the finishing touches to the picture now.

Begins "Voice From the Minaret."

With Eugene O'Brien and Edwin Stevens heading the supporting cast, Frank Lloyd on the megaphone and Frances Marion back of the adaptation, Norma Talmadge's production of "The Voice From the Minaret" looks like a production to anticipate as above par. The Norma Talmadge stages at the United studios are like a foreign land or rather three foreign lands since they present replicas of "locations" in Bombay, Damascus and London. As the p. a. puts it, the Robert Hitchens story is a tale of three cities.

Writers to Have Theatre.

The Little Theatre will have a rival in the Writers' Theatre, to be added to the Writers Club here. The clubhouse is to be altered for the construction on one wing of a large banquet hall which can be converted into a complete theatre, wherein special work of the members of the organization will have worthy production. It promises to be a center to which New York and local producers will look with interest for new material.

U Staff Lining Up Stories.

Speaking of stories, Universal folk aren't passing up any bets in supplying their stars with promising vehicles. Some of the script department is occupied thusly:

George Randolph Chester, scenario supervisor at U City, is writing the continuity script of "The Lavender Bath Lady," an original by Shannon Fife, for Glady Walton.

Doris Schroeder is adapting Courtney Riley Cooper's "Sawdust" for the same star.

A. P. Younger is on the scenario of "Laramie Lad," by Ralph Cummins for Hoot Gibson.

And Arthur Statter is adapting "One Wonderful Night" for Herbert Rawlinson.

BULL MONTANA ON JOYS OF STARDOM

Thrilled at Idea of "Swell Dressing Room, With Long Mirror an' Runnin' Water."

WELCOMED BY STUDIO GANG

Spike Robinson Borrows 10 More, Making 35 Altogether—Pay Back Dollar a Year.

(From the star's dressing room, Metro studios.)

"Well, mates, here I am, a full-fledged movie star—whatever that means. When me boss, Hunt Stromberg, signed me to a long term contract I didn't think he'd ever come along and ask me to write a story about meself. But you never can tell about dese movie producers; you've got to keep an eye on 'em all the time.

Yes, bo! I'm just waiting for Douglas Fairbanks an' Charlie Chaplin an' Jack Dempsey an' the rest of the regulars to come on over and see me in me new harness. Some class, see I! A swell dressing room with a mirror all th' way down, an' runnin' water, an' everthing! Spike Robinson, the poor guinea, was the first to pay his respects. Now Spike's all right in a crowd, but he don't know nothin' about how to treat a regular star. Why, he had the nerve to ask me to loan 'im ten bucks th' very first day I was all set. He owes me thirty-five bucks already, but I told 'im he could have thirty-five years to pay—a dollar down and a dollar a year. That's about the best he could pay, so I might as well put up a good front and make 'im believe I'm a regular sport.

Expected a Week—Got a Day.

"Spike had a small part in me first picture, 'The Ladies' Man.' In a swell gymnasium scene, Spike was all dolled up like a boxin' instructor. Hunt Stromberg, he told Spike he'd have a helluva fine part to last a week or so. But when we got on th' set and found that th' bloomin' picture was gonna be too long, it was up to us to cut out a lot of funny stuff and Spike was the first to suffer. Instead of gettin' a week's engagement, Spike was caught on the home stretch and limited to one day.

"When th' picture was finally cut, Spike had one close-up left and this close-up was cut out completely when th' print got to New York and had to be cut a few hundred feet more. Well, sir, I never saw a more disappointed gink in all me life. Everybody was talkin' us what a fine show we had in 'A Ladies' Man,' but Spike, he said it was punk. But Spike's got a lot to learn about de movies. If he had more brains he'd know that when a film has to be cut, it jus' has to be cut and no close-up can stan' in th' way.

Room Like a Livery Stable.

"Well, gettin' back to this star business, I'm layin' for this Metro Studio gang. The first day I landed at th' studio I didn't know how to turn around in me dressin' room. It was all dolled up like one o' Mr. De Mille's 'Great Moments.' Then th' very next day I got there an' found what this Metro bunch had done to me. Gosh! They had me room all fixed up like a livery stable. A mouse trap, a couple of old auto tires, some sacks an' brooms, all kinds of pieces of iron and wood—and a lot of other things that I don't know how to describe. But that wasn't all.

"They had the walls plastered with photos an' things and a lot of sawdust and hay on the floor. Above th' auto tire they had a sign readin' 'We hope you don't tire of your work.' Above th' broom they had 'You'll clean up in pictures, Bull.' And above an old lantern they had 'We're gonna see you in your first picture—don't light out on us,' and a lot of other funny stuff.

"A bunch of the birds are asking how it feels to be a movie star. All I can say is that it's first class and great. I don't know how to thank th' public an' th' exhibitors for boostin' me, but I'm going to try to show 'em how much I appreciate it by doin' my best in all my pictures. An' th' newspapermen—well, they're just th' finest regulars in all th' world."

CLAIRE WINDSOR SIGNS CONTRACT WITH GOLDWYN

Claire Windsor has been placed under a long-term contract by Goldwyn Pictures Corporation. So pleased was the producing firm with Miss Windsor's acting in "Grand Larceny," "Brothers Under the Skin," the latter of which was but recently completed, and in "Broken Chains," the $10,000 prize-winning scenario, in which she is now appearing, that it was decided to offer her a contract, making her a member of the Goldwyn stock company.

Miss Windsor has risen from an extra to the dignity of a long-term Goldwyn contract to play lead in the short period of three years. Contrary to the experience of most screen-struck girls, Miss Windsor got a job on the first day that she applied at a studio. She has gone steadily ahead ever since, but still remains proud of the fact that she started her screen career as an extra.

In view of the announcements which have recently come from Goldwyn regarding the magnitude of its future productions, an offer of a contract to Miss Windsor at this time is a special compliment to her ability.

Before being signed by Goldwyn she had appeared in "To Please One Woman," "What's Worth While," "Too Wise Wives" and "The Riot." She was recently loaned by Goldwyn to Marshall Neilan to appear in his new production, "Fools First."

AFRAID OF HIS WIFE.

Actor in Semon Comedy Would Rather Take Chances With Bear.

The entire Larry Semon Company was held up last Sunday by the non-appearance of "Snow," a giant negro who was scheduled to go through some important scenes with a trained bear. He arrived two hours late with a mournful tale of being locked up at home by his irate wife, who seriously questioned the truth of the assertion that work took him from the bosom of his family on Sunday.

After rendering one of his eyes useless and putting a limp in his gait, she had departed virtuously for church. During her absence Snow escaped and made his way to the studio.

"All right," said Larry, "now we'll get through these scenes of yours with the bear, Snow. You're not afraid to work with him, are you?"

"Afraid, o' dat bear, Mr. Semon?" mourned Snow, rolling his eyes heavenward. "Say, Ah wish dat bear would eat me alive. Yes, sah, Ah wish dat bear would tear me limb from limb. Then Ah'd never have to go back home and face mah wife when she gits home from church!"

THE LONG AND SHORT OF IT.



J. D. Williams, First National executive, greeting Jackie Coogan, who has stopped for a brief chat en route to the Hollywood Boulevard for his morning spin.

SELECT ADAPTERS FOR METRO FILMS

(Continued From Page 1.)

Five Dollar Baby" and "They Like 'Em Rough," recent Viola Dana releases.

"East of Suez," a melodrama by E. Lloyd Sheldon, will be enacted by a distinguished cast headed by Billie Dove. Mr. Sheldon, who has the distinction of having written forty-six screen successes during the last five years, including "If I Were King," "Dawn of the East," "Sisters," "Tess of the Storm Country" and many others, is at the Metro studios at the present time and will prepare the screen adaptation for his story.

Story for Billie Dove.

Marion Fairfax, one of the screen's most prolific writers, who has prepared practically all of the stories for Marshall Neilan's productions and who has produced several pictures herself, has written a new story especially for Miss Dove. It is titled "The Girl in the Gilded Cage," and Miss Fairfax is writing the continuity.

"Country Love," a story by Hulbert Footner, for which Edith Kennedy has written the scenario, will serve as Miss Dove's introductory vehicle. Miss Kennedy adapted several of Viola Dana's recent successes, including "The Fourteenth Lover" and "Glass House." Emile Chautard will direct "Country Love."

Mary O'Hara, who prepared the screen adaptation for Rex Ingram's production of "The Prisoner of Zenda" for Metro, has written the continuity for "Peg o' My Heart," of which filming already has begun. Lauretta Taylor has the stellar role. King Vidor is directing.

Authors in New Hunter Film.

Townsend Martin, who collaborated with Frank Tuttle in writing "The Lap of Luxury," the third of the series of pictures in which Glenn Hunter is starred, will be remembered as Holcomb Bery, the quarrelsome bully in Mr. Hunter's first picture, "The Cradle Buster," and he will shortly be seen in an important role in Hunter's next photo-play, "Second Fiddle." George Mitchell, the well-known author and critic, also is included in the cast of this picture, which was recently completed in the Glendale studio.

STATE TO CENSOR NEWS WEEKLIES

(Continued From Page 1.)

public halls, churches and schools for their educational value.

Case May Be Appealed.

Arthur E. Rose, Deputy Attorney General, who appeared for the commission, stated that the censorship of news reels only applied to films to be exhibited at places of amusement, for pay, and in connection with a business, and was within the police power of the State in the regulation of public exhibitions.

The judges, all of whom concurred in the decision were Presiding Justice Aaron V. S. Cochran and Associate Justices Henry T. Kellogg, Michael H. Kiley, Charles C. Vankirk and Harold J. Hinman. The case may now be carried to the Court of Appeals to determine the Constitutionality of that section of the motion picture censorship law passed by the Legislature of 1921.

FIRE PROVES TO BE CHEAPEST WAY OF DESTROYING ROME

Spectators of the William Fox picture, "Nero," now at the Lyric Theatre, often wonder how the seemingly solid-built Rome of stone and cement can burn so fiercely after the mad emperor applied the incendiary torch. History states that the oil warehouses in Rome caught fire and, fanned by the wind, the flames spread so that in a week's time ten of the fourteen districts of the city were burned and Nero's own palace destroyed.

It is an actual historical fact that the Emperor Augustus had established a fire patrol, but naturally it could not cope with such a holocaust. Nero hastened to cover up his crime by taking the homeless people into his gardens and providing for them; then he set about rebuilding Rome in greater beauty, with wide, straight streets, houses of fine stone and arcades along the sides of the principal avenues. Nero had a great park laid out with trees, lawns, ponds and a palace which was the most luxurious Rome had ever seen. It was called the "golden house" on account of its extravagant decorations. There were halls with ceilings made of ivory tablets, made to turn and shower down a rain of perfume.

Nero also had furniture made from mother of pearl and ivory and clothes of purple silk and wool which he wore but once. He traveled with a thousand chariots and his mules were shod with silver. His empress, Poppaea, outdid him, for she had her horses shod with gold and was accompanied by a herd of 500 goats to supply milk for her bath. For Poppaea was very proud of her complexion and wore a mask to keep from being sunburned on her travels.

All this magnificence is so perfectly mirrored on the screen in the spectacle of "Nero" that spectators fairly gasp when they see it consumed by flames. However, Director J. Gordon Edwards waited until the very last moment before destroying the magnificent settings that cost thousands of dollars to erect in the outskirts of Rome. This delay was in order to avoid "retakes," for it was cheaper to burn than to tear down. Perhaps that was Nero's idea of it when he started the great fire.



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SELZNICK ABANDONS FEATURE; MAKING ALL-STAR SPECIAL

"Blazing Sands," Starring Elaine Hammerstein and Conway Tearle, First of New Productions—Victor Heerman Doing Moore Script—Jackie Coogan Ends Hospital Vacation.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, July 10.

When Myron Selznick returned last week from his recent jaunt eastward, he brought with him a portfolio of new production plans and announcements of his company's adoption of the policy of doing away with individual stars and making only all-star specials. This policy, now popular with most all producers, might have for its slogan, "The program feature is dead! Long live the special!"

And in accordance with said policy, Mr. Selznick opened the aforementioned portfolio with the news that the first of the new specials for his company will be "Blazing Sands," starring Elaine Hammerstein, Conway Tearle and a third luminary whose name will be given later, perhaps before this reaches print.

"Blazing Sands" is an original from the typewriter of Edward J. Montagne, and will be directed by George Archainbaud. Its story is both dramatic and spectacular and a lavish production is promised. Many big sets will be constructed at the studios and Mexican "locations" will furnish other backgrounds.

Miss Hammerstein returned from her between-pictures vacation to New York a few days ago, and Conway Tearle is now on his way west for this production.

Heerman on Moore Story.

While no definite announcements have been made, it is understood that Owen Moore will be associated with another star special planned, though he will probably make another individual production or two before. Victor Heerman, one of the most popular of the Selznick directors, is now at work on the script of a new original story which he had written for Mr. Moore and this is to go into production shortly, after which Mr. Heerman is also scheduled to direct an underlined special.

As announced last week, Theda Bara is to return to the screen via a Selznick feature. For a time rumor had it that Miss Bara's vehicle would be "The Price She Paid," but information from headquarters is to the effect that the story in which Selznick will stage her return has not been selected. Furthermore, they say it will not be an old-fashioned vamping story. It is the general belief that the public will be more eager to see the creator of the screen vampire in a new type role than as the "luring female" she once portrayed.

Other special plays in Mr. Selznick's portfolio are "Wine," "Justice" and "The Easiest Way," in line for later production.

David O. Selznick, the young vice president of the company, arrived from New York last week for his first visit to the Coast. He will be here conferring with his brother Myron for about two months.

Lesser Signs Stars for Glyn Story.

Speaking of star specials, Sol Lesser is right up in the front of the procession. He has been quietly rounding out his plans for the production of "Eyes of Truth," the Elinor Glyn story which he purchased before the English author left the Coast.

And now he confesses that he persuaded Bruce McRae to sign on the dotted line and stay in Los Angeles following his recent engagement with Henry Miller for a featured role in "Eyes of Truth." Furthermore, he has signed Dorothy Phillips for the leading feminine role and Kenneth Harlan to complete the stellar trio. Colin Campbell will direct and production will be started this week.

After completing "Eyes of Truth" Mr. McRae will go on to New York for his new footlight play.

Jackie on "Fiddle and I."

Jackie Coogan ended his "hospital" vacation last week and returned to the studio yesterday to begin his next production. It bears the fantastic working title of "Fiddle and I," with E. Mason Hopper directing the clever starlet and Arthur Carew, Bert Woodruff, Josie Sedgwick, "Grandma" Anna Townsend and Carl Formes in his cast.

Pollock Play Opening Thursday.

Film folk have set Thursday evening aside for the biggest dramatic event of the season hereabouts. That will be the opening night of Canning Pollock's new and most unusual play, "The Fool," in which Richard Bennett is starred. Thomas Wilkes is presenting it here in association with Sam Harris.

All hands are hard at work whipping the production into shape for this premiere. And further appreciation of its importance is found in the fact that Mr. Wilkes closed the engagement of "Buddies" Saturday night and is keeping the house dark until Thursday to give Mr. Pollock and the company every opportunity for rehearsals and to have the theatre completely renovated for "The Fool."

We haven't seen any of the rehearsals which Mr. Pollock is personally conducting with the co-operation of Wilseimina Wilkes, but from advance reports of those who have dropped in, every one is anticipating a sensational and artistic treat.

"Within the Law" for Norma.

Bayard Veiller's popular play, "Within the Law," is like the babbling brook. It seems destined to run on forever. Convinced that it has enough dramatic and box office appeal to justify its re-filming, Joseph Schenck has purchased the film rights for Norma Talmadge's next vehicle. It will follow "The Voice of the Minaret," in which Frank Lloyd is now directing Miss Talmadge. Frances Marion is at work on the adaptation of "Within the Law."

Worsley Directing "Enter Madame."

Wallace Worsley is parking his megaphone at the Garson studios, directing "Enter Madame," which Clara Kimball Young is producing for Metro release. Elliott Dexter is playing opposite Miss Young.

Go Abroad for Polo Feature.

A cable from Eddie Polo started Kathleen Meyers, his leading woman, and Malvina Polo, his daughter, on their way to Europe Friday. Mr. Polo, who recently completed a serial of "Robinson Crusoe" in Florida, now plans to make a feature in Switzerland.

Dinner Dances at Writers' Club.

The Writers are putting zest into the social life of cinemaland by giving dinner dances on Thursday evenings at the clubhouse. The first of these, inaugurated by George Foster Platt, who is now in charge of the club, was a marked success.

Lorimer to Visit Coast.

Jack Cunningham, who gives his leisure time when away from the Lasky studios to editing the Script, amusement and information bureau of the Writers, tells us George Horace Lorimer, editor of the Saturday Evening Post, is on route westward to take a vacation look at Hollywood. The Writers will extend him a gala welcome.

Tourneur Company Back.

Goldwyn folk welcomed Director Maurice Tourneur and Mae Busch and Richard Dix of "The Christian" company home from England last week and at the same time speeded the Raoul Walsh company on its way to Tahiti. Mr. Tourneur will now complete "The Christian" at Culver City with Phyllis Haver, Gareth Hughes and Cyril Chadwick in other important roles.

Walsh Company Off to Tahiti.

And Raoul Walsh will get scenes for Carey Wilson's story, "Captain Blackbird" at Tahiti, with Pauline Starke signed just before the sailing hour, in the leading feminine role. The company departed from Frisco Friday, the party also including House Peters, Antonio Moreno, Rosemary Theby, George Siegmann, William V. Mong, Myrtle Lind, Mary Jane Irving, Carl Harbaugh, William Haines, M. D. Gardner, business manager, and Clyde de Vinna, cameraman.

Kimball With James Young.

Though Director James Young and Clara Kimball Young came to the parting of the ways years ago, Mr. Young never allowed any bitterness he might have felt to enter into his regard for his former father-in-law, Edward M. Kimball. One usually finds Mr. Kimball in James Young's production. He had a part in the initial Richard Walton Tully production starring Guy Bates Post, "The Masquerader," which Mr. Young megaphoned, and he has just been engaged for the second, "Omar the Tentmaker," on which the same three leaders are now engaged.

Even Unsell on Walker Script.

Eve Unsell is burning the midnight oil completing the script of "Captain Fly-By-Night," the Johnston McCulley story which is to be Johnnie Walker's first Robertson-Cole starring vehicle. Miss Unsell is particularly enthusiastic about the coming production, since it is a story of early California, with settings and atmosphere paralleling those of "The Mark of Zorro" by the same author.

"Captain Fly-By-Night" completes Miss Unsell's contract with R-C studios. She had planned to leave immediately for a three months' vacation in New York, but it looks now as if she will have to defer her departure until after August 1, meantime doing the first of another series of scripts for which she has been signed by another studio. Detailed plans will be announced later. But Miss Unsell says she will defer her plans for one script only. Though she has a home here and likes the West coast, she is homesick for New York and longs to get back to see a few of the new plays on Broadway.

Irene Rich With Fox.

Irene Rich was another of the film brigade who journeyed to Santa Barbara over the holiday. She spent the Fourth there with her two small daughters and her mother, returning Wednesday to play opposite Dustin Farnum in a new Fox feature.

Reddys' and Smiths' Holiday.

Mr. and Mrs. Joe Reddy, Mr. and Mrs. Pete Smith and little Douglas Smith forgot their publicity typewriters and spent the holiday season at Wheeler Hot Springs where Joe Reddy decided that after all he prefers to drive his new car rather than tempt the temperament of riding horses.

P. S.—Mr. Reddy joined the car owner's brigade a few days after he came to the Coast and has become so adept at the wheel he now feels confident that if film publicity goes out of style, he can turn to chauffeuring to keep the wolf from the door.

Jacobs to Produce.

Arthur H. Jacobs, formerly a successful dramatic agent and more recently associated in the production field with Preferred Pictures, Inc., and B. P. Schulberg Productions, has resigned the latter post to throw his hat into the independent field. He plans to make specials on his own.

More Stars for "Quincy Adams Sawyer."

One might think that after Metro officials succeeded in signing Blanche Sweet for "Quincy Adams Sawyer" they would have been content to rest their stellar efforts. However, they are determined to make this an all-star special, sponsored by Sawyer-Lubin for Metro distribution, so the roster now lists Lon Chaney, Louise Fazenda, Barbara LaMarr and John Bowers in addition to Miss Sweet. Quite some line-up, we'll say.

Maude Fulton at Egan's.

Here's welcome news for those who like a good dose of footlight entertainment now and then. Maude Fulton is returning to Egan's Theatre next week for a special engagement of her play, "The Humming Bird," in which she scored there nearly two years ago. Furthermore, she will also revive "The Brat" during this engagement and perhaps try out a new play which she has just completed.

Neilan Moves to Goldwyn Lot.

Speaking of Pete Smith reminds us that he helped Marshall Neilan move the Lares and Penates of his offices from the Hollywood studios to the Goldwyn plant the other day. And now Mr. Neilan has his sleeves rolled up in preparation for his first production for Goldwyn distribution. It is to be "The Stranger's Banquet," from Donn Byrne's story.

In going to Goldwyn Mr. Neilan retains his personal staff, which includes Frank Urson, director; David Kesson, cameraman; Leeds Baxter, business manager, and Mr. Smith, publicity director.

Grauman Reopening To-day.

A defective wire started a small blaze on the stage of Grauman's Million Dollar Theatre last Monday night and necessitated so much repair work that Mr. Grauman decided to close the house for the rest of the week. Meantime he has installed new lighting equipment and made other changes which he had not had a chance to carry out before. He is staging the gala reopening to-day, with Thomas Meighan's new Paramount feature, "Our Leading Citizen," directed by Alfred E. Green, and a surprise act labeled "Twenty Minutes at Gloria Swanson's Home," as the headliners.

The self-possession of the theatre attaches and musicians averted a panic when the fire broke out on the stage and, except for a few minor burns suffered by three of the employees, no one was injured. Mr. Grauman said the damage was nominal, though the closing of the theatre, of course, upset the bookkeeping.

Miller-Pickford Wedding Here?

A very authoritative Dame Rumor tells us that Jack Pickford and Marilynn Miller are to say their "I wills" here the end of this month, and it is not unlikely that the Beverly Hills home of Mr. and Mrs. Douglas Fairbanks (sister Mary Pickford, y'know) will be the background for the wedding ceremony.

Willat Getting Atmosphere Again.

We glimpsed Irvin V. Willat at Santa Barbara by the sea over the Fourth. He didn't confess it, but he was probably spending his holidays near the ocean to imbibe further atmosphere for the special production of "All the Brothers Were Valiant," which he is to make for Metro. The Ben Ames Williams story is a highly dramatic sea yarn, you will remember, the type which Mr. Willat revels in doing. "Below the Surface," "Behind the Door" and "On the High Seas" are just three of the specials which stamped him as a headliner among producing directors.

The Metro studio is the next stop of his visiting career, as it were. Pending completion of plans for his next series of independent productions, Mr. Willat is stacking up further success as a visiting producing director. He has just completed two starring Dorothy Dalton for Paramount.

Robertson to Direct Elsie Ferguson.

We hear that John Robertson expects to move his megaphone back to New York and the Famous Players-Lasky Long Island studios after he complete "Tess" with Mary Pickford. And that there he will direct Elsie Ferguson again, this time her screen vehicle to be her stage success, "Outcast."

Mr. Robertson himself is so busy on "Tess" and so enthusiastic about the charm, ability and good fellowship of "Little Mary," whom he had never directed, in fact, had never met before, that he hasn't time right now to talk of his future plans. But he admits that he wants to return to his Eastern home and park his directorial equipment there for his next production.

Introducing Roberta Bronston.

The "welcome" sign on the mat at Douglas Bronston's home has served its purpose. Miss Roberta Douglas Bronston arrived in the world last week to call the scenario writer and his wife father and mother. Of course, Mr. Bronston is the proud daddy, handing cigars around to celebrate the story's gist.

Jolson to Go on Screen?

All reports to the contrary, it appears certain that Al Jolson is going to make a photo-play. Full details are not available yet, but we hear that certain private capital is interested in the unit which Mr. Jolson will head and that a very well-known comedy director has been asked to sign on the dotted line and use his megaphone on the footlight comedian's initial film effort.

Busy? House Peters Says "Yes."

House Peters almost missed the boat which took the "Captain Blackbird" company to Tahiti. The star was in the midst of the Gasnier production of "Rich Men's Wives," the Agnes Johnston-Frank Dazey story for B. P. Schulberg, when the Goldwyn unit for which he had signed was ready to depart. But through the efforts of Mr. Gasnier and other members of his company, the scenes which Mr. Peters had to complete were rushed through and the star dashed to the San Francisco docks at the eleventh hour to don his make-up for the Carey Wilson story which Raoul Walsh is to direct. Take it from Mr. Peters, the film profession is no peaches-and-cream job.

R. D. MacLean in Cinemaland.

R. D. MacLean, the well-known Shakespearian actor, is again wearing the Kliegh light make-up. Every so often Mr. MacLean, who now has his home in Hollywood, succumbs to the lure of the studio and signs for some particular picture. Just now he is playing an important part in Finis Fox's production of "The Bishop of the Ozarks."

Viora Daniel With Maigne Unit.

Another comedy queen has fallen for the "dramah." Viora Daniel has deserted the Christie comedy lot and will be missing therefrom long enough to play an important part with Mary Miles Minter and Tom Moore in Paramount's "The Cowboy and the Lady" which Charles Maigne is directing.

Ford in Helen Eddy Cast.

Harrison Ford is giving the R-C studios as his official address for the present, having been signed for the leading role opposite Helen Jerome Eddy in her first Ray Carroll production, "Love's Coming of Age," an original by Miss Carroll, adapted by Winifred Dunn. William A. Seiter is to direct.

Hampton Denies and Affirms.

Dame Gossip got busy last week and instigated publication of the rumor that Benjamin B. Hampton is to marry Claire Adams, star of many of the Hampton productions. But both parties concerned issued emphatic denials, and that's that.

In addition to the denial that he was to marry again, Mr. Hampton denied that he is going into banking, politics and sundry other fields, or to England to produce pictures, or to South America to do likewise. He stated that right now he is only interested in the novel he is writing.

Death Takes George E. Hall.

The shadow of death invaded the film ranks again last week, taking George Edwards Hall, one of the best known and most popular writers in cinemaland. He died suddenly Monday night and was buried Thursday in Forest Lawn cemetery. Mr. Hall was a pioneer in the field, who had to his credit many successful photo-plays. At the time of his death he was on the Robertson-Cole staff, writing for Harry Carey's unit. A host of friends mourn his passing and extend sympathy to his wife and two sons.

Bebe Begins "Singed Wings."

That interesting underworld story, "Singed Wings," by Kathleen Newlin Burt will be Bebe Daniels next vehicle. Penrhyn Stanlaws will direct it into a Paramount feature.

Lloyd Making Another Record.

"Grandma's Boy" has no kick against the hot weather. Harold Lloyd and his latest production, his first five-reeler incidentally, are in their ninth week at the Symphony Theatre and still going strong.

"Nero" for Mexico.

Manual Hernandez, a prominent business man of the City of Mexico, believes his country should have a chance to see "Nero," and he submitted a proposition to the Fox Film Company by which he and a wealthy syndicate of Mexicans will probably purchase the Mexican rights for the picture. Senor Hernandes desires to present "Nero" first at the Teatro Nacionals in the City of Mexico and then show it in most of the Mexican and South American cities.

FUTURE BOSS OF THE MOVIES



WILL H. HAYS, JR.

His dad, Will H. Hays, Sr., gives the motion picture industry orders, but Bill tells his dad what to do. A command to spend Sunday at Bay View, Michigan, and bring along a new canoe was obeyed to the letter by the dictator of motion pictures, who knows it's wise to always give heed to the power behind the throne.

FOX ANNOUNCEMENT OF FALL SCHEDULE

Many Westerns Are Listed Starring Farnum and Mix—Also Charles Jones.

MARY CARR IN "PENZIE"

William Fox has planned his schedule of productions for the coming season. These pictures will either star or feature Mary Carr, William Farnum, Tom Mix, Dustin Farnum, Shirley Mason, Charles Jones, William Russell, John Gilbert, Lupino Lane, Clyde Cook, Al St. John and the Lee Kids.

William Farnum will appear in a series of stories of rugged outdoor life, many of them being of the Western type. The actor will return in a good measure to the sturdy roles that have made him famous on the stage and screen. His first production of the 1922-23 season will be "Moonshine Valley," from the pen of Mary Murillo. The picture, which will be released August 27, was directed by Herbert Brenon, who directed Farnum in his last two successes, "A Stage Romance" and "Shackles of Gold."

"Romance Land," a story by Kenneth Perkins, will be the first for Tom Mix, the star who never made a failure. This will be followed by "Just Tony," the story of Mix's horse, adapted from Max Brand's popular novel, "Alcatraz." The former will be released August 20 and the latter October 1, according to the present schedule.

Charles Jones, who can be always relied on for a satisfactory performance, will be seen first in "West of Chicago," written by Charles Saxter and directed by Reeves Eason. It is set for release on September 3.

John Gilbert, whose ability as an actor is shown by his work in the role of Monte Cristo, will appear in "Honor First," his initial production of the coming season. This was adapted from George Gibbs's "The Splendid Outcast," and is to be released August 27. The second picture is "In Calvert's Valley," directed by Jack Dillson.

Shirley Mason will start the season with "The New Teacher," from the scenario by Dorothy Farnum and directed by Joseph Franz. August 20 is the release day.

"Oathbound," directed by Bernard J. Durning, will be the first offering by Dustin Farnum. Thereafter he will appear in several stories by Richard Harding Davis. "Oathbound" will be released August 13.

William Russell will be shown in a series of unusually attractive plays, beginning the new season on September 10 with "The Crusader," written by Alan Sullivan, to be followed by "Mixed Faces," a story by Roy Norton.

Among the featured players in the Fox array is Mary Carr, who has attracted attention in her appearances in "Over the Hill" and "Silver Wings," the Fox specials. She will appear later in the season in "Penzie," the picturization of the successful book, "The Custard Cup," by Florence Bingham Livingston.

The new star in the constellation of comedies is Lupino Lane, who has long been a favorite in Great Britain and on the Continent. He will soon startle America with his antics in "The Reporter," directed by Jack Blystone, which is the first of a series of rip-snorting laugh-getters. As a tickler of ribs Lupino Lane is an old-fashioned feather bed. He is the laugh creator extraordinary.

Clyde Cook, eccentric comedian, has his own place in the funny firmament. His first big hit in the giggle department is "The Eskimo," directed by Slim Summerville, for the beginning of the new season.

Al St. John will crack the ice with the coldest audience. His opening wedge will be "All Wet," an under-water travesty.

The Lee Kids, long popular in pictures and headliners in vaudeville, are offered in some more bits of frivolous frippery. The first two comedies will be "A Pair of Aces" and "Kids and Skids."

DOUGLAS CARTER, NEGRO COMEDIAN, A SELZNICK STAR

The histrionic achievements of the colored race are apparently not confined to New York, where two negro companies are furnishing Broadway with musical comedy hits. Douglas Carter of California has been signed to a long-term contract by Myron Selznick and has an extremely important part in Owen Moore's next picture, "Love Is an Awful Thing."

Like many of his race, Carter is an "unconscious comedian." All he has to do is to just act natural and he produces more laughs than many of the present day film comedians.

On the Coast they think Carter will prove another Bert Williams. One thing greatly in his favor is his ability to quickly grasp a situation. Many of the bits in "The Poor Simp," which was his first picture appearance, were original with him and made up on the spur of the moment. It is said by the Selznick Coast studio staff that Carter has repeated his clever work in "Love Is an Awful Thing."

Orphanage Has Film.

A one-reel motion picture, "Orphans of the Fire," has just been completed and will soon be shown in the various motion picture houses of the city, as part of the drive now under way to obtain funds for the home of the Israel Orphan Asylum, which was destroyed in the recent Arverne fire. The film will show the plight of the 200 youngsters between the ages of 1 and 5, who were left shelterless when the home was burned down. Judge Gustave Hartman, president of the asylum, appears in the film.

Reid Starts "Clarence."

Wallace Reid has just finished "The Ghost Breaker," his last at Paramount, directed by Alfred Green. After a three-day rest he began work on William De Mille's production of "Clarence," in which he is featured with Agnes Ayres and May McAvoy. The star's last few days of work in the first-named picture were very strenuous, due to an almost continuous succession of fight scenes with twelve men in heavy armor in an old Spanish castle setting.

Barrymore as Blackie.

Lionel Barrymore has been engaged for the role of Blackie Dawson in "The Face in the Fog," the next Cosmopolitan Production. This is one of the "Boston Blackie" stories by Jack Boyle, and will be directed by Alan Crosland.

FIRST NATIONAL PRESENTS WATCH TO ATLANTA MAN

Col. Willard C. Patterson of Atlanta, Ga., representing the Sig Samuel interests, First National franchise holders, received the surprise of his life during a recent business trip to the New York home of Fox. Colonel Patterson was one of the prize winners of the exploitation contest conducted during First National anniversary week and was entitled to a trip to Los Angeles, along with the other "one-dollar-a-week-men," but imperative interests kept him at home. It was a keen disappointment to him not to be able to make the trip, but the colonel was "game" and wrote a letter expressing the pleasure it would give him to have another exhibitor travel in his place.

Officials of the First National organization decided that such a spirit should not go unrewarded, so when Colonel Patterson came to New York he was called into the office of General Manager J. D. Williams and presented with a handsome solid gold watch. Engraved in the case of the watch was the following:

Presented to
William C. Patterson
Prize Winner
Anniversary First National Week
Advertising competition
February 18-25, 1922

Those who took part in the presentation were Robert Lieber, president of Associated First National Pictures, Inc.; H. O. Schwalbe, treasurer; Tom Boland of Oklahoma City, a member of the First National rotating committee; William Morgan, sales manager; C. L. Yearsley, head of advertising and publicity; Floyd Brackell, director of exchanges, and Earl Hudson. A luncheon at the Chatham followed the presentation.

Sylvia Ashton With Metro.

Sylvia Ashton is in the cast of "Country Love," first of Metro's Special Stories series. Miss Ashton has been seen on the speaking stage and the screen for many years. Her picture work has been principally in Lasky productions. She has appeared in practically all of Cecil B. De Mille's features. This will be her first engagement with Metro. Actual filming of "Country Love," which is from the pen of Hulbert Footner, and adapted for the screen by Edith Kennedy, will be started shortly at the Metro studios in Hollywood, under the direction of Emile Chautard. Billie Dove will be starred.

POLISH CEREMONY IS FEATURED IN SELZNICK ISSUE

In the Selznick News's most recent issues Lewis J. Selznick feels he has one of the best numbers he has yet compiled.

The return of the entire part of Upper Silesia to Poland by the Inter-Allied Commission, accompanied by most picturesque and impressive ceremonies, is an exceptionally good news picture. It is believed to be exclusive. At any rate Selznick News was the first to show it.

Another interesting picture is that of the Emperor of the Annamites doing Paris. This member of royalty was sent by his people on a pleasure trip to the French capital and, judging from the views shown, he is making the most of the opportunity.

In addition to these features of the present issue there also appears some views of the old days of Civil War days telling the present-day "rookies" how to perform in war time; Secretary Denby in Japan, and the solemn but spectacular funeral procession attending the burial of Sir Henry Wilson, England's military martyr.

LOUISE FAZENDA BACK.

Returns to Mack Sennett Lot in Cast of Comedy "Bow Wow."

After an absence of almost two years from Mack Sennett Comedies, Louise Fazenda is back again with her old friends.

Miss Fazenda was one of the early group of comedy artists who helped make fame for Mack Sennett, and to popularize that brand of picture entertainment bearing his name. Naturally it was easy to presume that when Mr. Sennett decided to operate a new company with the most popular personalities of a couple of years back, that Louise Fazenda should be included in the cast of principals and Fred Jackman, owing to his knowledge of the camera, was chosen to direct the new picture, which will be known as "Bow Wow." It will be released through the exchanges of the Associated First National Pictures, Inc.

Borzage to Coast.

Frank Borzage, who directed Cosmopolitan Productions' gold medal feature, "Humoresque," left yesterday for Los Angeles, where he will start work on a new Cosmopolitan picture, "The Pride of Palomar," a Peter B. Kyne story. He was accompanied by Forrest Stanley, leading man; O. O. Dull, assistant director; William Sistrom, manager, and Chester Lyons, cameraman.



COMING

The Rex Ingram Production of The Prisoner of Zenda

Based upon the celebrated romantic novel by Anthony Hope

Scenario by Mary O'Hara

Photography by John F. Seitz

Stage dramatization by Edward Rose

Box Office Appraisals:

"A great attraction picture."—*Arthur James, in the Moving Picture World.*

"Sure fire box office and will certainly please."—*Film Daily.*

"One of the real features of the year."—*Motion Picture News.*

"Should reap a harvest for any exhibitor."—*Moving Picture World.*

"Rex Ingram has rung the bell again."—*Exhibitor's Herald.*

"Pure romance and enchantment."—*Picture Play.*

Made and Released by

Metro Pictures Corporation

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain—Sir Wm Jury, Mng Dir.

A METRO PICTURE

FRANCES MARION IS TO HAVE HER OWN FILM PRODUCING UNIT

Well-Known Writer Joins Ranks of Women Producers—Channing Pollock's New Play, "The Fool," Scores Heavily—Waiting to Welcome Will Hays at Hollywood.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, July 17.

The ranks of women producers in the industry are to be augmented. Frances Marion's name will soon be written prominently in the small list of those of the fair sex who qualify as producing executives.

Miss Marion is too well known for her original stories and adaptations, and also for her direction of Mary Pickford's "The Love Light" and of the Cosmopolitan picture, "Just Around the Corner," to need any introduction.

Miss Marion was away over the week end so we couldn't chat with her about the new plan. However, having learned that she is to have the able co-operation of Albert A. Cohn, well-known play broker, in the office of business manager for her unit, we third-degreed him, and he confirmed the story that Miss Marion is shortly to enter the independent field. She will produce and direct a novel special feature, from her own original story, still untitled, in which the principal character will be Silver King, a thoroughbred Arabian horse.

Fred Thomson, world famous athlete, who also appeared in "The Love Light" and other productions, is to have the leading male role in the cast of human players. Another interesting feature of this first Frances Marion production will be the appearance in their own personalities of two players, who have won success if not fame as daring doubles.

They are Winnie Brown, said to be the most famous horsewoman in pictures, who have "doubled" in dangerous riding and other stunts for leading stars, and Jack House, who has done likewise for famous players of his own sex.

Some years ago when Miss Marion was learning the business she played in "extra" in several pictures. On one occasion she "doubled" for one actress while Miss Brown "doubled" for another in the same picture. Thus they met. They have been friends ever since, and now Miss Marion is carrying out a long-cherished desire to give these capable "doubles" a chance to win credit, too, for their work.

The releasing medium hasn't been announced, but in view of the friendship of Mary Pickford and Miss Marion, and of the interest of Joseph Schenck, with whose organization Miss Marion is now affiliated, it's a safe bet that the picture will be handled either by United Artists or Associated First National.

Will Hays to Visit Coast.

The studios are repainting their largest "Welcome" signs with a vim. Will H. Hays, director-general of the industry, is going to pay us a visit the latter part of this month. This news was verified in a wire which Joseph Schenck received from Mr. Hays on Friday.

Page Them at Warner Bros. Studios.

Whatever may be left of the w. k. depression, it isn't found near the Warner Brothers' studios these days. Here are just a few of the announcements which emanated from the Warner plant last week:

Marie Prevost was signed on a long-term contract, her first role to be in "Little Heroes of the Street," with Wesley Barry. William Beaudine is directing from the script by Mildred Considine and Isabel Johnston of Edmund Goulding's original story.

Following this Miss Prevost will be featured in the Warner Brothers' special of "The Beautiful and Damned," which Olga Printzlau is now adapting, by special arrangement with Lasky studios.

Furthermore, E. Mason Hopper has been signed to direct "The Beautiful and Damned," after he completes Jackie Coogan's new picture.

Wallace Worsley is scheduled to return to Warner Brothers to direct "Brass," and Marie Prevost will appear in it, too.

Josephson Adapting "Main Street."

And just to make it a banner week for news, Warner Brothers closed it with the announcement that Julian Josephson has been signed to translate "Main Street" to screen terms.

Jolson in "Wildcat" Stories?

Following up our story of last week that, despite all reports to the contrary, Al Jolson is to appear before the motion picture camera, The Script voices the rumor that Hugh Wiley's "Wildcat" stories in the Saturday Evening Post will be the basis of a series of pictures starring the comedian.

Pollock's Play, "The Fool," Scores.

Channing Pollock has received many memorable tributes, but perhaps none which gratified him more than the enthusiastic reception tendered his new play, "The Fool," which had a most auspicious opening Thursday night at the Majestic Theatre with Richard Bennett in the title role. It was presented by Thomas Wilkes in association with Sam H. Harris and staged by Mr. Pollock himself and Willamene Wilkes.

The Who's Who of the social and film world here were glimpsed in the audience, making up a brilliant and critical audience, which voiced its appreciation of the play by prolonged applause and calls for both star and author. Mr. Bennet, with the aid of the audience, finally brought Mr. Pollock to the stage after the climax of the play in the third act. In his speech the dramatist expressed the hope that "The Fool" will be a success, if for no other reason than "to prove to producer and public alike that ideals can thrive in the theatre and that it is not necessary to make the footlight world a pig pen for prosperity." Whereupon, Mrs. Torrence retaliated with this cable: "Now who else besides women change their minds?"

Round the Goldwyn Lot.

Mahlon Hamilton has been added to the star cast of "The Christian," which Maurice Tourneur is directing.

Henry B. Walthall has been signed for the role of a henpecked husband in Mr. and Mrs. Rupert Hughes's production of "Gimme."

While R. A. Walsh is at Tahiti filming scenes for Carey Wilson's story, "Captain Blackbird," in which Rosse Peters has the featured lead, the Goldwyn folk pack home have rechristened it "Passions of the Sea."

Sloman Begins Independent Special.

Edward Sloman, director, has begun work on the first of the series of his independent productions, "Blind Justice," from Frank R. Adams's story adapted by Hylda Hollis. According to the announcement, Mr. Sloman is making this a truly independent venture, having backed himself with his own funds and not with outside capital. That he intends "Blind Justice" to be an above-par production is indicated by the cast he has signed. Milton Sills, Pat O'Malley, Alec Francis, Carmel Myers, Charles Clary, Eric Mayne, Jack Mower and Walter Long are on the all-star roster.

Screen to Novel, Sheehan's Way.

Perley Poore Sheehan is reversing the usual order of things. We hear that the author has just completed a novelisation of his story as pictured in "The Whispering Chorus," which every one recalls as a C. B. De Mille special of earlier days, one of the best photo-plays ever produced. And with its publication, it is understood that the Famous Players-Lasky folk plan to reissue this celluloid success.

And that isn't all. Mr. Sheehan recently sold an original screen story titled "The Gilded Shadow" to Famous Players-Lasky and now he is novelizing it, while "The Man Who Saw To-morrow," the original screen story which he and Frank Condon, who wrote for Thomas Meighan, is also scheduled to be a forthcoming best seller.

Meighan-Green to Catalina.

Speaking of "The Man Who Saw To-morrow," reminds us that Director Al Green and Thomas Meighan depart Thursday for Catalina, where they will begin this new feature. And take it from this highly successful duo, the new story is "absolutely terrific."

Pitt Driving East to Boston.

Addison Pitt, formerly director of the Wilkes-Majestic stock company here; Mrs. Pitt and their daughter Helen said au revoir to their Hollywood home at dawn Wednesday morning and departed for New York by motor via the Yosemite National Park, where they planned to spend two days sight-seeing before continuing their long drive Eastward. They were accompanied by Maurice Campbell, son of Major and Mrs. Maurice Campbell (Hanrietta Crosman, y'know), who will alternate with Mr. Pitt at the wheel.

Mr. Pitt expects to reach New York shortly after August 1, spend a week or so there seeing the new plays and getting acquainted with Broadway after an absence on this Coast seven years, and then drive on to Boston, where he will forget the film atmosphere for his new contract to produce for the St. James Theatre stock company, opening on Labor Day.

To Film Lincoln Story in Springfield.

Springfield, Ill., the home town of Abraham Lincoln, is to become a temporary motion picture center, when the Rockett-Naylor company begins filming "The Life of Abraham Lincoln." A studio stage is to be built at Springfield, Ray Rockett having already completed plans for this through the co-operation of the Chamber of Commerce of the town, and on this stage will be reproduced all interiors of the New Salem and Springfield sequences, which cannot be photographed on their original settings.

Lucille Carlisle to Wed Semon.

That the path of true love never runs smooth has been proved in the romance of Larry Semon and his leading woman, Lucille Carlisle. However, their recent reconciliation and Miss Carlisle's return to his Vitagraph company, has resulted in a renewal of their engagement to be married. Miss Carlisle donned the ring again last week and admitted that they are to say their "I wills" very soon.

Charlotte Pierce Married.

Cupid scored another victory in the film ranks last week with the marriage of Charlotte Pierce, who recently appeared opposite Charles Ray in "The Barnstormer," to William Virgil Mayo, a musician.

To Star Miss de la Motte.

While official announcement has not yet been made, we hear that J. L. Frothingham is completing plans for a series of features starring Marguerite de la Motte, to be released, it is said, through the United Artists' subsidiary distributing company.

Alice Calhoun "Fan" Heads Title.

Alice Calhoun's latest Vitagraph picture is titled "The Little Wild Cat." Now Alice is ready to vote the blue ribbon for originality to the "fan" who took cognisance of this title by sending to the popular star a cool black kitten. It was delivered to Miss Calhoun the other day by parcel post, if you please! Alice has adopted the cat, of course, but she has not yet christened it. She is hoping it will develop domestic qualities and not grow up into a truly wildcat.

On Script for Willat Film.

By arrangement with Famous Players-Lasky, Metro has signed Julian Josephson to write the script of the Ben Ames Williams sea story, "All the Brothers Were Valiant," which Irvin Willat is to direct.

Heard in Passing.

Blanche Sweet has bobbed her blonde tresses.

Edward Babille is to be E. Mason Hopper's assistant on Jackie Coogan's next production, "Fiddle and I."

Phyllis Haver has temporarily deserted the Sennett slapstick stages for the role of Polly Love in Goldwyn's production of "The Christian."

Audrey Chapman, niece of Hampton and Roy del Ruth, is playing with Jack Pickford in "Garrison's Finish."

"Love Is an Awful Thing" is the equivocal title bestowed by Selznick folk on Victor Heerman's latest production starring Owen Moore. This original from Mr. Heerman's versatile typewriter was filmed under the working cognomen of "A Previous Engagement."

Jean Hersholt is letting his megaphone rest these days while he plays the "bad man" with Mary Pickford in "Tess."

Phillip Hurn, scenarioist, dropped in the other day with the cry, "A news item for you! Our baby, Jane Atherton Hurn, will be a month old Sunday and she has already gained two pounds!"

Frank Urson is to be associated with Marshall Neilan again, this time on the direction of "The Strangers' Banquet" for Goldwyn.

Edward Gibson is dead, professionally speaking. Hoot Gibson, the Universal cowboy star, tried to use a more dignified front name, but the "fans" wouldn't hear to it. So he's Hoot again.

Having completed his second R-C feature, "Good Men and True," Harry Carey is vacationing at his new Summer home at Balboa.

Priscilla Bonner has brought suit for divorce from her husband, Allen Wyness Alexander, alleging abuse and failure to support.

Lee Moran is the defendant in a suit for divorce filed last week by his wife, Mrs. Esther E. Moran.

Universal is to star Lewis Sargent in a series of one-reel messenger boy comedies. Scott Darling will write 'em and Robert Kerr direct.

To whom it may concern: Otis Harlan the retund comedian, rises to remark that he is neither father nor son of Kenneth Harlan. They're relatives in name only.

ROBERT Z. LEONARD
Announces that his next production with
MAE MURRAY
will be
CORONATION
adapted from manuscript novel
by Edmund Goulding
Produced by
TIFFANY PRODUCTIONS,
INCORPORATED
M. H. Hoffman, Gen. Mgr.
1540 Broadway, N. Y.

PARAMOUNT STOCK SCHOOL PRAISED

Secretary of Labor Davis and Editors Congratulate Adolph Zukor on the Idea.

RULES ARE GOOD ONES

Sioux City Tribune Hopes They Will All Be Lived Up To by Players.

Congratulatory messages and editorial comments from numerous newspapers continue to come into the office of Adolph Zukor, lauding him for the inauguration of the Paramount Stock Company School.

One of the latest messages received is that from Secretary of Labor James J. Davis, who, in a letter to the Famous Players-Lasky Corporation, said:

"It (the Paramount Stock Company) has a tendency to better the lives of those who are members of the organization. I congratulate Mr. Zukor for it. I also want to congratulate its members for working for such a man as Mr. Zukor. I have had the pleasure of meeting him on several occasions, and he appeals to me as being a man whose chief ambition is to produce good pictures for the American people and do as much good to as many as he can."

The Sioux City Tribune, in its leading editorial of July 5, commends the school highly. After detailing the purposes and operation of the school, it says:

"But the public will perhaps center its attention upon the set of rules which the players have drawn up to govern their conduct. They are ideal, and if a sincere effort is made to obey them the Paramount stars should soon be above the criticism of even the blnest of blue noses. Occasionally they sparkle with a quotable aphorism such as 'A woman is known by the company she avoids.' The last rule occupying the place of rhetorical distinction deserves reprinting in full. If all motion picture actors and actresses adopted it there would be no talk of 'cleaning up the movies,' for there would be no need of it."

The Pittsburg Press, in its editorial on the stock company school, says:

"That the men behind the movie business—the men whose capital is invested and whose profits are reduced or destroyed by any loss of public interest or favor—are entirely in earnest in talking of movie reform, is indicated in a number of ways. Perhaps the most interesting and significant is the school for film actors and actresses which is being established at Hollywood by one of the largest producing combinations in the country. By means of this educational enterprise the promoters hope to produce better pictures, and the first step they are taking toward the desired end is the production of better, more serious-minded and capable actors. The best wishes of the country attend the Hollywood experiment."

BOOK "RICH MEN'S WIVES" AT TWO COAST THEATRES

"Rich Men's Wives," a Preferred Pictures production and the initial release of the new Al Lichtman Corporation, has been completed and already is booked for early showing in the California Theatre of Los Angeles and the Granada of San Francisco, it is announced.

Fred Miller of the California booked the picture after he had looked at some of the action before the production was completed, and Eugene Roth, owner of the Granada and other theatres on the Coast, United in following a private showing a few nights ago at the California.

The picture, produced by Louis J. Gasnier, is declared to be one of the real big dramatic subjects prepared for the Fall season. B. P. Schulberg, president of Preferred Pictures, Inc., sent telegrams to Al Lichtman, president of the Al Lichtman Corporation, and J. G. Bachmann, treasurer of both organizations, following the California showing, in which he declared that the picture had created a sensation. Producers, exhibitors and others present at the showing, he said, compared it with the biggest successes of recent years and held it the equal of the best.

House Peters and Claire Windsor, with baby Richard Headrick, are featured in the cast, which comes as near being all-star as any for which the claim has been made. In addition to these three, the principals include Gaston Glass, Rosemary Theby, Myrtle Stedman, Mildred June, Charles Clary, Carol Halloway, William Austin and Martha Mattox.

"Rich Men's Wives" was made from a story of the same title, the joint work of Frank Dazey and Agnes Christine Johnston. It brings into strong relief the follies of idle rich women, but for its main theme has a story of family affection and mother love, both of which are temporarily wrecked through the venom and envy of a sophisticated society woman.

At the offices of the Al Lichtman Corporation it was said the first print of the picture would reach New York early next week. Arrangements are already being made for special showing of the production and a complete line of publicity and advertising as well as accessories are "in the works" for it.

Announcement of the release date in the exchanges of the Al Lichtman Corporation will be made later.

Worsley Will Direct.

Wallace Worsley will direct Clara Kimball Young in "Enter Madame," the new picture upon which production started last week at the Garson studios. Metro will release it. For a number of years Mr. Worsley has been a leading motion picture director. To his credit are the Goldwyn pictures, "The Penalty," "The Street Called Straight," "The Little Shepherd of Kingdom Come" and "The Highest Bidder."

PLEASING THE CENSORS.



Hope Hampton is always ready to oblige. The censors objected to her bathing costume as shown at the left, so she pleased them by wearing the one shown at the right.

STARTS FEDERATED COMEDY.

Cecil Spooner and Eddie Barry in Ben Wilson Production.

Ben Wilson wires the New York office of the Federated Film Exchanges of America, Inc., that he has started shooting on the first "Federated Comedy." The cast includes Cecil Spooner, Eddie Barry, Billy Bletcher and Scott Darling, with Hays and Goldaine on the producing staff.

It will be of interest to exhibitors east of the Mississippi River to note that Cecil Spooner is to appear in these comedies, as she has for the past fifteen years pleased many audiences. Eddie Barry is well known to the motion picture fans.

INDIA PICTURES COMPANY FORMED BY W. K. ZIEGFELD

Organization has just been completed of India Pictures Corporation, with W. K. Ziegfeld, producer of "The Black Panther's Cub," starring Florence Reed, as president. He has just sent a photo-play-making expedition into far-off Siberia. The new concern, capitalized at $3,000,000, has been organized to take full advantage of the opportunities offered in India for scenic, industrial, educational and news pictures, but primarily to produce in India feature films with a cast of American actors, supported by Indian actors, dancers and supernumeraries, with a background of the real and almost unknown India. Mr. Ziegfeld announces that early in the Fall, when active production will be undertaken, he will personally take to India a full company of American actors, directors and complete technical staff, to establish the corporation's India headquarters in Bombay, and to proceed with the filming of the first of a series of feature pictures.

Associated with Mr. Ziegfeld in the new corporation are Frank J. Johnson, vice president and treasurer; Bernard Sexton, secretary, and Albert E. Andre, assistant secretary.

Much of the color, drama and mystery of the Far East will be incorporated in the photo-play produced by the corporation, in addition to which scenic and educational pictures are certain to be forthcoming. India's natural beauty, perhaps the most picturesque in the entire world; its unique art, its temples, mosques and palaces of marvelous beauty, its ruins, more striking and vast than anything in Europe; its distinguished historic characters — rulers, statesmen, poets and philosophers—and its venerable religions are calculated to provide the background and inspiration for photo-play productions as wonderful as ever were portrayed on any scenic stage.

SIGN DOROTHY GISH

To Appear With Richard Barthelmess in "Fury."

Another member of the celebrated Griffith triumvirate of the screen has joined Inspiration Pictures, which announces that Dorothy Gish will play opposite Richard Barthelmess in his fifth starring vehicle, "Fury," which will be filmed as soon as "The Bondboy," in which Mr. Barthelmess is now appearing, is completed. Mr. Barthelmess and the two Gish sisters, Lillian and Dorothy, were the trio who achieved fame under the Griffith banner.

This will be Dorothy Gish's first appearance under other than the Griffith management since she entered pictures. She is famed for her great work in "Hearts of the World" and "The Orphans of the Storm." Miss Gish's appearance before the public began at the age of 4 years, when she appeared as little Willie in "East Lynne." With her sister, Lillian, she became a star favorite shortly after that when she played the part of Faith in "Her First False Step," a typical melodrama of a dozen years ago.

MARK STRAND
A NATIONAL INSTITUTION DIRECTION
RD'WAY AT 47TH ST.
JOS. PLUNKETT
OPENING THIS WEEK
ALLEN HOLUBAR'S Melodramatic Sensation
Starring Beautiful
DOROTHY PHILLIPS
"HURRICANE'S GAL"



It Makes Thrills Thrill!
READ WHAT THE CHICAGO PAPERS SAY:
TREMENDOUSLY EFFECTIVE
"If you like a good free for all and don't mind in the least how hard they hit—the Chicago Theatre for you this week. The picture is really quite tremendously effective. It has dash and color and action enough for several ordinary films. Miss Phillips deserves a lot of credit."
—Mae Tinee in Chicago Tribune.
A WHIRLWIND OF A PICTURE
"'Hurricane's Gal' is a whirlwind of a picture. It is as romantic and exciting a melodrama as the screen has ever presented. Miss Phillips surpasses herself in the role of Lola. It is easily her best screen performance."
—Genevieve Harris in Chicago Post.
IT HAS EVERYTHING
"A broad statement but very true nevertheless. There is peace, war, love and hatred, calm and storm—a grand succession of the contrasts of life set over against the greater contrasts of imminent death. Dorothy Phillips does wonderful work in a role that requires much of her."
—Bob Reel in Chicago American.
Belaban and Katz, Chicago Theatre wire:
"Hurricane's Gal" met with great enthusiasm from press and public alike. Voted better melodrama than best Drury Lane production. Had record-breaking week for box office returns. This week's showing at Tivoli and Riviera again meets with phenomenal return. It's a world beater."
A FIRST NATIONAL ATTRACTION
Watch the Strand for a Clean-Up Week

REX INGRAM WILL GO TO WEST INDIES TO PRODUCE A FEATURE

Arrives Here To-day to Discuss Details—Film After Rights to Channing Pollock's "The Fool"—Mack Sennett Back on the Coast—William Farnum at Catalina.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, July 24.

Rex Ingram is to say "au revoir" to Hollywood this week, depart eastward to confer with Metro executives in the big city, and then go on to Jamaica, West Indies, to film one of John Russell's sea stories as his next special.

Which means that "Toilers of the Sea," the Victor Hugo tale which was the director's first reason for going East, where it is to be filmed on the coast of Maine, has been moved up on his schedule. It will have its innings, according to present plans, after Mr. Ingram's working jaunt to Jamaica.

The sea tale to be celluloided on the West Indies location, Mr. Ingram told us the other day, is to be his own adaptation of one of the short stories from the pen of John Russell found in his series labeled "Where the Pavement Ends."

The producing director will be accompanied East by Mrs. Ingram (Alice Terry, y'know), who is to play the lead in the John Russell story and also in "Toilers of the Sea," by Ramon Navarro, leading man, and Edward Connelly, character man, of the unit, and by John Seitz, cameraman. Navarro, be it remembered, is Mr. Ingram's newest "find," a romantic young leading man, who promises, through "The Prisoner of Zenda," and succeeding productions, to prove a real sensation.

And after "Toilers of the Sea" is ready for release, Mr. Ingram hopes to gratify a long-hoarded ambition to go abroad and produce a feature, the story for which he already has in hand, on foreign soil. So his au revoir to Hollywood is to be for a long absence.

Bidding for Rights on "The Fool."

While Channing Pollock is en route East, his new play, "The Fool," is packing 'em in at the Majestic Theatre, where it is presented by Thomas Wilkes in association with Sam Harris, with Richard Bennett in the stellar role. And in the audience are producers and play brokers making bids for the film rights to the play. However, no offers will be entertained by Messrs. Wilkes, Pollock and Harris until after the New York and English premieres of the play.

We were impressed and entertained by "The Fool" on the opening night, and doubly entertained when we saw it a second time last week. It's that kind of a play.

All Set for Will Hays Week.

The star of Hollywood this week will be Will H. Hays, who is making his first visit to Californiland. All bands are ready to make Will H. Hays Week, as it is dubbed, a memorable time, with everybody in the industry on the reception committee, so the mentor of the business will feel perfectly at home. Mr. Hays arrived last night and was officially greeted by Mayor Cryer and other executives at the Chamber of Commerce this morning, following which the C. of C. entertained him at luncheon at the Alexandria. Then this afternoon he started on his tour of the studios, a part of the program which will be continued daily throughout the week.

The biggest event on the program is the banquet to be given in his honor at the Hotel Ambassador Wednesday night, when covers for two thousand film folk are to be set. And the climax of the reception comes Sunday night at the Hollywood Bowl in a monster mass meeting to which the public is invited.

The special committees for Will H. Hays Week follows

Committee An Arrangements—William S. Hart, president; Jesse L. Lasky, Frank E. Woods, M. C. Levee, Sol Lesser, Abraham Lehr, Irving Thalberg, Joseph H. Schenck, John McCormick, Frank Lloyd, Joseph W. Engel, Bert Lytell, Glenn Harper and B. F. Rosenberg.

Committee on Tickets and Program: W. J. Reynolds, chairman.

Committee on Speakers—Abraham Lehr, chairman; Joseph M. Schenck and Frank A. Garbutt.

Publicity Committee—Pete Smith, chairman; Jerome Beatty, Harry Wilson, Joseph A. Jackson, Harry Brand, George Landy, Malcolm S. Boylan, Harry Hammond Beall, Howard Strickling and Joseph P. Reddy.

Decoration Committee—Thomas H. Ince, chairman; Steven Goosson, George Hopkins, Cedric Gibbons and Wilfred Buckland.

A good time is expected by all.

"It's Now Punctured Prince."

While visiting the Metro studios the other day we happened into Hunt Stromberg's office. "Haven't a title for our second Bull Montana comedy yet," complained Mr. Stromberg. "But it's about a prince and the 'fool' is said prince."

"Oh, call it 'The Punctured Prince,'" said we, nonchalantly. "Most of the princes are punctured these days."

"Great!" cried Mr. Stromberg. "That's a whale of a title. It just fits the story, too. So we'll use it, 'The Punctured Prince.'"

In fact, he was so enthusiastic that we threatened to send him a bill for said title. But even that didn't dampen his spirits, and at last reports he was getting ready to begin "shooting" "The Punctured Prince" August 1, at which time the "Bool" is due back from his fair I-tal-ee.

Heerman on "Rupert of Hentzau."

We hear that the Selznick production of "Rupert of Hentzau," Anthony Hope's sequel to "The Prisoner of Zenda," is to be an all-star special, presenting a reunion of leading luminaries.

And, furthermore, that Victor Heerman, writer and director lately producing the Owen Moore features for Selznick, is to direct it. Which is additional assurance of its importance.

Sennett Returning This Week.

Mack Sennett is scheduled to return from New York this week, whither he journeyed months ago with Thomas H. Ince. He will be accompanied by John J. Grey, head of the Sennett scenario department.

Bronston Succeeds Unsell.

Douglas Bronston has succeeded Eve Unsell at the R-C studios, and Miss Unsell has moved her script case and typewriter to the Mayer studios, where she will hold the editorial reins on Preferred Pictures for Benjamin B. Schulberg.

Pat Powers Back.

P. A. Powers is back from New York with a portfolio of new production plans for his R-C studios. On his return he found Ethel Clayton, Harry Carey, Helen Jerome Eddy, little Frankie Lee and others hard at work on their respective unit productions for his release.

Two for Twins This Time.

Taylor Graves and Harry Depp look so much alike that they have been signed for twin roles in the Sawyer-Lubin Metro special, "Quincy Adams Sawyer." But we'll wager nine out of every ten who see the picture will say "More double exposure. Can't fool us. That's one fellow playing the two parts."

Farnum at Catalina.

William Farnum returned to the Fox studios Wednesday after his long absence in New York and Europe, said "hallo" to everybody and departed immediately to Catalina to pursue his favorite sport, fishing. He will return to the film shop in about two weeks.

Jackie Has Guardian and Manager.

To insure legal protection of Jackie's fortune and to stop malicious gossip regarding their management of his earnings, Mr. and Mrs. Jack Coogan went to court last week, and Judge James Ritey appointed Mrs. Coogan legal guardian of the starlet, and his father official manager. The petition for guardianship was filed by Attorney Pierson M. Hall, representing Jackie's parents, who took this step for their famous son's legal protection.

Here for Moroseo's "Mike Angelo."

Edward Locke, author, and Clifford Brooke, stage director, came to town last week to co-operate on the production here by Oliver Moroseo of "Mike Angelo," the new footlights vehicle in which Leo Carrillo is to be starred. Mr. Moroseo expects to set the opening night for the first of September or thereabouts.

Borzage and Company Here.

The Cosmopolitan company piloted by Director Frank Borzage arrived from New York last week to produce Peter B. Kyne's "The Pride of Palomar" here, with Forrest Stanley in the leading man's role. Mr. Borzage says he will be away on "location" for this feature for about three weeks since much of it is exterior. Grant Carpenter wrote the script.

Niblo Still Hunting Story.

Fred Niblo is burning the midnight oil trying to find the story he wants to use for his initial production under the Louis B. Mayer banner for Metro distribution. We hear on good authority that Mr. Niblo was all set to transfer Stanley J. Weyman's play, "Under the Red Robe," to celluloid, when an eleventh hour decision shelved this plan and started him on another story search.

Marie Curtis Off for New York.

Marie Curtis, for some time past one of the most popular members of the Thomas Wilkes company at the Majestic Theatre here, departed for New York Wednesday to confer on offers which she has received for production engagements in the big city next season.

After closing with the Majestic, Miss Curtis was persuaded to postpone her departure for New York long enough to play an interesting character role in the new Helen Jerome Eddy production, "Love's Coming of Age." Hitherto Miss Curtis had resisted every temptation to appear on the screen, but this part changed her mind, anw we happened onto Miss Eddy's set one day when in Klieg-light make-up, kitchen garb, and a feeling of bewilderment in the new atmosphere, Miss Curtis was "registering" with a vim. But despite this success and the confidence of her many friends that she could have a very gratifying celluloid career, Miss Curtis rejected all other cinema opportunities for her more beloved footlight world, at least for the present.

And now she is on her way East, eager to renew her many friendships in the neighborhood of the headlining Broadway.

Lee Begins New Russell Film.

Rowland Lee is back from his vacation and has his megaphone at work on his next William Fox production starring William Russell. "Mixed Faces" it will be, with Renee Adoree, De Witt Jennings and Harvey Clark in the supporting cast.

Wait for May in "Clarence."

The hundreds of "fans" who have been wondering where they have been keeping May McAvoy—she has been away from the Klieg atmosphere so long—will be delighted to hear that the clever little actress has a real opportunity for a change in "Clarence," the current William De Mille production, a role which is more worthy of her abilities than some of those to which she has been assigned lately. Those who have been lucky enough to see the daily "rushes" say May is a delight as the mischievous sister.

He Breaks Into Filmland.

According to the Universal publicity purveyors, Albert De Conti Cedassamare has discovered a very original way to break into filmland. He was driving a laundry wagon in Los Angeles when he happened to see a "want ad" calling for a man who had been an officer of the Austrian army. So having that background to boast of, he dropped his laundry wagon and is now doing research work for Erich von Stroheim in preparation for "Merry Go Round." The aforementioned publicity purveyors comment that the former Austrian officer was driving a laundry wagon as a means to eating with reasonable regularity, but now Von Strobeim keeps him so busy he eats only occasionally! Such is life!

Shades of the Past!

Lucille Carlisle's p. a. has dug up an interesting idea for a publicity yarn. In 1670, during the reign of Charles the Second, 'tis said, this curious act of Parliament was passed:

"That all women, of whatever age, rank, profession or degree, whether virgins, maids or widows, that shall from after the passing of this act impose upon and betray into matrimony any of his Majesty's male subjects by scents, paints, cosmetics, washes, artificial teeth, false hair, Spanish wool, iron stays, hoops, high-heeled shoes or bolstered hips, shall incur the penalty of the laws now in force against witchcraft, sorcery and such like demeanors, and that the marriage, upon conviction, shall stand null and void."

And Miss Carlisle rises to ask just what the fate of the modern flapper might be were she suddenly confronted with such a law!

George Stewart With Christie.

When Anita Stewart returns to the Coast—and a host of friends here are hoping that will be soon—she will find her brother, George Stewart, doing the comedy swain in Christie fun subjects. George has begun his Christie engagement in a farce with Dorothy Devore. Al Christie is directing.

Phyllis Connard With Mary Newcomb.

Mary Newcomb is taking another flier into vaudeville next week for a brief engagement hereabouts in a sketch titled "Chivalry." Playing an important part with her is Phyllis Connard, the English actress who recently came over from London to continue her career in America.

After this engagement, we hear that Miss Newcomb is to head a Coast company presenting "Nice People," to be sponsored by Thomas Wilkes Enterprises.

Archainbaud Now Looks the Part.

Tamar Lane got such a surprise the other day when he beheld Director George Archainbaud decked out in the true-to-type directorial outfit—puttees, riding breeches, sport shirt, horn-rimmed spectacles in all—that he wanted to tell the world about it in a special edition. We have a hunch that Mr. Lane, who at times confesses he is rapidly outgrowing his first aversion for California, wanted to gloat over the fact that Mr. Archainbaud has also succumbed to the influence of the much-advertised sunshine country. However, the director insists the Hollywood customs had nothing to do with his fall. He says he bought the outfit because in producing the new Selznick special, "Blazing Sands," by Eddie Montagne and starring Elaine Hammerstein and Conway Tearle, he will have to attack mountainous regions and heavy underbrush, which will be more hospitable to him with puttees than without.

Set Trial Date in Rawlinson Case.

Trial of the $300,000 damage suit brought by Dorothy Clark Elms against Herbert Rawlinson has been set for January 22, 1923, in Judge Myers's department of the Superior Court. This news would seem to put a denial on the rumor that the case would be dropped.

Prize Winner in Nellan Film.

Marshall Nellan has cast Eleanor Boardman, who was the prize winner in a recent film applicants' contest staged by Goldwyn in New York, for an important part in his coming production of Dana Byrne's "The Strangers' Banquet." Miss Boardman has just completed work in Rupert Hughes's "Gimmie."

In Meighan-Green Feature.

The cast lined up for "The Man Who Saw To-morrow," Thomas Meighan's new Paramount production on which Alfred E. Green again holds directorial reins, lists Leatrice Joy, Theodore Roberts, Eva Novak, John Miltern, Albert Roscoe, Alec Francis, June Elvidge, Lawrence Wheat, Robert Brower and Edward Patrick. It's a story by Perley Poore Sheehan and Frank Condon.

Beaumonts Ready to Build.

Harry Beaumont and his wife (Hazel Daly, y'know) have the blue prints completed and are ready to break ground on their new home in Beverly Hills. They hope to stay au revoir in apartments and move into the new place about the first of November.

Heard in Passing:

Gale Henry believes in realism. To play a sleepy "dumb-bell" maid in "Quincy Adams Sawyer" she sits up nights, with the result that during the day on the set she is so dead tired that her work is realistic to the nth degree.

Paul Powell's newest Paramount feature, "Borderland," comes to Grauman's this week.

Buster Keaton's new First National comedy is to be titled "The Love Nest," and there isn't a woman in it. Whatdoyuknow about that?

Helen Holmes, of railroad serial fame, is at Universal City playing with Hoot Gibson in "False Play."

No star can surpass Baby Peggy. She now has her limousine dressing room, if y'please.

Eddie Montagne recommends Hollywood as a home for thrift. "Since everybody goes bareheaded here," observed Eddie, "the saving in hats alone is worth the trip."

King Vidor has moved to Metro and is preparing for "Peg o' My Heart," in which he will direct Laurette Taylor.

Maurice B. (Lefty) Flynn has been added to the cast of "Omar the Tentmaker," in which Guy Bates Post is starring under James Young's megaphone.

Al Cohn Rises to Remark.

Between commutation trips to Catalina, where Mrs. Cohn and the children are summering, Alfred A. Cohn, prosperous play broker, went down to Los Angeles one day. A local newspaper man queried: "Where have you been keeping yourself, Al?" To which Al replied: "In Hollywood and Catalina where nothing ever happens. But I had to come to town today to get the papers. I found I was two murders behind in the news!

"And I have also decided to go to the Chamber of Commerce," Al continued, "and suggest that they stage a 'No Murder' week here. Then we commuters may have a chance to catch up with the news and you fellows can get a little rest"!

How'd They Get That Way?

Probably Channing Pollock doesn't put much literal faith in publicity signs—he wrote one many of them in the old days. But this one outside a local theatre handed him a laugh before he departed Eastward: "Singer's Midgets here this week—Bigger and Better than ever"!

PARAMOUNT'S LONG ISLAND STUDIOS TO BE BUSY SOON

Paramount's big Long Island City studio will soon assume its old-time activity, according to plans initiated by Jesse L. Lasky while in New York recently and now being worked out in detail by the home office executives of the production department.

After being closed for just a year the studio was reopened two months ago for the production of Alice Brady's first starring picture for Paramount, "Missing Millions." In a few days Miss Brady will start work on her next picture, "Anna Ascends," from the stage play by Harry Chapman Ford. Victor Fleming, whose last work for Paramount was "The Lane That Had No Turning," with Agnes Ayres as the star, has been specially engaged to direct this production.

Quite the most interesting announcement in connection with the studio plans is that George Fitzmaurice will soon come on from the Coast to prepare for the production of a special in which Pola Negri will be starred. Miss Negri, whose coming to America was recently announced by Mr. Lasky, will arrive here some time before the first of September, and by that time a detailed announcement as to the authorship and nature of the story will have been made. It is sufficient for the present to say that the story will be modern in character as well as sensational.

Jack Holt will shortly come to New York for the production of part of his next picture, "Making a Man," a Peter B. Kyne special, which Joseph Henabery will direct. As soon as Thomas Meighan completes "The Man Who Saw To-morrow," he will come East for the production of his second George Ade original story, "Back Home and Broke." Alfred E. Green will also come on from the Coast to direct. Elsie Ferguson, who recently returned from a visit to Europe, will resume her motion picture work in the early Fall at the Long Island studio. The picture she will make will be "Outcast," a picturization of the famous stage play of the same name by Hubert Henry Davies. John S. Robertson will have charge of this production.

The studio staff, under the management of E. C. King, is now hard at work making preparations for the busy season to come, and its numbers will be augmented from time to time as the necessity arises until the big plant will be working virtually at capacity.

KANE'S LAUGH DAY MEETS APPROVAL

Many Prominent People Endorse the Idea Put Forward by Associated Exhibitors' Head.

THE PRESIDENT LIKES IT

Will H. Hays Gratified That the Plan Came From a Motion Picture Executive.

Arthur S. Kane's suggestion of a national laugh day is proving the most popular proposal that has come before the American public in a long, long time, it is said.

A few days ago, Mr. Kane sent letters to a number of distinguished persons, including the President, some United States Senators, a few Governors, editors, clergymen, humorists, men in many walks, suggesting the observance of a national laugh day as "a plan for making practical use of our one superb spiritual gift, our national sense of humor." He is now being deluged with responses, hailing the idea as an inspiration, it is said.

From George B. Christian, secretary to President Harding, has come a letter expressing enthusiasm over the "very interesting suggestion," and promising that it will receive the personal attention of the President as soon as he can be relieved of some of the pressing public matters now engrossing his attention. It probably is safe to assume that when the railway and mine strikes are settled no man will be in better humor for a laugh day or more deserving of the joys the occasion will bring than the occupant of the White House.

Henry J. Allen, Governor of Kansas, offers to issue a proclamation calling upon all the people of his State to chuckle with the president of Associated Exhibitors on a given day and date.

"Such a celebration might be better for us than all our annual holidays rolled into one," suggested Mr. Kane in his letter. "Nothing could more quickly cause faltering souls to forget the blues of discouragement and failure.

"Economists declare the world is ill and needs a doctor. Let other nations go 'bust,' if they must, but with our antitoxin sense of humor there is no excuse for America not coming quickly out of the doldrums.

"Let us not underrate the power of the fun-loving instinct. As a thinking motion picture man I believe our industry has had its amazing growth by reason of the wizard working influence of this sense of humor. Instinctively, we have invented the comic motion picture. Other people never thought of it. We have our troubles and 'hard times,' but our business has never been down-hearted. There is no gloom in a motion picture audience, nor in the business. Unconsciously we have been commercializing this wondrous asset of our people. No other nation competes with our comedy films. There must be a reason."

Will H. Hays, writing to Mr. Kane, expressed gratification that the idea for national laugh day came from a picture executive. "I agree absolutely with you in the importance of a sense of humor, and ability to look on the bright side of life, to the people of this country," he said, "and also agree that the motion picture industry has flourished so successfully on account of the appeal to this trait in the American public. I think there is a great deal of importance in your idea."

E. A. SMITH SEES BETTER TIMES ON THE WAY FOR US

The motion picture industry is entering upon one of the most successful seasons enjoyed since the war in the opinion of E. A. Smith, personal representative of Thomas H. Ince, who has just completed a tour of the country and returned to Los Angeles.

After talking with exhibitors in every section of the East and West, Smith is convinced not only that the business rapidly is returning to normal, but that for worth while pictures there is a growing and insistent demand.

"From indications throughout the country, I am convinced that, beginning this Fall, the motion picture industry will reach the high water mark which it touched just before the war," he states. "This applies only to clean, meritorious productions, for the public no longer will tolerate questionable plays.

"The day of inferior pictures has passed and the theatregoing public has been educated to such an extent that they are demanding the best that can be produced. As to the talk that the public is losing interest in motion pictures, I have found that whenever a worth while picture is shown, it is supported to the fullest extent. This was particularly impressed upon me in several cities where business conditions were very bad, where the weather was unusually hot but where theatres exhibiting big pictures were showing to capacity houses."

Another interesting observation from Smith's survey of conditions is that theatres which have specialized in feature pictures as their main attraction have enjoyed steady and increasing patronage, while those which have attempted to introduce several vaudeville acts and atmospheric prologues to bolster up less worthwhile pictures have not been so successful.

BLUE RIBBON WINNERS.

Used for Scene in "Rich Men's Wives."

Some of the finest blue ribbon winners of this season's Southern California Horse Show are pictured in "Rich Men's Wives," the B. P. Schulberg special production which was directed by Gasnier and which has House Peters and Claire Windsor for its chief actors.

The scenario of the picture called for a few "shots" of the heroine—a great lover of horses—astride her favorite thoroughbred, but inasmuch as Los Angeles was enjoying its annual Spring Horse Show at the time Gasnier commenced "Rich Men's Wives" he altered the original Frank Dazey-Agnes Christine Johnston story to permit of the introduction of an incident having to do with the famous fashionable exhibition of prize winning equines.

Albert E. Smith Returns.

Albert E. Smith, president of the Vitagraph Company, is back in the good old U. S. A. Accompanied by Mrs. Smith (Jean Paige) he arrived on the Aquitania and almost immediately took up plans for future productions. While abroad Mr. Smith had been studying the condition of the film business in England and France, dividing his time between the Vitagraph offices in London and Paris. One of his missions was to select foreign locations for some new productions, the rights to which Vitagraph recently acquired.

MR. AND MRS. ALBERT E. SMITH.



Vitagraph President and His Wife, Jean Paige, Who Returned on the Aquitania From a Trip Abroad.

M'CUTCHEON CASTING

For "When the Cows Come Home" Feature.

John L. McCutcheon, who directed the greater part of "Determination," it is said, has just completed his cast for his new picture entitled "When the Cows Come Home."

Mr. McCutcheon has selected a cast including Gladys Leslie, Norma Shearer, Robert Elliot, Ernest Hilliard and Maurice Costello. Mr. McCutcheon has engaged Edna May Spooner to play the mother role as the wife of Maurice Costello. The distribution of "When the Cows Come Home" will be handled through John J. Livingston, 1440 Broadway, New York City.

"THROUGH THE STORM."

Playgoers to Release Feature in August.

Playgoers Pictures announce as its first August release, "Through the Storm," a picture in six reels, which is set for the 18th. It was both produced and directed by Horace G. Plimpton, well and favorably known in both roles, and is described as an offering of dramatic appeal.

The outstanding figures are Edith Stockton and Louis Kimball. Miss Stockton played in stock a few years and then won success in musical comedy in New York before entering upon her picture career. On the screen she had important roles in "Out of the Chorus" and "Keep to the Right," among other popular pictures. Mr. Kimball has played opposite women stars in several well known productions.

"THE YOUNG DIANA" FOR 2 WEEKS' RUN

Marion Davies Picture Booked for Early Showing at Both the Rivoli and Rialto.

STARTS SUNDAY, AUGUST 27

Said to Be Finest Picture the Charming Young Star Has Ever Done.

"The Young Diana," Cosmopolitan's picturization of Marie Corelli's novel, with Marion Davies in the title role, is announced as the opening feature production of the Fall season at the Rivoli, August 27, and the following week of September 3 the picture will be seen at the Rialto. Two weeks' run on Broadway at the opening of the season is considered quite a distinction, but "The Young Diana" is said to deserve it. Marie Corelli's story deals with a young girl disappointed in love who finds herself becoming a lonely old maid.

In a most startling climax, it is said, she is restored from a painfully plain person to a radiant beauty. Marion Davies qualified for the latter part of the picture when she first appeared in the "Follies," and her early screen career; but in "The Young Diana" she is said to reveal talents as a character actress that will surprise her most ardent admirers.

The picture has a topical timeliness, too, for recently the cable and wireless dispatches have been full of the alleged discovery by an English woman scientist of what she claims is the source of life.

"The Young Diana" is declared to be the most beautifully staged picture ever produced by Cosmopolitan Productions. The sets are the work of Joseph Urban, the famous artist having outdone all previous efforts on this production, it is said. Miss Davies will wear some wonderful gowns, it is promised.

Madge Kennedy's Feature.

Having completed the filming of scenes for "The Purple Highway," her motion picture production, Madge Kennedy will now turn to the stage. She is soon to open an engagement in a play by Frank Craven entitled "Spite Corner." It is to be produced by John Golden, who also sponsored "Dear Me," from which Miss Kennedy's screen feature was adapted. Whenever time will permit the star will devote her talents to the filming of "Dorothy Vernon of Haddon Hall," probably joining the ranks of those who appear on the stage during the evening and before the camera in the day.



A Series of Eight

BULL MONTANA COMEDIES

They'll manhandle your box-office records

All are two reels in length, except the first which is a three reeler entitled

A LADIES' MAN

They're funny—

Said Danny, in the Film Daily: "Don't miss this one."

Said Ted Cook, in Los Angeles Record: "A riot of laughter."

Said Guy Price, in Los Angeles Herald: "Packed house—lines waiting on street—applause from audience."

Said Doris Anderson, in Los Angeles Examiner: "Bull Montana has won his right to stardom. 'A Ladies' Man' is downright funny."

Book 'em!

Show it and get a full Nelson on prosperity!!!

A METRO PICTURE

METRO Pictures Corporation

Jury Imperial Pictures Ltd. Exclusive Distributors thru out Great Britain Sir Wm Jury, Managing Director

LOS ANGELES ALL EXCITED OVER WEEK'S VISIT OF WILL H. HAYS

His Stay on the Coast Was a Complete Success in Every Way. Charles Ray in California—Eve Unsell Signs With Shulberg—William J. Ferguson Badly Injured.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, July 31.

Will Hays's Week, Los Angeles, July 24-29, 1922. Success!

By the time this story has reached type and the issue in which it is printed has been shipped across the continent to its source, Will Hays's Get-Acquainted Week will have been recorded as a decisive victory in the history of filmland. However, the enthusiasm of his official six days' visit and the loyalty to the great cause of motion pictures, which his obvious sincerity and deep human interest inspired, will serve for more than historical facts. They will beyond a doubt retain their vital foothold in the film capital and will steadfastly influence, conciously or subconsciously, all the future activities of every one connected with the business of production.

None who met Mr. Hays or who heard him speak will forget his dynamic personality, his earnestness in the enterprise which he now represents; nor will he ever forget the welcome, confidence and co-operation which he received here.

The outstanding events of Will Hays's Week were his official welcome by the leading producers and Los Angeles Chamber of Commerce last Monday morning; his sixty-mile an hour motor tour of the Lasky, Goldwyn, Ince, Universal and Hal Roach studios on which he was accompanied by the welcoming committee that same morning, with motorcycle police escort, preceding the luncheon tendered him by the Chamber of Commerce; the banquet Wednesday evening at the Hotel Ambassador, where he was greeted by more than fifteen hundred film folk, including an aggregation of wealth, and a bevy of beauty and talent, which could not be equalled anywhere in the world, perhaps; luncheon at the Little Club in Hollywood, Friday, where he was the guest of the Screen Writers, Guild, the Directors' Association and the Western Motion Pictures Advertisers' Association, and the mass meeting in the Hollywood Bowl Saturday afternoon, where he spoke to more than twenty thousand.

Gives New Perspective to Business.

Perhaps a few disgruntled ones like the waning star and the demoted leading man whom we overheard string their insane opinions after the banquet Wednesday evening have not profited by Mr. Hays's visit. They were among the small number who expected, though doubtless feared, that the president of the Motion Picture Producers and Distributors' Association would take up a microscope and deal with specific cases and individuals who have attracted adverse criticism for the industry. However, Mr. Hays's speeches were all in an optimistic trend, looking to the future of the industry, stressing it as "a king's business"; and 99 per cent. of those interested in it have been enlightened, given a new perspective and re-encouraged by his presence and his message.

"I came out here," said Mr. Hays, "to meet my partners, the men and women who are making the pictures. This effort cannot begin to succeed without the sympathetic co-operation of all branches of the industry."

And then he set about getting acquainted and so impressing with his belief in the greatness of the motion picture that the co-operation he desires is assured here.

Among the producers here who welcomed him and pledged him their co-operation are Jesse Lasky, Abraham Lehr, Joseph M. Schenck, Thomas H. Ince, Joseph W. Engel, Sol Lesser, Irving Thalberg, Harry Rapf and W. J. Reynolds, secretary of the local association.

Celebrities at Banquet.

At the banquet Wednesday evening, Jesse Lasky emphasized this interest in his speech as honorary chairman, while Rupert Hughes, as usual, "walked away with the show" in his role of toastmaster. Among other celebrities at the guest table were Norma and Constance Talmadge, Nazimova, Betty Compson, Buster Keaton, Harold Lloyd, Sid Grauman, Jackie Coogan, whose acting of a pathetic scene on his set the day before, moved Mr. Hays to unashamed tears; Allen Holubar, Tom Mix, Maurice Tourneur, Father Neal Dodd, Clara Kimball Young, Gloria Swanson, Cecil B. De Mille, Bebe Daniels, Dorothy Phillips, Dustin Farnum, Marion Fairfax, June Mathis, William B. De Mille, William S. Hart, Frank Lloyd and Fred Niblo, who spoke facetiously, saying: "I am so unprepared to speak that I should have as much chance of making good here to-night as J. D. Williams has of getting a Christmas present from Thomas H. Ince."

The city was represented at the various meetings by Mayor George E. Cryer and Captain J. H. Fredericks, president of the Chamber of Commerce.

Perhaps the biggest issue in Mr. Hays's work is censorship, the fight against political censorship, which he decries as impossible, and which he predicts will be defeated within a year. "There is one place and one only," he said, "where any real evil in pictures can be eliminated, and that is at the point where and when they are made."

Among the high lights in his speeches—lines which will help to influence the best in the industry were:

"The motion picture has more to do with the soul of the country than any other entity since Christ walked in Galilee.

"There is nothing the matter with pictures but youth.

"Let us welcome any investigation that starts with an investigation of the morals of the investigator." This he stressed in connection with his denunciation of the class of ignorant censors "who are appointed to tear down that which years of training have built up."

"Motion pictures will go farther toward a complete understanding between nations than any other influence."

"We will sell America to the world through the motion picture."

In urging a realisation by individuals in film-making of their importance, "in this instrument for good," he said, "I have never seen such a network of inter-dependence in my life. Every other industry in the world has accomplished co-operation in itself and so will the motion picture industry."

Objects to "Czar" Title.

"I object to being called head, 'czar,' or leader," he repeated, with some show of annoyance. "I am nothing of the sort. I am simply your partner in this work."

Will Hays's platform in his film campaign, so to speak, and his answer to every query as to his purpose, is found in the following two paragraphs which he stresses from the articles of the Association filed in Albany, N. Y.:

"Establishing and maintaining the highest possible moral and artistic standards in motion picture production," and

"Developing the educational as well as the entertainment value and general usefulness of the motion pictures."

The gigantic mass meeting in the outdoor theatre, the Hollywood Bowl, Saturday afternoon was the thrilling climax of the week. Sid Grauman kept the multitude entertained with music and special vaudeville numbers until Mr. Hays's arrival was greeted with thundering cheers to which the director-general responded by calling the studio roll.

Studios Yell Greetings.

Sections were reserved for the populaces of the different film plants. Metro fired salutes from a towering hill above and when their name was called the Metrolites sent up a shower of balloons, waved banners and turned on a siren whistle. Lasky folk roared their cheer with banners and whistles. The Goldwynners dropped another shower of balloons, and the Actors' Equity, Century Comedies, Mayer studios, Hal Roach plant, United studios, Warner Brothers, Pickford-Fairbanks folk, Universal with their U-banners, the post office, whose band thundered their gratitude to their former chief, and "friends of the industry not in the industry," all staged their individual pandemonium in greeting. It was truly a thrill which Mr. Hays acknowledged with enthusiasm, concluding his speech by saying, "I came to get acquainted. I leave moved as I've never been moved before."

While cameras grinded below and the crowds cheered their favorites, Mr. Hays was officially introduced to Rupert Hughes, Nazimova, Bill Hart, Bert Lytell, Rodolph Valentino, Gaston Glass, Harold Lloyd, Mildred Davis, Helen Ferguson, May McAvoy, Lois Wilson, Bebe Daniels, Conrad Nagel, Erich von Stroheim, Frank E. Woods, George Fitzmaurice, Thompson Buchanan, Hoot Gibson, Jack Conway, June Mathis, Sam Warner, Olga Printzlau, Sam Wood, Bill Desmond, Nigel Barrie and others.

And a few hours later, Mr. Hays and his party, including Joseph J. O'Neil, F. W. Beetson and Maurice MacKenzie, his special assistants, boarded the train for San Francisco en route to their executive offices in New York.

Credit to Publicity Men.

The producers and public alike join in a vote of thanks to the Wampas, the publicity men, whose untiring efforts contributed so much to the success of Will Hays's Week. With Pete Smith as chairman, and Jerome Beatty, Harry Wilson, Joseph A. Jackson, Arch Reeve, Joseph P. Reddy, Harry Brand, Howard Strickling, Harry Hammond Beall, George Landy and Malcolm S. Boylan on the committee, cooperating with the producers in charge, there wasn't a hitch in the arrangements. They deserve three cheers!

Charles Ray at California.

All roads will lead to the California Theatre this week and Manager Fred Miller will doubtless have to increase his force of line-'em-up attendants. Charles Ray in "A Tailor Made Man," his initial United Artists' production, is the magnet and one which won't be resisted, not only by his public following but also by his colleagues in the industry. From advance reports, "The Tailor Made Man," which is being given its world premiere in this showing, will hit the bull's eye in entertainment, giving us a chance to see the real Charles Ray, whose personality and ability are so much bigger than his recent vehicles.

Chaney in "Ching, Ching, Chinaman."

Lon Chaney, that inimitable character actor, has been signed by B. P. Schulberg for a leading role in the all-star special to be made of Wilbur Daniel Steele's prize story, "Ching, Ching, Chinaman." Tom Forman is to direct.

By the by, this will be the first of the series of Tom Forman features which Mr. Schulberg is sponsoring.

Eve Unsell Begins New Contract.

Speaking of "Ching, Ching, Chinaman" reminds us that it is the first of the productions to receive the attention of Eve Unsell under her new contract with B. P. Schulberg. Miss Unsell, supervising editor of the organization, is now completing preparations for filming of the feature.

Being a Star Isn't All Luxury.

Colleen Moore and the Goldwyn "Broken Chain" troupe under Allen Holubar's direction, returned from "location" last week and reported that a "good time was had by all." Though Colleen did confess that at one village hotel where they were parked, "There was only one bathtub for thirty cowboys, mother and me."

And when questioned Colleen said that despite beliefs to the contrary, the cowboys observed the Saturday night ceremony more often than once in seven days. So it must have been quite inconvenient for Mrs. Moore and the star.

Rex Ingram Off for New York.

Mr. and Mrs. Rex Ingram (Alice Terry y'know) left for New York yesterday to go to Jamaica to film their next Metro special.

"Pepper" Develops Temperament.

Starring in movin' pictures is so strenuous that even Pepper, the feline star in the Mack Sennett company, is subject to outbursts of temperament. You'd never believe it, but it's so. Pepper got so temperamental that she refused to submit to a close-up the other day. She had hitherto been such a docile actress that her temperament frightened her associates, and the doctor who was called prescribed a week in a sanitorium and a diet. Said diet, the p. d. informs us, consists of raw round steak daily, calves' liver once a week and plenty of water, air and exercise. Poor Pepper will be having a trained nurse dogging her steps next, she's that valuable, y'know. We haven't yet heard how svelte like Pepper has become under the diet!

To Invite Stranger to Banquet?

Wuxtry, Wuxtry! Stranger to be invited to every banquet staged in Hollywood or Los Angeles in future. "What's the idea?" you ask. "Query Pete Smith," reply we.

You guessed it! It's a publicity "stunt" Pete would like to put over. His boss, Mickey Neilan, is now producing "The Stranger's Banquet." And Pete is aided and abetted in his space-grabbing plan by Joe Jackson, who has the Goldwyn interests at heart. Goldwyn is to release the picture. 'Nuf sed!

Play for Evan Burrows Fontaine.

While basking in the current sensational publicity attached to her legal suits against Cornelius Vanderbilt Whitney, Evan Burrows Fontaine, the dancer, is rehearsing the stellar role in a new comedy with music appropriately titled, "Be Careful, Dearie." The book of the new play is by Aaron Hoffman and the music a feather in the cap of the versatile film director, Victor Schertzinger. Dana Hays is producing it, with Alonzo Price directing, and the premiere set for San Diego the latter part of August, after which "Be Careful, Dearie," comes to bid for favor at the Mason Opera House here.

In Miss Fontaine's cast are Billy Crawley, Edna Louise, Rolfe Sedan, Hattie Fox, Wilbur Higby, Gus Thomas, George Reed, Lyons & Wakefield and Tommy Miller.

Harry Would a "Heavy" Be.

Buster Keaton has a brother, Harry, aged 16, who spends much of his time watching the famous comedian work. But at that Buster has no fear for his own laurels because Harry isn't ambitious to be a star comedian. He has his eye on the "heavy's" job.

O'Malley Wins Bet on Stork.

Before the stork called at the home of Mr. and Mrs. Pat O'Malley last week, Pat made a betting bargain with Producing Director Edward Sloman, in whose "Blind Justice" he has just completed work. "I'll bet it will be a boy," said Mr. Sloman. "And I'll tell you what I'll do. If it's a girl I'll pay your hospital bill and give you a check for a similar amount, and if it's a boy you'll owe me the amount of the bill." Pat took the bet, and when Sheila Patricia O'Malley appeared, Mr. Sloman was the loser. Now the director says he's glad Sheila wasn't twins.

For the first time since she learned to talk, little Eileen O'Malley, older daughter of the Pat O'Malley domicile, lost her tongue when she was taken to see her tiny sister. Four-year-old Eileen simply gazed in wonder.

In "Thorns and Orange Blossoms."

Producer Gasnier is ready to give the call, "Lights, camera, shoot," on the next Gasnier special bearing the B. P. Schulberg Productions trademark.

It's to be an elaborate version of that old melo-dramatic novel and play with the sentimental title of "Thorns and Orange Blossoms," which Hope Loring has adapted. And what is more, it is to be interpreted by a headlining cast, which includes Enid Bennett, Dolores Cassinelli and Kenneth Harlan. Miss Cassinelli is being imported from New York for this Gasnier feature.

Schertzinger on Logue Story.

Speaking of Victor Schertzinger reminds us that he has moved his megaphone to the Mayer studios, where he has been signed by B. P. Schulberg to direct Katherine MacDonald's next Preferred Picture, "The Lonely Road," an original story by Charles A. Logue adapted by Lois Zellner. Incidentally, "The Lonely Road" is the third Charles A. Logue story in which Miss MacDonald has appeared within the last year.

Bobby Agnew Climbing.

Producers, exhibitors and "fans" alike have their eyes on Robert Agnew, the likable young juvenile who recently migrated to the Coast to continue a screen career very suspiciously launched in New York with Norma Talmadge and other leading luminaries. Bobby is a comer in filmland and we are glad to record his progress.

No, he isn't our brother, or even a twenty-fifth cousin, despite his facetious kidding whenever he greets our mutual friends. "What's in a name?" as the w. k. Shakespeare put it. However, Bobby bids fair to help it along tremendously. Having just won his spurs in William de Mille's production of "Clarence," in which 'tis said he and May McAvoy run away with a good share of the honors, Bobby has been drafted by George Fitzmaurice for a part in "Kick In." Bobby is a sort of Peter-Panish, never-grow-up personality, who wins the friendship of everybody and everybody is delighted to hear of his success.

The U Shaved-top Brigade

Malcolm Stuart, "Mike" Boylan and the members of the stronger sex on his publicity staff at Universal City, have gone the bobbed heads one better. They have shaved their skulls! When we glimpsed the change during Will Hays's visit to the plant last Monday morning, we naturally asked why, suggesting "are you all made up thusly to double for Erich von Stroheim?"

"No," replied one of the staff, whose name is omitted to avoid investigation in his direction, "This is a tribute to Mr. Hays and his campaign. We decided to start with clean heads anyway."

Speak Up Flo-Billie-Marilynn-Jack!

A local columnist voices the suspicions of many folk thusly: "Of course, it is only personal feeling that causes Marilynn, Flo, Billie and Jack to talk so much about Marilynn and Jack marrying, but——

"It may also be only incidental that the name of 'Sally,' the show in which Marilynn is star, is always included in the talk.

"The press agent is at his best when invisible."

Charlie Sees Mildred Act.

Mildred Harris was the headliner of the Orpheum bill last week and "they do say as how" Charlie Chaplin, her divorced husband, was one of a box party at the performance Friday evening. The local paper reporting the comedian's presence used the line "The bravest of men weaken," as the lead of his story and added that Charlie left the theatre smiling. Such is fame!

"In the Names of the Law" at Mission.

With us this week, at the Mission Theatre, where it opened Saturday night before a very representative audience, is the Robertson-Cole special, "In the Name of the Law," which is now making records in its run at the George M. Cohan Theatre in New York. This is the police drama produced by Emory Johnson. In it his wife, well known as Ella Hall, returns to the screen, and Ralph Lewis and Claire McDowell have other important parts in the all-star line-up.

W. J. Ferguson Badly Injured.

A host of friends and acquaintances in the theatrical as well as in the studio world, will regret to hear of the accident which William J. Ferguson, the veteran character actor, suffered Thursday evening. Mr. Ferguson was seriously injured when he tripped and fell on the steps at his hotel. He was rushed to the Good Samaritan Hospital where it is announced he is resting as well as can be expected. He is one of the oldest actors now before the public, and scores who love and admire him are deeply grieved.

Mack Sennett Back.

Mack Sennett returned Thursday following his extended visit to New York where he settled a number of executive details in connection with his production plans and arranged his comedy and feature schedule for the new season.

Rosen Company on Location.

Director Phil Rosen piloted "The Young Rajah" company, starring Rodolph Valentino in June Mathis's adaptation of John Ames Mitchell's story, to San Francisco Saturday for boat-racing scenes in the production. Between spectacular nets in the studio and exciting "location" work, Phil Rosen is as busy as the proverbial one-armed paperhanger with the new special, to which he was assigned by the Paramount powers following his success with "The Bonded Woman," starring Betty Compson, and two Wallie Reid features.

All on Account of Hair.

We're having new dialogues to take part in during the routine of current days. "You look different somehow," says one. "Yes," we reply. "It's bobbed hair!" Bobbed hair! When did you do it?" "Last week." "What for?" "Comfort, convenience and style!" "Um, like it?" "Sure, it's great!" "Well, all you women are dumbells, but at that it at least doesn't look any worse!"

Reddy to Be Understudy.

With a vacation looming, we are planning to take a look at the scenery of San Francisco and Yosemite Valley, and in our absence, Joseph P. Reddy, erstwhile on our paper in New York and now a member of the "Wampas" here, will bat for us. This information for the other "Wampases."

CAST OF "KICK IN" HAS BEEN CHOSEN

Betty Compson and Bert Lytell Head Players Selected by Director George Fitzmaurice.

OTHERS ARE WELL KNOWN

Screen Version of Willard Mack's Stage Success Now in Production on Coast.

Headed by Betty Compson and Bert Lytell, the cast chosen for George Fitzmaurice's Paramount production, "Kick In," which has just been put into production at the Lasky studio, has been chosen. In support of the two featured players will be Gareth Hughes and May McAvoy, Kathleen Clifford, Robert Agnew, Walter Long, John Miltern and Mayme Kelso.

Mr. Lytell has been cast in the famous "Kick In" role of Chick Hughes, the released convict who tries to "go straight." The Lytellian fitness for this part can be judged from the fact that perhaps the greatest box office success the player ever made as an individual star was in "Alias Jimmy Valentine," also a "crook" play.

Betty Compson will carry to the role of Molly Brandon, the heritage of her successes in such equally dramatic parts as the stellar roles in "The Law and the Woman," "At the End of the World," "The Little Minister" and "To Have and to Hold."

The sympathetic parts of Myrtle and Betty are said to have been made so poignantly appealing in Ouida Bergere's adaptations of "Kick In," as to allow no other choices for them but Garth Hughes and May McAvoy, who are credited with having made the American public laugh and cry at will during the screening of their great dual success, "Sentimental Tommy."

For the part of a peppy, slangy "jass" dancer of the Tenderloin, Kathleen Clifford was chosen, a choice brought about by her successes with the New York Winter Garden show, with Gahys Delys and other musical and vaudeville attractions which lay the emphasis on "Pep."

The hard, stern District Attorney of the stage version of "Kick In" is being played by John Miltern. Walter Long again gets a chance to be properly villainous as Fogarty, the detective. Long recently scored heavily as the bandit in "Blood and Sand," and the pirate chieftain in "To Have and to Hold."

Robert Agnew came to Paramount to play a "flip kid" role after a series of such Talmadge successes as "The Passion Flower," "The Sign on the Door" and "The Wonderful Thing." Completing the cast are Mayme Kelso and Jud Prouty.

"Kick In," as originally written for the stage by Willard Mack and which proved to be one of the greatest box office successes the "legitimate" has ever known, is said to have been enlarged and illuminated by Ouida Bergere's adaptation.

Fitzmaurice, the producer, expressed his enthusiasm for "Kick In" in a wire to Jesse L. Lasky, which said: "All my thanks for buying the wonderful play, 'Kick In,' which I have been trying to secure for three years. It is bound to make a superlative production."

GRACE DARMOND FEATURE TO BE WARNER RELEASE

"A Dangerous Adventure," a wild animal picture featuring Grace Darmond, is announced as the first of seven releases for the coming season by Warner Brothers. The other six pictures include "Rags to Riches" and "Heroes of the Street," both with Wesley Barry; "Main Street," the Sinclair Lewis novel; "Brass," the novel of marriage and divorce by Charles G. Norris; "The Beautiful and Damned," F. Scott Fitzgerald's tirade against the modern flapper, and "Little Church Around the Corner" an adaptation of the stage play of the same name by Marion Russell.

"A Dangerous Adventure" is said to be chockful of thrills. There is declared to be woven into the story of two white girls held captives by African savages, a realistic earthquake, a tremendous tropical thunderstorm, a fight between man and alligator under water, a lion pit in which a man is cornered by lions and many other incidents, including the weird fantastic ceremonies of savage tribes. In short, the feature is heralded as a screen spectacle in which wild beasts figure prominently throughout the story.

The cast supporting Miss Darmond includes Philo McCullough, Jack Richardson, Robert Agnew and Derelys Perdue. The picture was produced by Jack and S. L. Warner, and the story was written by Frances Guihan.

RAY CARROLL AND HELEN JEROME EDDY.



Miss Eddy Is Starring in "Love's Coming Age." Miss Carroll's Initial Screen Production.

WINNER OF PERFECT BACK CONTEST.



Photo by White.

When Virginia Pearson legitimately won the Perfect Back Contest it was necessary for her to undergo the ordeal of a physical examination by the National League for the Prevention of Spigal Curvature, and was adjudged the most perfect specimen of female loveliness that had been found anywhere in America. Miss Pearson's measurements are a perfect 36.

Dr. Millarde, President of the National League, in referring to the contest, said: "I sincerely regret that I cannot use the entire figure of Virginia Pearson as an example of health and beauty and a standard of genuine bodily perfection. Nowhere, either in America or Europe, have I encountered such a rare combination of physical attributes. If there is to be a contest for the most perfect body in America, I am quite certain Virginia Pearson will win—that is, if she remains in her present condition of fitness."

Virginia Pearson has been away from the screen for three years and during her sojourn in the B. F. Keith Theatres has become slight and girlish enough to meet the present-day demand for youth, beauty and versatility.

"Keep abreast of the times" is Virginia's motto, consequently, there was nothing left for her to do but bob her hair and win contests on thoroughbred points. Kentucky please write. You know Virginia hails from the land that is noted for fast horses, good liquor and pretty women. With such a background, Miss Pearson is bound to be a winner in anything she undertakes.

FOX MAY ABANDON PLAN FOR NEW PHILLY THEATRE

Reported to Have Reached an Agreement With the Stanley Company as to Houses and Bookings in That Territory.

Last week the Fox offices sent out an announcement relative to the building of a 3,000-seat theatre in Philadelphia, the entrance to be on Market street and the house to open some time next March. In the meantime a rumor from Philadelphia has it that Mr. Fox plans to use the new structure purely as an office building, and that the theatre will be abandoned. This could not be officially verified at the Fox office, however. It was admitted, nevertheless, that Winfield Sheehan is at present in Philadelphia.

For some time the Stanley Motion Picture Company has controlled the Philadelphia film situation with about seventy houses under its control. Only the Aldine at Chestnut and Nineteenth streets showed any opposition, but this house will become a Stanley link to-morrow.

Next door to the site of Mr. Fox's office building stands the Stanton, original home of the Stanley people. It is this week announcing the opening of Fox's "Monte Cristo" on September 3.

Report has it that Mr. Fox and Jules Mastbaum, the Stanley executive, have agreed to co-operate. The Philadelphia zone is considered one of the tightest monopolies in the country.

The Fox office admitted that the Stanley houses are now showing the Fox product in Philadelphia.

The statement issued by the Fox organization reads in part:

"William Fox will add a sixteen-story fireproof office building to the list of great Philadelphia skyscrapers when the Fox Building, now in course of construction at Market and Sixteenth street, opposite the Broad Street Station, is thrown open to the public some time next March.

"At an approximate cost of $2,000,000 William Fox, the New York motion picture producer, will give the Quaker City one of the handsomest, most up-to-date and commodious structures which, besides office accommodations, will house a large and sumptuous theatre where pictures and tabloids will be shown exclusively for the edification of lovers of the silent drama.

"The new motion picture house will have a capacity of 3,000 persons. This latest Fox theatre will contain numerous innovations and will embody all that is new word in comfort and luxury, Mr. Fox having issued special instructions that nothing, however trivial, should be overlooked to insure that effect.

"Plans have been worked out which envisage every conceivable convenience for the public from the ornate and spacious marble walled lobby to the sixteen exits through which whenever necessary the house may be emptied in less than five minutes."

THEODORE ROBERTS WITH A MONOCLE AND BOOTS

Trades In His Familiar Cigar to Appear as Pirate Trader in New Film.

Theodore Roberts has traded his famous laugh-provoking cigar for a monocle and a pair of pirate's boots.

Roberts is now at work on his characterization of Captain Morgan Pring, a semi-piratical trader of the South Seas, in Thomas Meighan's latest Paramount picture, "The Man Who Saw To-morrow." Instead of the well known cigar, Roberts is armed with a monocle and through much of the picture he wages a losing battle against a pair of boots a size too small.

A cast reminiscent of Cecil B. De Mille's production of "Manslaughter" was selected for the picturization of "The Man Who Saw To-morrow." The star, Thomas Meighan, and his leading woman, Leatrice Joy, headed the preceding De Mille cast. Theodore Roberts, Albert Rosco, Alec Francis, Eva Novak, June Elvidge, John Miltern, another member of the De Mille cast, Laurance Wheat, Robert Brower and Edward Patrick comprise the rest of this distinguished group.

Perley Poore Sheehan and Frank Condon wrote the original story of "The Man Who Saw To-morrow," with Meighan in mind as the star and Theodore Roberts as the captain of the trading schooner. They are responsible for Roberts's renunciation of the cigar and the substitution of the monocle and boots as comedy props.

Jovanovich Conducts.

The baton which guides the orchestra at the Criterion Theatre has passed from the hand of Victor Wagner into that of Drago Jovanovich, who has been assistant conductor at the theatre for the past two years. Mr. Wagner has become conductor at the new Eastman Theatre in Rochester.

NOTABLE CAST IN METRO FEATURE

Sixteen Players of Note Will Be Seen in "Quincy Adams Sawyer" Film.

BLANCHE SWEET IS ONE

Others Include John Bowers, Lon Chaney, Barbara Le Mar, Elmo Lindon, Louise Fazenda.

Through the efforts of Arthur Sawyer of the S-L (Sawyer-Lubin) Pictures organization, which is producing the Metro-S-L special, "Quincy Adams Sawyer," a notable cast of screen players has been assembled for the film version of Charles Felton Pidgin's famous story.

When the initial preparations were being made for transferring this story of New England life to the screen Mr. Sawyer announced that he would obtain the most distinguished cast possible. For six weeks he has been working with Clarence G. Badger, director of the photo-play, to this end, and as a result has secured the services of sixteen players whose names are familiar to every attendant of motion picture theatres, it is announced.

Among these sixteen is Blanche Sweet, who returns to the screen after an absence of almost two years. She will enact the leading feminine role, that of Alice Pettingill, John Bowers will have the title part; Lon Chaney will be seen as Obadiah Strout, the czar of Mason's Corner. Barbara La Marr is to play Lindy Putnam, the small town vampire. Elmo Lincoln has been cast for Abner Stiles, the blacksmith. Louise Fazenda is to have a comedy role, that of Mandy Skinner, the "sauciest girl in Mason's Corner."

Other leading parts will be taken by equally notable screen players, including Edward Connelly, Claire McDowell, Joseph Dowling, Zasu Pitts, Hank Mann, June Elvidge, Victor Potel, Kate Lester, Harry Davenport and Millie Davenport.

Besides assembling a cast of celebrities, the S-L company has laid plans for a most elaborate production of this story, it is said. A New England village now is under construction on the Metro studio grounds.

Upon the completion of the interior scenes in the studios the entire company will travel to Northern Washington, where the water scenes will be filmed along the rapids of the Columbia River.

Charles Hunt, assistant director, and Rudolph Bergquist, cameraman, returned to the Metro studios several days ago after traveling 2,000 miles over lumber camp roads in the Northwest photographing rapids suitable for this episode of the picture.

FRENCH AVIATRIX HERE.

Mlle. Andree Peyre Arrives From Hollywood.

Mlle. Andree Peyre, French aviatrix, who has been duplicating Pearl White's stunts up in the clouds, arrived in New York from Hollywood on Friday. She is en route to France to visit her mother, and is taking her "mascotte," a grotesque French doll, along for company. The doll was presented to her by a French ace.

This French player had a license as an air pilot before she cast off hair ribbons. She is only 22 now. Most recently she has been flying through the plot of Ruth Roland's serial, "The Riddle of the Range."

Safety slogans are a dead language as far as Andree is concerned. She hasn't even a bowing acquaintance among the insurance companies. She sails for France August 15.

Little Stories on Big Pictures

"HOPE," the new Triart two-reeler had a pre-release showing July 16th at the big Capitol Theatre, New York, as a specialty in Manager Rothafel's Short Subject program. Here is what the leading newspapers of the city thought of it

(New York Herald)

As tastefully put together as its predecessors, which virtually amounts to a cast-iron guarantee. The Hodkinson Corporation is to be congratulated on handling what amounts to the Metropolitan Museum of the screen

(New York Times)

"Many of its scenes are a delight to the eye. One looks at them and lets them go reluctantly. They are so simply, so truthfully, so sensitively staged and photographed. And Mary Astor is not only a lovely young woman, but a quite intelligible actress."

(New York World)

"A particularly charming photoplay."

Here are three of the greatest newspapers in America in perfect accord on the merits of "HOPE."

Wouldn't you like to have the newspapers of your city say as much in favor of a picture on your screen?

The Showmen

HODKINSON PICTURES

TWO PARAMOUNT FEATURES AUG. 21

"The Bonded Woman" and "The Top of New York" on Release Schedule.

BOTH SEEN ON BROADWAY

Betty Compson and May McAvoy Are the Stars of These — Two Productions.

Paramount features two productions for release on August 21, Betty Compson in "The Bonded Woman" and May McAvoy in "The Top of New York." Although equally appealing in theme, these two releases are far removed from each other, the locales of which are almost at two ends of the world. Both productions have already scored successes at pre-release showings at the Rialto and Rivoli, New York.

Storms at sea, South Sea Island atmosphere and sea captains give a salty tang to "The Bonded Woman," the story of which was written by the late John Fleming Wilson and published as "The Salvaging of John Somers." Philip Rosen directed the picture from Albert Shelby LeVino's scenario.

Betty Compson is Angela Gaskell who, blinded by a great love, follows her dereliet lover to the ends of the earth and is rewarded by his reformation due to her faith and moral help. Many wonderful shots of the sea and the San Francisco water front, as well as the coast of the South Sea Islands, add interest to this picture, it is said. Miss Compson is supported by John Bowers as leading man and Richard Dix in an equally important role, both well known to film fans. Ethel Wales and J. Farrell MacDonald complete the cast.

Never since her famous part as Grisel in "Sentimental Tommy" has May McAvoy had such an opportunity to display her ability to tug at one's heartstrings as she has in her latest Paramount release, "The Top of New York," it is reported. She is seen as a little toy sales woman who is caring for a sick brother. The roof of her tenement house holds forth many unexpected things, for at the "top of New York" her little love romance with a desolate artist next door springs forth and ends in happiness for all concerned.

Sonya Levien, a contributor to several well-known magazines, is the author of the story, which was directed by the late William D. Taylor. George Hopkins is the scenarioist. Besides Miss McAvoy, the cast, headed by Walter McGrail as leading man, includes Edward Cecil, Carrie Clark Ward, Charles Bennett, Pat Moore and Mary Jane Irving.

BARBARA LA MARR A VAMP IN NEW METRO FEATURE

As the Main Street girl with Broadway ideas in, "Quincy Adams Sawyer," Barbara Le Marr will vamp the town gingham-clad and otherwise.

This is an amendment to a previous announcement that the character Miss La Marr plays in this Metro-SL special production would make little hearts out of big ones entirely without the aid of sleek silk things and other apparel as sheer as nonsense and as transparent as a man's excuse for not coming home to dinner.

For example, as the Lorelei of Mason's Corner, Miss La Marr will appear in, for one thing, a gown of soft rose chiffon, trimmed with crystal beads—a costume which, in the picture, gives the sages of the general store something a lot more interesting to talk about than the probability of No. 3 being late that evening. The village vamp will also be seen in a variety of trim sport clothes, such as city people wear when they're not in the city.

"Quincy Adams Sawyer," by Charles Felton Pidgin, is a New England story. Bernard McConville adapted it to the screen and direction is by Clarence G. Badger. The cast includes, besides Miss La Marr, Blanche Sweet, Lon Chaney, Louise Fazenda, June Elvidge, Elmo Lincoln, John Bowers, Gale Henry, Hank Mann, Joseph Dowling, Victor Potel, Claire McDowell, Minnie Davenport and Harry Davenport.

WALTER HIERS ENGAGED.

Comes East to Purchase a Wedding Ring.

After proposing—and being accepted, too—by telegraph, Walter Hiers, Paramount's rotund comedian, hopped a train at Los Angeles and came East to attend to the business of slipping the engagement ring on the finger of Miss Adah McWilliams of Syracuse, daughter of a wealthy shoe manufacturer.

He arrived, unheralded, in New York last week, surprised the Famous Players-Lasky offices in the morning, held down a seat behind third base in the afternoon, and a seat at the "Follies" in the evening. He purchased the wedding ring and caught a train for St. Louis to appear there at the opening of "Her Gilded Cage," after which he will hop another train and go West to see if anybody has moved Hollywood. He is going to be married in December.

TO THE TRADE
Take Notice
We will shortly release
"Burlesque Photoplays"
with the following titles:
"Ham Omelet"
"If Autumn Falls"
"Crazy Husbands"
"Let Her Rip Van Winkle"
"Little Lord Fond O' Joy"
"No Darn Yeast"
"Salami"
"The Four Coarse Men"
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"GRANDMA'S BOY" CREATES RECORD AT THE SYMPHONY, LOS ANGELES

Thirteenth Week of Its Engagement—"Bull" Montana Back in Hollywood—Laurette Taylor to Start on "Peg." The "Play Room" to Open on September 15.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, Aug. 7.

If you want records shattered, call on Harold Lloyd! That's the advice the Symphony Theatre manager is giving to exhibitors these days. He's running "Grandma's Boy," the popular comedian's first five-reeler, in its thirteenth week now, and with the cash still piling up and the crowds in line at the box office, naturally he is happy.

Except for one other production, "Grandma's Boy," if we are not mistaken, has broken all records in motion picture runs in Los Angeles. The exception is the Larry Trimble-Jane Murfin production, "The Silent Call," which ran fourteen weeks at Miller's Theatre. But it looks as if "The Silent Call" will have to yield the palm to "Grandma's Boy." The end of the Symphony engagement is nowhere in sight yet.

Some figures in connection with this run are of special interest. During its first eleven weeks one print of the Hal Roach production was worn out and a new one was delivered by the exchange last week. The first print was reeled through the projection machine six hundred times and was shown to two hundred and seventy thousand people, or one-third the population of Los Angeles. Eight shows daily at the Symphony give a daily seating capacity for the house of fifty-two hundred.

But this record is no surprise to those who have already seen "Grandma's Boy." One man confesses he has seen the film eight times. The genius of Harold Lloyd has come into its own in "Grandma's Boy." He has upset all precedents established by comedians and won a success which no one, not even his rivals, begrudges him. Because Harold Lloyd gives us the type of wholesome entertainment with which Will Hays is to defeat would-be reformers who would like to have soft berths as censors forever and a day. And, apropos of Mr. Hays, none of the thousands who were at the Hollywood Bowl, where he spoke the last day of his visit here, will ever forget the tremendous demonstration for Harold Lloyd which resounded through the Bowl when he was introduced to the president of the industry. He was certainly the favorite of that crowd. No doubt every one of them had seen "Grandma's Boy," too.

And after meeting Harold Lloyd and appreciating what a delightfully real "regular" young fellow he is, one whose name even the Hollywood scandal mongers and space-grabbing gossip writers have never juggled in any way, you feel he has more than earned every inch of his success and are ready to triple the cheers for the peerless career he has really just begun. Because Harold Lloyd is in a class all by himself, as a man, comedian and producer.

"Bool" Back and Stromberg Ready.

"Bull" Montana and his cauliflower ears returned from his triumphant visit to his home in I-ta-lee on Wednesday, and Producer Hunt Stromberg, sponsoring the Bull Montana comedies under the Metro distribution banner, started completing plans to put the "Bool" to work at once. While "A Ladies' Man," first of the series is being presented, they will produce "A Punctured Prince."

Mr. Stromberg has signed Hughie Fay, one of the best known comedy directors hereabouts, to be associated with him on the megaphone. And he is assembling a supporting cast which promises to read like a Who's Who in Featureland!

Furthermore, "Glad Rags," adapted from a humorous magazine story, is underlined by Mr. Stromberg as the third of the series.

Laurette Taylor Here for "Peg."

Mr. and Mrs. J. Hartley Manners (Laurette Taylor, y'know) and Mike, all of "Peg o' My Heart" fame, arrived in Hollywood last week for the Metro film version of the famous Manners play.

When Miss Taylor appeared at the studios to don her oft-worn "Peg" coatumes for camera tests, she found her dressing-room a bower of flowers and everybody on the lot with a friendly greeting to welcome her into the Metro fold. And before she had been there an hour "Peg's" gracious personality had won them all. Poor Mike, who has played with her in more than a thousand performances of the play, is getting so feeble that it is not unlikely he will have to yield his part to another canine star for the screen production.

After she completes "Peg o' My Heart" here under King Tudor's direction, Miss Taylor is to return to New York to resume her footlight work in a stage production of "Humoresque," Fannie Hurst's famous story. And she says that next Spring she may return to London for a revival of "Peg o' My Heart."

May McAvoy in "Kick In."

The legion of friends and admirers of May McAvoy, whose screen appearances are too few and far between these days, will be glad to hear that she is to have only one week's vacation between pictures this time. She completed her work under William De Mille's direction in "Clarence" last week, and next week begins trouping it in "Kick In" under George Fitzmaurice's megaphone. In "Kick In" May is to be featured with Betty Compson and Bert Lytell.

Fred Niblo Goes East.

Fred Niblo left for New York Friday to look over the dramatic field for film material for the series of Fred Niblo Productions he is to make for Louis B. Mayer. He was accompanied by Charles Condon of the Mayer publicity department.

Play Room to Open September 15.

The Play Room, the little theatre of the Writers' Guild, is to have its "opening night" September 15, the opening bill to include four one-act plays. Each of the plays will be the brain-child of a member of the screen writers' organization, one of them being "The Cup of Life," from the versatile pen of Frances Marion.

Aubrey Stauffer is writing special music for the program and he will have charge of the orchestra. George Foster Platt will be stage director, and Alfred A. Cohn, who is chairman of the entertainment committee, will be in general charge of all arrangements for the Play Room productions.

Baby Heerman Christened.

The Gods were good when they gave baby Catharine Anliss Heerman such parents as Victor Heerman, the director, and Sarah Mason Heerman, the writer. But baby Catharine apparently enlisted all the other good Fates on her side, too, for now she has none other than Mary Pickford as one godmother, Mrs. Jean Durling of New York as the other godmother, and Jack Pickford as godfather. Just wait till Catharine grows up and tells the other children just who she is, if you please! Won't she hold the spotlight in childhood's playland?. We'll say so.

Anyhow, Catharine was christened yesterday at an impressive ceremony which followed the morning services in Hollywood's Little Church Around the Corner. Father Neal Dodd performed the ceremony. Miss Pickford was there to answer for herself as godmother, Mrs. Lotta Woods of the Douglas Fairbanks scenario department was proxy godmother for Joan Durling, and Marilynn Miller Pickford, the bride, was there to watch Jack assume his godfather duties. John Steel, the tenor, sang a hymn for the occasion, and adorable baby Catharine behaved like the perfect little lady that she is. She now registers her age as nearly six months.

Working on "Ben-Hur" Script.

Lest any one feel that the Goldwyn folk are neglecting "Ben-Hur," be it recorded that the continuity for the elaborate version to be made of this perennial success is being written under the supervision of Paul Bern, editor-in-chief at the studios. The name of the director is still a subject for rumor.

Trixie Friganza to Play Tish.

Trixie Friganza has fallen for the lure of the silver sheet, too. She is to spend her three weeks' vacation in the studios, playing Mary Roberts Rinehart's famous character of Tish in Ward Lascelles's production of "Mind Over Motor," one of the Tish stories. Mr. Lascelles megaphones the first scenes to-day, with Grace Gordon, who also appeared in his production of "Affinities," again under the Lascelles banner.

Elizabeth McGaffey Back.

Elisabeth McGaffey, head of the Paramount studio's research department, is back at her post following an interesting fifteen weeks' trip to the Orient. Her tour was intended as a vacation only, but Mrs. McGaffey combined business with pleasure by collecting valuable reference material for her studio department.

Lasky Companies Returning.

Two location companies will come trouping back to Lasky studios from island exteriors this week. George Melford is bringing his "Ebb Tide" company, headed by James Kirkwood and Lila Lee, in for interior scenes, and Director Alfred E. Green and Thomas Meighan are coming back to complete "The Man Who Saw Tomorrow," from Perley Poore Sheehan's story.

Maryon Aye in Vaudeville.

Maryon Aye has joined the list of film stars who are playing special vaudeville engagements. Miss Aye opened last Monday on the two-a-day at Long Beach in an act titled "Movieland Frivolities," in which she is assisted by Harry Howe, Carroll Huxley and Elgin Tiele.

Father Dodd in Neilan Film.

Certain ministers who feel they are foreordained to reform the screen will probably rise in indignation at the announcement that Father Neal Dodd, beloved pastor of Hollywood's Little Church Around the Corner, portrayed himself in Marshall Neilan's current production, "The Stranger's Banquet." But Father Dodd is one of those more than human folk who say, "Sticks and stones may break my bones, but names can never hurt me," and continue in the paths in which they feel they can be of real service.

When asked to lend his personality and dignity to a wedding scene in "The Stranger's Banquet," Father Dodd accepted Mr. Neilan's invitation, with Thomas Holding and Margaret Loomis in the roles of "reel" bridegroom and bride.

Christie Film at Grauman's.

"Bucking Broadway," the latest Christie comedy, rounded up a record of laughs at Grauman's million-dollar theatre last week, with Vera Steadman and Neal Burns, whom Christie has recently re-signed on a term contract, in the leading roles. "Bucking Broadway" is a good sample of the last word in comedy production. It was filmed with as much spectacle and lavishness as is given to five or six-reel features labeled "specials."

Archainbaud Troupe Back.

After giving his company a real dose of hot California sunshine in Topanga Canyon, Director Archainbaud and the "One Week of Love" cast, headed by Elaine Hammerstein and Conway Tearle, have returned to the studios to "shoot" interiors for this new all-star special from the pen of Edward Montague.

Cupid Gets Marcel de Sano.

We met Marcel de Sano the other day and he was beaming, a chronic state with Marcel these days. You see he is engaged to be married to Kathleen Nolan, a non-professional young Irish lass. "And just wait until you know her," sighs Marcel. He confided that Miss Nolan is coming to New York in about two weeks and they are to be married in the Mission Inn Chapel at Riverside. He has invited all his friends to attend, saying no presents will be accepted except canned goods. Marcel facetiously suggested he could store such gifts for future reference. They may be handy so long as he is in such a precarious business as motion pictures.

Mourn for Emma Bell Clifton.

A host of friends are mourning the death Thursday morning of Emma Bell Clifton, pioneer scenario writer, who passed away after a brief illness following a heart attack. The sympathy of all filmland is with Wallace Clifton, who loses a wife, pal and fellow worker in Mrs. Clifton.

Mrs. Clifton had been associated with Universal for some time, and at the time of her death was writing the continuity for a series of Jack London stories. To her credit also is the script of Universal's coming serial, "Robinson Crusoe."

Moore-Heerman Film a "Hit."

Followers of swift-moving clever farce-comedy have a treat in store in "Love Is an Awful Thing," the next Victor Heerman Production, starring Owen Moore under the Selznick banner. It was previewed after the show at the California Theatre in Venice the other evening, and though the audience had just digested a very tense and tragic drama, "Love Is an Awful Thing" proved itself 100 per cent. entertainment by rallying everybody present from serious mood to shrieks of laughter. It is replete with humorous situations, presenting droll Owen Moore at his comedy best, and Marjorie Daw, Kathryn Perry, Douglas Carter, Arthur Hoyt, Snitz Edwards and Alice Howell scoring in the supporting cast. The story, as well as the direction, is another blue ribbon for Victor Heerman, while the continuity is by Sarah Y. Mason.

Myron and David Selznick, executive heads of the Selznick Company; Eddie Montagne, scenario specialist; Tamar Lane, publicity dispenser; Eddie Sturgis, assistant director, and others under the Selznick banner journeyed to Venice for this preview, despite the fact that they had previously seen it in the studio. However, they weren't present to add to the laughs—those of the big audience drowned out even their loyal cheers.

Mabel Normand Feature Soon.

While Mabel Normand is still rambling around Europe, the Sennett organization is getting ready to launch her latest special, "Suzanna." It will in all probability have its local premiere at the Mission Theatre, where Mabel's "Molly O" broke records.

Jackie Coogan Entertaining Uncle.

Jackie Coogan is playing host to his Uncle Arthur Coogan of Syracuse, N. Y., this week. Jackie's "hosting" consists principally of letting his uncle sit on the "set" and watch the starlet work, because right now Jackie is hard at it on his next production, "Fiddle and I," which E. Mason Hopper is directing.

Pickfords Honeymooning Here.

Mr. and Mrs. Jack Pickford (Marilynn Miller, y'know) made half a dozen reservations at hotels nearby and let it be known that they were going to motor away for their honeymoon after the ceremony that made them one last Sunday. Then they had such a good time at the buffet luncheon party after the wedding that they forgot the reservations and stayed at the Beverly Hills home of Mary and Doug, spending a part of the day following in the Fairbanks swimming pool. On Tuesday they moved to a honeymoon bungalow at the Ambassador Hotel and Jack started back to work on his picture. Since then reporters have been dogging their steps with all sorts of queries, of course, one of them bringing a vigorous denial from both Jack and Marilynn that their marriage had been a "mutual publicity stunt." Such is fame!

Lorna Moon Convalescing.

Lorna Moon, who has been very ill for several weeks, has moved bag and baggage to Monrovia where she is going to live a life of leisure until she completely regains her health. Her many friends are hoping that the writer who was formerly associated with the Lasky company and who was at work on the script of "Ebb Tide" for George Melford when she became ill, will soon be able to take her typewriter in hand again and give us some more of those delightful magazine stories she has been writing for the Century.

Arthur Trimble Productions.

Arthur Trimble, 5-year-old actor, is to be elevated to stardom in a series of two-reelers under the direction of Frederick G. Becker.

To Star Kosloff.

'Tis reported on good authority that Theodore Kosloff is shortly to be elevated to stardom under the Paramount banner. Those who have watched his screen work aren't surprised at this news.

Federal Elects Officers.

The stockholders of Federal Photoplays, Inc., met at the Cosmosart studios last week and elected the following officers: J. E. Bowen, president; W. G. Logan, vice president and treasurer; H. J. Siler, second vice president; Lincoln Hart, secretary; Hewlings Mumper, C. E. Walker, D. B. Vanderlip and W. B. Phinney, on board of directors.

Divorce Suit Dismissed.

Priscilla Bonner Alexander dismissed her divorce suit against Allan Wyness Alexander last week which she had instituted after about a year of married life, and ever since the dismissal local reporters have been worrying as to whether Cupid or Will Hays's presence was responsible for the deed. But neither the film actress nor her husband had any statement to make. So that's that!

Priscilla Bonner in Neilan Film.

Perhaps the answer is found in the fact that Mrs. Alexander (Priscilla Bonner) has been signed for a prominent role in Marshall Neilan's first production under the Goldwyn banner, "The Stranger's Banquet." It is recalled that one of Miss Bonner's charges in her divorce suit was to the effect that she had been unhappy since her marriage and had become so thin that she could not continue her screen career, which was interrupted when she went to the altar.

Powell-Dix-Ayres Again.

Director Paul Powell, Beulah Marie Dix, author, and Agnes Ayres, star, are the principal trio of another special Paramount production to be started this week. It is "A Daughter of Luxury."

"Bonded Woman" at Grauman's.

After a couple of postponements due to delay in receipt of the film, "The Bonded Woman," the Paramount special starring Betty Compson and directed by Philip E. Rosen, comes to Grauman's Million Dollar Theatre this week.

Heard in Passing:

Erich von Stroheim has cast Norman Kerry for the count in "Merry-Go-Round."

Edith Roberts is playing a featured lead in John Stahl's "The Dangerous Age," under Louis B. Mayer's banner.

'Tis said Rodolph Valentino is going to New York when he completes "The Young Rajah," perhaps to visit Natacha Rambova Valentino, from whom he is separated by the laws of California.

B. P. Schulberg has added John Sainpolis to the cast of "Ching, Ching, Chinaman," the first of his Tom Forman Productions.

Friends of Rob Wagner will be glad to hear that the writer is rapidly recovering from injuries sustained in an automobile accident which occurred last week when he was driving back from Coronado with his son.

We hear that George Fitzmaurice is scheduled to direct Pola Negri when he completes "Kick In."

Betty May of the Century comedy ranks suggests that Mr. Volstead would have an easier time enforcing his pet amendment if he could pass a bill forbidding the sale of corkscrews!

Louise Lorraine and Dagmar Godowsky have the feminine leads in "The Altar Stairs," with Frank Mayo at Universal.

"Robin Hood" has been "shot." That is, the camera work of the Douglas Fairbanks feature is complete. Now the star and Director Allan Dwan will get busy on the cutting.

Billy Bevan, Mack Sennett comedian, is henceforth to appear "straight." That is, he will be allowed to become a matinee idol now. So his P. A. warns, "Rudolph, beware!"

The "Mutt and Jeff" pals of the Paramount studio, May McAvoy and Lois Wilson are doing their chatting by mail now, since Lois has gone to Lake Tahoe for a ten days' vacation.

EVELYN GREELEY



Who Has Completed Her Work in "Bulldog Drummond," a Producers' Security Release.

Jed Prouty in "Kick In."

Latest member of the New York actors' colony to desert Gotham for the studios of Hollywood is Jed Prouty, vaudeville and musical comedy star, perhaps best known for his appearances in "The Velvet Lady," "The Only Girl," "Seeing Things," "The Pink Lady." Mr. Prouty recently came West for a vacation—and was immediately signed by George Fitzmaurice for a part in the producer's new Paramount picture, "Kick In."

"Her Majesty" at Loew's.

"Her Majesty," Playgoers Pictures' most recent release, began last week the rounds of the Loew time in Greater New York, arrangements having been completed with Lester W. Adler, in charge of the New York exchange of Playgoers. This five-reel picture, with its wealth of outdoor scenes, and in which Mollie King and Creighton Hale have prominent parts, is proving a popular Summer attraction, according to the reports to Playgoers Pictures.

FAIRE BINNEY TO BE STARRED IN "FLAPPER LOVE"

Faire Binney is at work on one of the most delightful pictures in which she has yet been cast, and that is Eugene Walter's story, "Flapper Love," which Director George W. Terwilliger is making for Pyramid Pictures, Inc., in the Pyramid studios in Astoria, L. I., according to the producers' announcement.

Miss Binney is a member of Pyramid's all-star cast for this production, a cast that includes Lucy Fox, Florence Billings, Huntley Gordon, Joseph Striker, J. Barney Sherry and Templer Saxe, and this unproduced stage play of the eminent Mr. Walters will be given a lavish setting, it is said. Ben Carre, French art director, has furnished the sets.

"Miss Binney frolics through her scenes in true flapper style, and her work is sure to be a revelation to her most ardent admirers. Miss Billings plays the role of Peggy's married sister, and Huntley Gordon is the brother-in-law. Mr. Striker is the handsome young leading man," reads the company's announcement.

Director Terwilliger is thoroughly at home amid these surroundings. He has previously demonstrated his ability to stage society stuff in its proper atmosphere. Rudolph Mariner is at the camera, and Joseph A. Bannon is the assistant director. "Flapper Love" will be distributed by the American Releasing Corporation.

"QUEEN OF MOULIN ROUGE."

Martha Mansfield Scores Hit in Pyramid Feature.

Martha Mansfield, former "Follies" beauty, whose work in motion pictures opposite John Barrymore in "Dr. Jekyll and Mr. Hyde" and in scores of pictures has brought her screen fame, has scored a personal success in her role of Rosalie Anjou in "The Queen of the Moulin Rouge," a Ray C. Smallwood production for Pyramid Pictures, Inc., for distribution by the American Releasing Corporation, it is said.

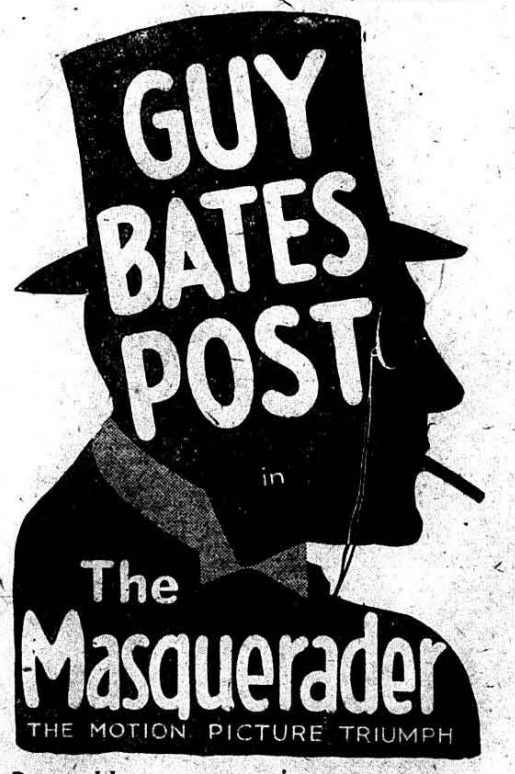
The story by Paul M. Potter was done in scenario form by Garfield Thompson in collaboration with Peter Milne, Pyramid's scenario expert. This picture will be released for exhibitors on September 10. Ben Carre is credited with the execution of the sets used in this production, the exteriors being obtained in quaint nooks and corners of Quebec, Canada. The cast includes Joseph Striker, Henry Harmon, Fred T. Jones, Jane Thomas, Fanny Coogan, Tom Blake, Jules Cowles and Mario Carrillo.

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ATMOSPHERE OF OPTIMISM IS HOVERING ABOUT COAST STUDIOS

Trend Toward Better Times Reflected at Production Plants. Neilan Commandeers Shipyard Workers—Good Pictures Getting Business—Other News From Hollywood.

By JOSEPH P. REDDY.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Cal., Aug. 15.

There is a general atmosphere of optimism hovering over the production colonies in Hollywood and Culver City, seemingly reflecting the general trend toward better times throughout the entire motion picture field and industry in general.

Unless the railroad strike developes to the point where the country is paralyzed by a tie-up, there seems to be nothing that can interfere with the long-promised increase in production activities.

The return of Marshall Neilan to the West Coast seems to have been the forerunner of bigger doings. Neilan is making things hum out at the Goldwyn lot with his first production under his recently executed contract.

From all accounts, Thomas H. Ince is ready to begin production again under the First National banner. In all probability announcement has been made in New York by this time regarding the renewing of the Ince-First National arrangement which seemed strained beyond repair up to a few weeks ago. At any rate, the Ince studio authorities are awaiting only the word to go, for they have had everything in readiness in preparation for the return to work. Ince, of course, has eight or nine pictures on the shelf now, but they will find ready marketing through the First National exchanges, in view of the abrupt termination of the dickering between the First National and Goldwyn officials.

Neilan Commandeers Shipping Industry.

Two thousand shipyard workers joined the cast of Marshall Neilan's newest production, "The Strangers' Banquet," last week when that producer established headquarters at the San Pedro shipping industry for the picturization of many important situations in the Donn Byrne novel.

Arrangements have been made by Neilan for the use of the gigantic plant and its entire personnel, which at the close of every day for the next two weeks will take part in the film.

A small army of electricians has arranged for the lighting of the shipyards for night scenes and three portable generators have been installed to supply the "juice" for this work.

Claire Windsor and Rockliffe Fellowes, who play the leads in this picture in the portrayal of the shipyards officials, have been the guests of the management of the San Pedro establishment for the last few days to become acquainted with the operations of the yards which play an important part in the story.

Other players and members of the technical staff now at the San Pedro location include Mr. Neilan, Frank Urson, David Kesson, Thomas Holding, Nigel Barrie, Stuart Holmes, Claude Gillingwater, Forrest Seabury, Tom Held, William Linahan, D. J. Gray and Leeds Baxter.

Blanche Sweet at Work.

Blanche Sweet made her official reappearance before the camera for the first time in two years, when she played her initial scene in "Quincy Adams Sawyer" at the Metro studio last week.

In the part of Alice Pettingill, the blind girl, Miss Sweet, it is expected, will immediately resume her place among the hearts of the movie public throughout the world, when this production is released. A great sympathetic role, this character allows for much emotional work which has been so closely identified with Miss Sweet's most successful characterizations of the past.

Hays Now a "Wampas."

Will H. Hays was made a member of the Western Motion Picture Advertisers just before he left Los Angeles for New York.

At a meeting of the "Wampas" where the leader of the industry spoke to the publicity men, Arch Reeve, president, offered Mr. Hays a membership in the organization. "Our business is to sell specific pictures to the public," said Mr. Reeve. "Your business is to sell all pictures to the public."

The offer was gratefully received by Mr. Hays. The next day the mass meeting in the Hollywood Bowl, just before his departure for the East, the "Moses of the films" was presented his membership card by Vice President Pete Smith, in the absence of the President.

Good Pictures Getting Business.

If any one doubted that the public is hungering for better pictures, a trip down the main highway of Los Angeles this week would have settled the question very satisfactorily. "Grandma's Boy," the Harold Lloyd sensation, which enters its fourteenth week at the Symphony, is still doing capacity business; Rodolph Valentino in "Blood and Sand" has now lined them up for two solid weeks at Grauman's Rialto, and Charles Ray in "A Tailor Made Man" upset precedent with a two weeks' stay at the California Theatre.

Los Angeles at this time is enjoying a much greater prosperity, so far as the picture houses are concerned, than was experienced last year. Conditions are improving all the time, and if the exhibitor is given half a chance in the form of better pictures there will be little for them to cry about when they total their box office receipts.

Roach Hits New "Gusher."

Several nights ago at one of the suburban theatres, Hal Roach "tried out" one of the new series of two-reel comedies in which he is featuring juveniles with a collection of domesticated animals. Nothing more refreshing has reached the screen in some time than "A Quiet Street," which is the picture pre-viewed, and if originality and good, wholesome comedy counts for anything, Roach has another "gusher" in this series.

Another for Beanie Walker.

Harley M. (Beanie) Walker wins the trip to Java with the best title of recent months, the same appearing in a Paul Parrott comedy, reading as follows:

"That bird can stretch a nickel so far that the buffalo looks like a giraffe."

Ancnt Chaplin.

Speculation is rife as to the outcome of Charlie Chaplin's negotiations with First National regarding the length of his final production under his First National contract.

The picture, it is understood, can be released in from two to five reels, but Chaplin is waiting to hear what financial arrangements will be made by First National before he determines the ultimate length of the comedy.

Under his First National contract, Chaplin received payment, when he signed up, for his first and last pictures—$150,000 apiece, it is understood. So that, in other words, he was paid approximately three years ago for the work he has just finished.

If First National will meet the terms proposed by Chaplin, his next comedy will be in four or five reels. Otherwise it will go out in two.

Randy Lewis to Return Coastward?

Word has slipped through that Randy Lewis can be expected in California before long. The "Chief," as those who know him intimately call this great character, has just returned from England, but what his mission there was he declines to tell even to his closest associates, but it can be expected that Randy will "shake the sleeve" before many weeks.

Work will be suspended in a good many corners of Hollywood the day Randy is due to land here.

Cheating the Public.

Why is it authors feel they can cheat their public and get away with it?

Sunday night at the Majestic, there was presented for the first time on the American stage, a thriller called "The Rear Car," the work of Edward E. Rose. For two acts and a half this production held its audience spellbound. It gave every symptom of being one of the big hits of the coming season, and then when everyone was about to proclaim the wonder, it all ended in a dream.

It is unforgivable to waste the entertainment of this play in such a spineless ending. And still they rant about the motion picture story.

Colleen Moore's Best.

"Broken Chains" is the picture that will make Colleen Moore!" That is what they are saying around the Goldwyn studio, and they are saying it so emphatically and so unanimously that one is practically forced to believe what they say.

I understand there was some hesitation about giving Miss Moore the big part in "Broken Chains," because she had done comedy dramas ever since going on the Goldwyn lot, and "Broken Chains" is a powerful, almost tragic, drama. But those who knew her, argued that she was neither a tragedienne or a comedienne, but that she was an actress. And from what I hear, Miss Moore has done even better than her strongest boosters expected her to.

Goldwyn people are counting on "Broken Chains" as one of the big pictures of the year. It is the $10,000 prize story, directed by Allen Holubar.

Davis Starts Young.

Mildred Davis's mother tells this one on little Jackie Davis, who is one of the featured youngsters in Hal Roach's "Our Gang" series of two-reel comedies.

"'A Quiet Street,' one of the series, was to be shown at a pre-view at the Arlington Theatre, on the outskirts of Los Angeles," relates Mrs. Davis, "and, of course, Jackie insisted upon being among those present. There was nothing for us to do but let him go.

"So we dolled him up in a new pair of white knickerbockers, with a pretty little blue jacket; had his hair nicely combed, and in fact he looked like you would expect an actor to look.

"Just before he left the house he had to take a final peek into the looking-glass. He was immensely pleased with himself, and as his parting remark to me he said, with a deep sigh:

"'Gee, mother, I wish I was going to a girl party to-night.'"

They start young in Hollywood.

Back to Renew Activities.

The return of Arthur F. Beck, producer and general director of the Leah Baird Productions, together with his wife, to the Ince Studios at Culver City, was followed by immediate activities toward the starting of their next production.

The recent new arrangement between Mr. Beck and Arthur S. Kane, president of Associated Exhibitors, Inc., releasing the Leah Baird attractions, calls for three "special" productions to be made this Winter. This next feature is to be the first under the new contract.

They are busy selecting the cast, and intend starting camera work immediately after this has been done.

Lasky Studio Notes.

Wallace Reid is scheduled to start August 28 under the direction of James Cruze in "Thirty Days," a new Paramount picture.

Agnes Ayres begins work next Monday with Paul Powell as director on her new Paramount picture, "A Daughter of Luxury."

August 28 is scheduled as the starting date for Sam Wood's production for Paramount, "His American Wife," starring Gloria Swanson.

"Notoriety," William de Mille's Paramount production, in which Bebe Daniels and Lewis Stone will be featured, is to be started in September. This is an original story by Clara Beranger. Stone recently was engaged as a regular member of the Paramount Stock Company.

Completes "Tess."

After fourteen weeks of continuous work, Mary Pickford has completed her new version of "Tess of the Storm Country," the famous Grace Miller White story which established this little star's perennial fame a decade ago, when she made her first feature picture.

Present indications are that the new "Tess of the Storm Country" will be in not more than seven reels. Direction has been under the guidance of John S. Robertson, especially loaned by Paramount for this feature. In the cast are such celluloid notables as Lloyd Hughes, Gloria Hope, Forrest Robinson, David Torrence, Jean Hersholt, Danny Hoy and Madame de Rodamere. "Tess of the Storm Country" will probably be ready for release the first of October.

Don't You Mean "Hootch," John?

"What is a studio without its notch tree?" asks the First National publicity department through its weekly news letter.

"Are you certain, John McCormick, that the mimeograph operator is a good speller?

From First National.

Again, from the first National publicity department, we cull the following:

"Caldwell," referring to Katherine McDonald's leading man in B. P. Schulberg's "The Lonely Road," "is accounted the most physically perfect actor on the stage, if Schulberg is to be believed. And the Schulberg assertion is backed up by no less an authority than Elinor Glyn, who knows what's what, when it comes to a question of physical perfection of the male variety."

Clara Kimball Young Vacationing.

Clara Kimball Young has completed her starring role in "Enter Madame," Harry Garson's new production for Metro, and has departed for northern California, where she will spend a few weeks at a picturesque mountain camp in the high Sierras. "Enter Madame" was the second production Miss Young made for Metro. "The Hands of Nara" was the first, and it is scheduled for an early release.

PYRAMID'S PLAN FULLY EXPLAINED

Arthur N. Smallwood, the Organizer of the Company, Tells How They Produce Films.

A PROFIT-SHARING IDEA

Each Individual Picture Is Financed Separately by Investors. Under This System.

So many questions have been asked concerning the unique plan under which Pyramid Pictures, Inc., producers of "My Old Kentucky Home," "His Wife's Husband," "The Queen of the Moulin Rouge," etc., finance their productions, that a concise statement has been authorised by Arthur N. Smallwood, organizer of Pyramid Pictures, Inc., setting forth the facts.

Pyramid has grown so rapidly that within one year it has three productions completed, two now showing in the theatres and one planned for release September 10, besides two now in the making in Pyramid's Astoria studio and three in course of preparation for production. The Pyramid pledge is that sixteen productions will be included in its program within the next year. All of these productions are distributed by the American Releasing Corporation.

Mr. Smallwood says: "The Pyramid plan of financing provides for each individual production being financed separately. The investors, who furnish the necessary money to cover production costs, receive a profit sharing agreement which provides that they shall receive all of the picture's first receipts until dividends on the investment totalling 100 per cent. have been received, and thereafter dividends amounting to 50 per cent. on the production's earnings. The Pyramid plan finances each production through the sale of Pyramid profit sharing syndicate units. One thousand units, each of $100 par value, are issued, for the purpose of making a $100,000 production.

"Every dollar received by Pyramid Pictures, Inc., from the sale of these units is used for actual production expenses and for the making of positive prints. Not one cent of this money is used for office overhead or officers' salaries. The investor receives 50 per cent. of the profit after he has first secured 100 per cent. returns on his investment, and the producing company receives the other 50 per cent. of the profit for its management and organization. No division of profits is made until the investor has been paid 100 per cent. dividends on his original investment. This plan also provides that the unit holders have a first lien on the negative and positive prints under a trusteeship until they have received 100 per cent. dividends on their original investment," Mr. Smallwood states.

"Allowing four months' time for preparation, production, cutting, making positive prints, preparing material necessary for marketing our product, etc., will enable Pyramid Pictures, Inc., to release each production for distribution to the theatres and secure its first returns within six months from the time production is started. Cash dividend disbursements from receipts will be made to syndicate members each month when and as received during the entire life of the production," continued Mr. Smallwood.

Mr. Smallwood said: "The experience of the executives of Pyramid Pictures and the care that has been taken in the selection of directors with a record of successful productions to their credit, combined with the selection of dramas of known value for screening, insures finished productions of the highest artistic and the soundest commercial value. Pyramid's distribution will be handled by the American Releasing Corporation at a straight 30 per cent. cost, affording what we believe to be not only the cheapest but also the best distribution of good pictures in America to-day.

"In view of what I have said here, the exhibitor will understand that we do not call upon him to finance our pictures through any system of deposits on contracts for rentals, nor through any other system. Pyramid's system of financing is confined solely to investors, who are thoroughly protected by our syndicate profit sharing agreement," concludes Mr. Smallwood.

Family Affairs.

Ben Wilson has just completed "Family Affairs," the first of another series of twelve comedies to be produced by him at the Hollywood Studios. In this latter production Cecil Spooner, Billie Bletcher and Eddie Barry contrived to make a trio of comedians whose work in this production, it is expected, will stamp them as superior comedy screen artists.

THOMAS H. INCE



Photo by Harris & Ewing.

Prominent Producer Who Will Continue to Release Through First National.

"WHY DO MEN MARRY?"

To Be Released Soon by Unity Pictures, Inc.

September 1 is the date set for the Unity Pictures, Inc., of 723 Seventh avenue, to enter into the distribution of their product in the independent market. "No time could be more propitous for a start," say Unity officials. The numerous independent productions which have been so extremely successful was instrumental in convincing the Unity organization to enter the fold of the rapidly rising Independents.

The first production which Unity will offer will be "Why Do Men Marry?" featuring Edy Darclea, who has scored in the Fox special, "Nero." Miss Darclea is an accomplished actress and she will make a series of starring vehicles for Unity within the coming year.

Foreign Market Opening Up.

Louis Auerbach, of the Export & Import Film Company, reports that the usual Summer lull in foreign business has been of shorter duration this season. Business is already beginning to pick up and a good Fall season is expected, he says.

SEASON PLANS OF STANLEY COMPANY

Jules E. Mastbaum Announces the Preparations Made for Chain of Philadelphia Theatres.

BIG PROGRAMS PROMISED

Much Thought Given to the Selection of Films and the Vaudeville Features.

The Stanley Company of America, through Jules E. Mastbaum, president, has announced its plans for the coming season, and these are the most comprehensive ever prepared by this organization covering all the motion picture theatres as well as the vaudeville houses under Stanley direction, and the programs arranged are the most ambitious, covering as it does the biggest feature photo-plays, while the vaudeville bills include the most attractive and newest acts in this field of amusement.

"We have given the utmost consideration to the matter of selecting our programs for the coming season," said Mr. Mastbaum. "We have looked at the biggest features put forth by the producing companies. From these we have selected what we deemed in our judgment to be the kind of pictures the motion picture-going public desire. They will be found of that character which will provide entertainment of the highest quality. These pictures will also make emphatic the fact that the Stanley Company is fulfilling its promise that whenever better pictures were available they would be shown to the public in Stanley theatres. The selections we have made for the coming season will convince the public that better pictures are being made and that this season's output is better than at any period in the history of the industry. And this means in every detail necessary to make the complete motion picture. In the group of features which we will present it will be recognized that here is the united efforts of the most brilliant directors, authors, scenario authors, stars and supporting players, art directors and cameramen who have been allowed unlimited money and whose united brain efforts have produced motion picture entertainment such as will win new followers to the screen and increase the interest of those who are already admirers of the cinema. These pictures are clean and they are such that will interest the highest type of American audiences—that immense throng who find their deepest pleasure in witnessing a motion picture."

BUSINESS GOOD, SAYS BECK.

Associated Exhibitors Getting Support of Theatre Owners.

Arthur F. Beck, who has just returned from a trip to the key cities, is one man who is not complaining about business. He is satisfied and says that conditions are good and getting better.

"We have established remarkable booking records with 'Don't Doubt Your Wife' and 'When the Devil Drives,' the two Leah Baird productions," said Mr. Beck. "We had a three weeks' run at the Bijou Dream in Chicago and big business is reported for week runs at such houses as Kunsky's Madison in Detroit, the Aldine in Philadelphia, the Winter Garden in Seattle and Clune's Broadway in Los Angeles."

NIGH COMPLETES CASTING OF HIS "NOTORIETY" FILM

"Not sastified with making the story of 'Notoriety' superior to any screen scenario ever done before, Will Nigh handed the industry another surprise this week when he added four sure-fire stars to the cast, making ten top-notch film favorites altogether. The stellar combination of actors and actresses in 'Notoriety' now represents the longest list of popular players ever assembled on an independent production," reads an announcement from Weber and North.

William H. Tooker was engaged as the seventh star for Nigh's release. Tooker has been a headliner ever since he joined Lionel Barrymore in that star's first screen appearances. Since then Tooker has added a string of laurels to his fame. In "Notoriety" he takes the role of a theatrical manager, which he acts to perfection. Anders Randolf, sensational actor of "The Lion and the Mouse," is the eighth featured player of "Notoriety." His name recalls some of the foremost successes in screen annals. The important part of vaudeville agent in "Notoriety" was assigned to him. Ida Waterman, who made her mark with her work in "On With the Dance," was next added in the Nigh special.

Mona Lisa is the last of the ten big names to join the "Notoriety" line-up. As the beautiful Dorothy Wedderburn in "Notoriety" she promises to outshine all her past triumphs, it is said.

In the supporting cast, Will Nigh has shown the same wisdom in choosing effective characters. John Goldsworthy, celebrated for his part in "The Sporting Duchess," fills the roll of Van Dyke Gibson, sportsman and society idol, to perfection, it is said. Ernest E. Pollock, Dorothy Dunk, Joe Smiely, Michael Donovan and Will Gidgeon complete the list.

Arrangements for State-right distribution of the Will Nigh series, including "Notoriety" and three more specials to follow, are being made by L. Lawrence Weber and Bobby North.

HUNTLEY GORDON CAST.

Ray C. Smallwood, who is directing "When the Desert Calls," for Pyramid Pictures, Inc., has added Huntley Gordon to his cast supporting Miss Violet Heming. The cast includes in its personnel Sheldon Lewis, Robert Fraser and David Wall. "When the Desert Calls" was done in scenario form by Peter Milne from the story by Donald McGibney that appeared in the Ladies' Home Journal.

Those who are familiar with the dramatic value and splendid scenic opportunities of this production have no hesitancy in classifying it as far superior to anything thus far done with the desert for a background.

BARTHELMESS TO BE SEEN IN BIG SERIES OF FILMS

As the first of a new series of productions starring Richard Barthelmess, Inspiration Pictures, Inc., Charles H. Duell, president, announces that its initial Fall release through Associated First National will be the film adaptation of George Washington Ogden's celebrated story, "The Bondboy," picturized under the direction of Henry King.

Some big plans are under consideration for the future Barthelmess screen series, it is said. One of these contemplates the taking of the entire company to Europe for the filming of a picture. Barthelmess's next vehicle, following "The Bondboy," however, is "Fury," an original story by Edmund Goulding, who, with Henry King, was responsible for the screen adaptation of "Tol'able David." Incidentally Mr. King has been re-engaged for the next year to direct Mr. Barthelmess, this team having demonstrated that it is a winner.

"The Bondboy" is not only a story of highly entertaining character, but lends itself easily to screen adaptation, it is said. In the role of the boy who has been bound out by his mother to an unscrupulous farmer in order that the mortgage on the farm can be paid, Mr. Barthelmess has a part that fits his versatility in a most satisfactory manner, according to his director. He is surrounded by a notable cast. Playing opposite the star is Mary Thurman, whose work in superior productions has won for her much fame. Mary Alden, the famous "screen mother," is to be seen in one of her maternal roles. Virginia Magee, one of Mr. Barthelmess's associates when he was with the Griffith organization, plays the part of ingenue. The "heavy" is impersonated by Charles Hill Mailles, famous for his character work. Ned Sparks also plays the part of a "heavy." Laurance d'Orsay, whose fame is known to every patron of the stage in Europe and America, and who achieved great distinction as the original Earl in Augustus Thomas's historic production, "The Earl of Pawtucket," is also one of the principals. The scenario is by Charles Whittaker.

OSCAR WILDE PICTURE

Proving Most Satisfactory to Selsnick Company.

The New York office of Select has already reached and exceeded its quota on "A Woman of No Importance," the production of Oscar Wilde's famous play.

This is especially gratifying to General Manager Woody, who had not expected this to happen at such an early date. Another element in which there is found cause for satisfaction on the part of the Select organization is that the New York selling force accomplished this feat during the Summer months.



LARGE PRODUCTION OF SHORT SUBJECTS FOR COMING SEASON

Said to Be Big Demand for One and Two-Reelers—News of the Press Agents—"Grandma's Boy" in Fifteenth Week at the Symphony Theatre.

By JOSEPH P. REDDY.

(Special Correspondence of The Morning Telegraph.)

LOS ANGELES, Aug. 22.

What about the coming season?

Has it anything in store for us?

These are questions moving exhibitors who have been visiting Los Angeles by the scores during the past few weeks seeking information on the class of pictures they are going to get during the next twelvemonth.

Certain it is that the past season brought out few really big productions. The box office "sensations" can be counted on two hands.

But there is every indication that the new season holds much of promise for the exhibitor.

One thing is certain, and that is that the short features are going to be more prominently offered during the approaching season than ever before.

This is plainly indicated by the number of companies now operating here in the production of pictures of one and two reel lengths.

Every week apparently brings the announcement of a new short subject production unit.

The movement is largely toward comedy, and it is a very decided movement.

Hal Roach, who is probably better qualified than any one at this time to analyse the situation, owing to his heavy activities, sees a tremendous boom for the short subject just ahead.

"If the increased demand for the shorter subjects does not materialize this coming season, I will miss my guess by a long shot. I have three companies working now in addition to the Harold Lloyd unit in anticipation of a demand for more comedies.

"This means a total monthly production of eight reels.

"The market can readily absorb a much greater output now than in previous years because the public demand is so much more insistent for 'short stuff' now.

"I think the time is right at hand when many exhibitors are going to make their appeal for patronage on the strength of the variety of their short subjects rather than on their so-called feature attractions.

"While dramatic productions have been hit hard by the slump, which fortunately appears to be over now, vaudeville ably held its own. That was because of its greater variety.

"The same holds true of the motion picture situation now. The sooner the exhibitor gives his short subjects an equal break in the exploitation with his 'features' the sooner I believe the normal box office receipts will return.

"The public must have variety."

"No Divorce Week."

No divorce week was celebrated in Hollywood this week. However, Norman Selby ("Kid McCoy") announced that he was about to perpetrate his ninth venture into the holy state of wedlock. Or will it be hammerlock for the Kid?

Another Star on His Own.

The wires are buzzing merrily on a deal that shortly will mean the inauguration of another production unit by one of our best known little male stars. Everything should be set next week.

Hawks and Morosco to Produce.

Howard Hawks and Walter Morosco have formed Hawks-Morosco Productions and will produce at United. The "Border Patrol" is the working title of the new organization's initial vehicle. Jack Conway will direct and the featured players will be Helen Chadwick and Richard Dix. Other members of the cast so far engaged are J. Farrell McDonald and Tom Wilson. The production will be photographed by Hal Rosson and Glenn MacWilliams. The company has left for a location in Arizona near the Mexican border.

Dorothy Talmadges to Leave United.

There has been considerable talk that Norma and Constance Talmadge will shift the scene of their activities from the United to the Ince studios when they return this Fall. However, this is generally denied.

Announcement is forthcoming this week that Norma will do another version of "Within the Law" this Fall. The famous Bayard Veiller stage triumph was produced by Vitagraph about five years ago.

Roach Signs Finlayson.

Jim Finlayson, for years one of the Mack Sennett stand-bys, has been engaged by Hal Roach to support "Snub" Pollard in a new series of two-reel comedies he is producing with the mustached comedian.

Finlayson is one of our best little broad comedy interpreters.

It's Coming to You, Arch.

Arch Reeve, who is now piloting the destinies of the Western Associated Motion Picture Advertisers, is deserving of much credit for the able manner in which he has welded together this organization of publicity men. The Reevian personality has rounded every one to his support, and at all the recent meetings of the Wampas the "turnouts" have been increasingly large. More than that, Reeve is one of the best publicity men on the West Coast.

Just Press Agents.

Turn about is fair play.

The worm having turned, and this department, temporarily in the hands of a press agent, we will now read a little of the boys who have been too busy making their charges famous to say anything about themselves.

Here goes:

Pete Smith has been ailing for a week with a severe cold, and is still under the weather, although he has not deserted his post. The Douglas of the Smith family also is on the casualty list with a case of whooping cough.

Joe Jackson has deserted the Goldwyn ranch for a fortnight. Joe left no forwarding address.

Howard Strickling is ably handling the big job at Metro which Jack Meador presented to him a couple of months ago.

Beaugard Rogers is hooked up with Douglas McLean and will be a big noise in that camp when the amiable Doug gets under way again.

Harry Wilson is still trying to convince the world that Jackie Coogan has written his own life history. We know better, Harry, but the big thing is that you are getting it placed with some of our biggest newspapers.

Mike Boylan has issued a ukase against "bunk" in publicity. That's just a little more bunk, Mike. It cannot be done. Ask George Landy, late of Gotham.

Tamar Lane does not waste much space telling of the Selznick doings, but he gets what he writes printed, and "that's not out," either.

It seems mighty good to be seated once more on the throne passing judgment on the ton and a half of publicity copy issued weekly from Hollywood. It's great practice for a baseball player.

Lindsey McKenna is still giving the "electric treatment" to all who visit him at United.

No, Harry Brand did not leave for the Orient with Arbuckle. Incidentaly, rumor is still insistent that Arbuckle intends to make an extended stay in Paris—on the variety stage.

"Grandma's Boy" Smashes Record.

Harold Lloyd's "Grandma's Boy" broke every Los Angeles continuous run this week when it entered its fifteenth week at the Symphony Theatre. The record up to this time had been held by "The Silent Call," which ran at Miller's for fourteen weeks.

Dr. Breckwedel, manager of the Symphony, stated to-day that he has no conception when "Grandma's Boy" will be taken off. If it continues to pile up the box office receipts at its current pace it might run all Winter.

Much credit is due Dr. Breckwedel for putting over Lloyd. He took "Never Weaken" and featured it for seven weeks, and then followed with another seven weeks' run with "A Sailor Made Man," just prior to running "Grandma's Boy."

Clem Pope's able advertising on the Lloyd productions is the talk of the motion picture theatre men in this neck of the woods.

Twins Visit Beaumont House.

Old Dr. Stork fired a double-barrelled shotgun at the Household of Mr. and Mrs. Harry Beaumont this week, and left two baby girls, twins. They arrived at the Good Samaritan Hospital, and are doing well, as is the mother. Oddly enough, the Metro director is also a twin.

Wonderful Cast for "Peg."

Metro is putting everything it has behind "Peg o' My Heart." Miss Taylor has been given a wonderful supporting cast, which has just been announced and which includes Mahlon Hamilton as Jerry, Ethel Grey Terry as Ethel, Nigel Barrie as Brent Christopher, Russell Simpson as Jim O'Connell, Lionel Belmore as Hawks, Vera Lewis as Mrs. Chichester, Fred Huntley as the butler, D. R. O. Hartsell as Alaric and Aileen O'Malley, daughter of Pat O'Malley, as Peggy, the child.

King Vidor, who is directing this production, left with the entire company this week for location at Crags Lake, near Ventura.

Moore Family Resting.

Mr. and Mrs. Owen Moore have gone to Delmonte for a few days' rest and have consequently taken along golf clubs, tennis racquets and fishing poles to make sure they get it.

Pickfords Finish.

With the completion of "Tess of the Storm Country" and "Garrison's Finish," the first a Mary Pickford offering, and the latter a contribution by her brother Jack, production activities at the Pickford-Fairbanks studios will draw to a close for the time being. "Robin Hood" is now being cut and titled.

As yet none of these stars have announced future plans. Miss Pickford stated a short time ago, however, that she hoped to make another picture this year.

Bosworth With Neilan.

Hobart Bosworth, celebrated screen and stage star, is to appear in Marshall Neilan's new production, "The Strangers' Banquet."

After considerable negotiations Mr. Bosworth has held up one of his own productions in San Francisco, where he has been making pictures for the past several months, and has just arrived in Los Angeles to play the colorful part of Shane Butler Keogh in the Donn Byrne picturisation.

"It was purely through my friendship for Marshall Neilan that I have held up my own producing activities and come to Los Angeles to appear in this picture," said Mr. Bosworth.

Hard on the "Hose."

Douglas Carter, ebony-hued screen comedian, who supports Owen Moore in "Love Is an Awful Thing," is the owner of a balky horse, and he was recently complaining to Director Victor Heerman about the horse's viciousness.

"Why don't you get rid of him?" suggested Heerman.

"If Ah did that he'd regard it as sort of a personal victory," replied Carter. "You see, boss, dat critter has been trying to get rid of me foh 'bout three years and Ah hates to give in."

Neilans on Location.

Marshall Neilan and his wife, Blanche Sweet, have departed for locations.

Miss Sweet, accompanied by members of the "Quincy Adams Sawyer" cast, left the early part of the week for Northern Washington, and Mr. Neilan with his "The Strangers' Banquet" company is sojourning at San Pedro, where the big shipyard scenes are being staged for the Donn Byrne novel.

Recent screen "tests" of Miss Sweet made under her husband's supervision preparatory to her reappearance before the camera after two years' absence are said to present a more beautiful Blanche Sweet than ever.

BULL MONTANA IS BIG HIT IN HIS OLD HOME TOWN

Financial depression in Europe was relieved in at least one section temporarily by Bull Montana, the Metro comedian, whose famed beauty is like the stern and rockbound coast. The locality in question is Voghera, Italy, Bull's home town.

Bull was paying a visit to the place of his birth after an absence of seventeen years, during which he rose from a day laborer in a Vermont stone quarry to a film star in Hollywood. Judged by prevailing European standards, Mr. Montana is a wealthy man.

The first move on his arrival in Voghera was to buy a better home for his parents; his second to deposit several thousand dollars to their credit in a local bank. Then he went to the business section of the town and made a series of purchases which took him into every store. Each time he entered a shop or buffet a crowd of admiring citizens followed him. While Bull stayed they lingered; when he left they did.

The disregard which this great man had for money was truly amazing, they agreed. He kept a supply of coppers in his pockets for the swarm of small boys and old men who followed him down the street.

A phonograph was purchased by Bull for his mother and father, also rugs, furniture, clothes—everything, in fact, but an automobile. The elder Montana, 66 years old, but hale and strong, refused even to ride in one. When Mr. Montana left Voghera there was a sore feeling in the hearts and pocketbooks of the Voghera merchants.

ATTEMPT MADE TO ROB THEATRE IN CLEVELAND

Quick Action of Stillman Manager Frustrates Plans of Three Crooks.

(Special Dispatch to The Morning Telegraph.)

CLEVELAND, Aug. 26

A regular movie thriller was staged in the lobby of Loew's State Theatre last Friday, when a squad of patrolmen chased a band of three men suspected of trying to rob the theatre safe. The suspects had been hanging around the house during the afternoon. When they came back again in the evening, the manager of the house notified the police. A lively chase ensued. The suspects got away without doing any damage, but they were identified as being the leaders in several recent robberies. In consideration of the prompt action rendered by the police, Joseph Laronge, vice president of Loew's Ohio Theatres, presented $100 to the force, to be added to the pension fund.

"The Masquerader," with Guy Bates Post in the role originally created by him on the speaking stage, packed the Stillman Theatre, Cleveland, last week, with the thermometer hovering around 90 degrees during the entire run. Once again, the picture's the thing.

Walter Lusk, manager of First National Exhibitors of Ohio, was the star performer at the Exhibitor-Exchange picnic staged Tuesday, August 15, at Willough Beach Park, a popular Summer Lake resort. It was Lusk who did a spectacular home run during the Exhibitor-Exchange Manager baseball game, thus winning the game, 9 to 6, in seven innings.

There were over 500 movie people at the picnic, exhibitors, managers and employees. Twenty-five prizes were given away. The prizes were donated by the exchange and supply houses, and consisted of shows, features, specialties, poster service and equipment.

Mex Shenker of the Family Theatre pulled the most plums, winning five prizes of the equivalent of $75 worth of film service. These were in the fat man's race, the married man's race, the sack race, the 50-yard dash and the 100-yard dash.

Abe Stein of the New Palace was in luck. He won five episodes of the Eddie Polo serial, "Captain Kidd."

It paid Gertrude Sleds of the Hodkinson outfit to have her hair bobbed. She came out of the bobbed hair race, a box of candy to the good.

There were swimming races, too, in which many indulged, but all took part in the supper contest, capacity being the only limit.

E. Mandelbaum, president of Associated First National Pictures, is even more affable than ever, if possible. Reason: A brand new grand-daughter, who joined the family group early in the week.

New Schulberg Film.

Motion picture producers are realising more than ever that novels and plays that have withstood the test of time and have been read by millions are the most desirable and dependable material for screen entertainment that is available. It was chiefly because Bertha M. Clay's "Thorns and Orange Blossoms"—coupled with the fact that it is full to the point of overflowing with situations and incidents of the most dramatic character—is familiar to almost every reader of modern literature that B. P. Schulberg selected it for the second Gasnier production to be made by him for release by the Al Lichtman Corporation.

Lead for Buster Keaton.

Pretty little Phyllis Haver of Keystone fame and bathing girl reputation is to play the feminine lead opposite Buster Keaton in his next picture for First National. Eddie Cline, who also received his training on the Mack Sennett lot, is directing Mr. Keaton.

DAVID O. SELZNICK.



Who Is Supervising the Production of His Company's Theda Bara Feature.

"A DAUGHTER OF LUXURY."

To Be Agnes Ayres's Next Paramount Feature.

Reared to luxury, trained to do nothing but wear expensive clothing, and then suddenly deprived of a fortune which has melted away like mist before the sun. This is the situation that confronts Agnes Ayres in her role of Mary Fenton in "A Daughter of Luxury" which will be her next Paramount starring vehicle after "Borderland" and following "Clarence" in which she appears with Wallace Reid, May McAvoy, Kathlyn Williams and others.

The problem is solved for her by a set of circumstances which develop from her chance meeting with a man who has married money in the shape of a wealthy "clinging vine." The film is an adaptation by Beulah Marie Dix of the play, "The Impostor," by Leonard Merrick and Michael Morton. Paul Powell, who directed "Borderland," is again in charge.

Huntley Gordon Is Cast.

Ray C. Smallwood, who is directing "When the Desert Calls" for Pyramid Pictures, Inc., has added Huntley Gordon to his cast supporting Violet Heming. "When the Desert Calls" was done in scenario form by Peter Milne from the story by Donald McGibney that appeared in The Ladies' Home Journal. Mr. Smallwood will bring his company back from Amagansett, L. I., where the desert scenes are being filmed, some time this week, and the interiors will be begun in Pyramid's Astoria studios.

TWO PARAMOUNTS FOR SEPTEMBER 3

Gloria Swanson in "Her Gilded Cage" and William De Mille's "Nice People" Ready.

BOTH FOUNDED ON PLAYS

Exceptionally Fine Casts in Both Features, Including Wallace Reid and Bebe Daniels.

Paramount announces as its feature releases for September 3, Gloria Swanson in "Her Gilded Cage," a Sam Wood production, and William De Mille's production, "Nice People," with Wallace Reid, Bebe Daniels, Conrad Nagle and Julia Faye.

In "Her Gilded Cage," the beauty and personality of Gloria Swanson are said to be afforded a wide scope in her colorful characterisation of a French singer and dancer who makes her American debut in the blaze of color, beautiful gowns and the richest investiture imaginable. First seen as a little French girl in poor circumstances, she goes into a cabaret as a dancer, becomes famous as Fleur d'Amour, and lastly becomes an idealistic women who lives a life of self-sacrifice in the hope of benefitting her invalid sister.

The story was written by Elmer Harris, who based it upon the play, "The Love Dream," by Anne Nichols. The scenario was written by Percy Heath. Miss Swanson's leading man is David Powell, while Harrison Ford plays the role of a brother of the character protrayed by Powell. Walter Hiers has the lively role of a typical American press agent, and Anne Cornwall and Charles A. Stevenson also are in the cast.

William De Mille has struck the keynote of to-day most happily, it is said, in "Nice People," which Clara Beranger adapted from Rachel Crothers's stage play of the same title. The modern jazz spirit which pervades our times and a possible remedy for it are clearly and most entertainingly portrayed, it is said.

Without presuming in the least, the picture demonstrates that the girls and boys of to-day have too much leisure for indulgence in what may be easily developed into harmful social relationships. The theme back of it is said to stand out clearly throughout without intruding itself to the detriment of the story.

Wallace Reid's role presents him in the light of a good Samaritan, his mental outlook cleansed of its possible previous acceptance of such things as the public accepts, as a result of the great war. Bebe Daniels expresses the product of the jazz age, and her experience proves that those who accept freedom up to a given point will turn upon any one who oversteps that point.

Conrad Nagle is a man of the same type who, once befuddled with liquor, becomes a menace to the women in his company. It is declared to be an almost perfect portrayal. Julia Faye, Claire McDowell, Edward Martindel, Eve Sothern, Bertram Johns, William Boyd and Ethel Wales are all adequately cast, it is said.

Four Stars In It.

For "Rupert of Hentzau," to be produced as a special by the Selznick Company, Myron Selznick is reported to have selected a cast which includes no less than four players who have been rated as real stars for the last several years. The announcement is temporarily held up pending the actual signing of one of these stars to a contract. However, it is practically assured the person in question will accept the offer made.

MARY GETS "DOROTHY."

Obtains Rights to "Haddon Hall" Tale.

Another chapter has been added to the stirring story of "Dorothy Vernon of Haddon Hall," which has been agitating the film world for some weeks.

The picture rights had been secured after a hot contest for Madge Kennedy, but Mary Pickford and others who wanted to picturize the Charles Major story continued to raise their offers on the hope of landing the plum. In the end Mary Pickford appears to have won. The Kenma Corporation, the Madge Kennedy company, has sold the rights to Miss Pickford for a figure said to be the largest paid for a film story this year.

In relinquishing the "Dorothy Vernon" rights, after having repeatedly refused to do so, the Madge Kennedy Company, it is understood, was actuated not so much by the large sum offered as by the fact that recent developments have brought a film program which will occupy Madge Kennedy's picture time very fully until next Summer. The papers formally transferring the rights of "Dorothy Vernon" to Miss Pickford were signed yesterday by Rufus Steele, vice president, and George Brokaw Compton, secretary, of the Kenma Corporation, and O'Brien, Malevinsky & Driscoll, attorneys for Miss Pickford.

SEEK THE STAGE RIGHTS

On "Evidence," the Successful Selznick Picture.

The Selznick Pictures Corporation has received an offer for the stage rights of the Elaine Hammerstein picture, "Evidence."

It was refused on the grounds that it might conflict with the screen presentation. Several years ago the Select picture, "Scandal," was produced as a play and enjoyed a year's run on Broadway. In this case the showings did not conflict as they would with "Evidence."

Ruth Stonehouse Signs Contract.

Ruth Stonehouse of Essanay fame has signed a contract to star in three pictures to be made by the Premium Pictures Corporation. She will work in Portland, and, according to word received from the Coast, is already in the Western city at work.

MARION DAVIES.



Whose Latest Cosmopolitan Feature, "The Young Diana," Begins an Engagement at the Rivoli Theatre To-day.

Peter B. Kyne's Famous Story of Love in the Lumber Camps of the Great Northwest

Kindred of the Dust



When the log boom broke a man faced death while a woman won life and love.

An R. A. Walsh Production

with

MIRIAM COOPER

A story which thrilled millions in the Saturday Evening Post. Now one of the most popular novels.

BEGINNING TO-DAY AT THE MARK STRAND

Broadway at 47th Street

FIRST NATIONAL PICTURES Franchise Holder

CHICAGO MILLIONAIRE FILMING SOME REMARKABLE PICTURES

Albert J. Gowen Has Cameramen With Him on Arabian Cruise. Elmer Pearson on Coast—Schulberg Organization Busy. Pete Smith Tells a Good One—Other Hollywood News.

By JOSEPH P. REDDY.

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Sept. 2.

Almost one year exactly from the day he left New York Harbor on the most adventurous cruise attempted in the past decade, Albert Y. Gowen, Chicago millionaire, and vice president of the Lehigh Portland Cement Company, has arrived off the coast of Arabia.

This voyage of the Specjacks has been keenly followed by members of the motion picture colony here, for Mr. Gowen probably will bring back with him some of the most remarkable pictures ever recorded on celluloid.

Primarily, this trip was made by Mr. Gowen, who is accompanied by his daring young wife, and a number of college men, for his health. But not since the famous Smithsonian expedition into Africa has the motion picture camera been used for such a great cause as it is on this cruise of the Specjacks. Mr. Gowen and his party have penetrated into places that few white men ever have dared venture into before. On every trip he has been accompanied by a cameraman, and no doubt the screen will be enriched on the return of the Specjacks by some wonderful motion pictures of travel and adventure.

Already the ninety-eight foot cruiser has traveled approximately twenty-five thousand miles, a cruising distance that no motor yacht in the United States has ever surpassed, it is said.

The last heard of the Gowen expedition prior to the cable received here yesterday announcing the arrival off the Arabian coast was from Brisbane, Australia.

Rich material had been obtained in the Hermit Islands, Bali, the Unknown, Dutch New Guinea, Spice Island, Macassar and the principal ports of Java, according to the Gowen cable.

Before the Specjacks returns to New York it will have covered 50,000 miles, according to the plans laid out by Mr. Gowen. There will not be a habitable place on the earth almost that the Specjacks will not visit on this history-making adventure.

Mr. Gowen is not making these pictures as a commercial proposition. He has not yet determined, as a matter of fact, whether they will be placed on the market, for it was his intention from the start to make an exceptional record that it would be impossible to obtain except with motion pictures.

Although Mr. Gowen's cable to friends in Los Angeles was meager in information, it is gained that he has had some wonderful experiences. The Specjacks ran into a hurricane soon after leaving Java and was tossed about at the sea's mercy for hours, but was sturdy enough to withstand the terrific strain.

Mrs. Gowen, who has withstood this trip in great style, is only 23 years old, and resisted all efforts to dissuade her from making the perilous voyage.

Grandma's Boy in Sixteenth Week.

The only excitement in a film way here this week is the announcement that Harold Lloyd's "Grandma's Boy" is to be held over for a sixteenth week at the Symphony Theatre on Broadway. Those in the industry are marveling at this unprecedented run, for while other big pictures are closing after short runs, it seems as though the Lloyd work will go on forever. It will, just as long as it continues to draw crowded houses as it has been doing in spite of the hot weather.

Pearson Arrives on Coast.

Elmer Pearson, general manager of Pathe Exchange, Inc., arrived here this week to consult with Hal E. Roach on production matters. It is quite probable that Mr. Pearson's visit will result in the enlarging of the Roach activities, for the demand for comedy is equally insistent from all quarters of the country.

"Nothing can stop business from improving this Fall," Mr. Pearson commented on general conditions. "We have had ample evidence during the past few weeks that the country has reached the level where it can withstand all economic shocks, and I do not look for any more such upheavals.

"I think the best evidence that possibly could be presented to indicate the return of normal times is the action of the United States Steel Corporation in raising the wages of its laborers 20 per cent.

"This is bound to have a highly moral effect on big business, and it is just such a stimulant that we have been in need of.

"Big corporations do not raise wages in times of financial stress.

"Pathe is prepared for the coming season as it never has been before, and I am sure that the forthcoming months will be one of the soundest in our annals."

Connelly Joins Ingram in New York.

Edward Connelly, Metro's veteran character actor, left this week for New York to join Rex Ingram and to play a prominent part in the latter's "Passion Vine," which is to be filmed in the East. Connelly has appeared in every picture Ingram has made for Metro.

Viola Dana Resting.

Viola Dana, having completed her starring venture in "June Madness," has left for Yosemite for a brief vacation before starting work on her next Metro picture.

Selznick Returning to New York.

David O. Selznick, who has been in Los Angeles for six weeks, is returning to New York this week. Upon his arrival he will begin preparations for the filming of the production in which Theda Bara is to return to the screen. Mr. Selznick will announce the title of the play and the director within the next few days.

Schulberg Organization Busy.

The tendency toward strong casts seems to have reached its climax in the B. P. Schulberg organization, which has just announced the complete membership of the company filming "Ching, Ching, Chinaman."

Here is the list of players to be seen in the Wilbur Daniel Steele story: Lon Chaney, Harrison Ford, John Sainpolis, Marguerite de la Motte, Walter Long and little Buddie Messenger. Every name has appeared at the head of casts, in which it was billed as the star or featured attraction.

For the last two weeks the company, headed by Director Tom Forman and Mr. Schulberg, have been at Del Monte, where the rugged shore line of the bay is serving as a background.

Unusual interest is being manifested in the screening of "Ching, Ching, Chinaman," because of the keen rivalry that resulted in the screen rights falling to the Schulberg organization. The story, it will be recalled, lead the list of honor stories selected by Edward J. O'Brien as the best turned out by American writers during 1917. It is said that more than half a dozen producing companies made offers for the story almost immediately.

After long-drawn-out negotiations, the Schulberg organization walked off with the prize. Even after this announcement had been made many offers were made to Schulberg for the story.

All were rejected, however, and the selection of director and cast was begun immediately. The result is the present cast, the picture to be screened as the initial Tom Forman production, under his new contract. With the exception of the episodes being "shot" at Del Monte, the entire production will be photographed at the big Schulberg picture plant on Mission Road.

Two other specials also are in the making under the Schulberg management. One that is bound to awaken wide interest is "Thorns and Orange Blossoms," the Bertha M. Clay story, that probably has been as widely read throughout the world as any story published in the English language. Gasnier has been selected to transfer the story to the screen, a task that will involve the use of another strong cast.

He has begun camera work with this list of players: Kenneth Harlan, Estelle Taylor, Edith Roberts, Arthur Hull, Carl Stockdale and Evelyn Selbie. The art department has provided Gasnier with a group of unusually beautiful settings, including several examples of Spanish architecture that play an important part in the unfolding of the story.

The third Preferred picture is from Charles Logue's original story, "The Lonely Road," which is being screened with Katherine MacDonald in the stellar role. Lois Zellner is said to have prepared a screen version of the Logue story that will offer the beautiful Miss MacDonald a peculiarly fitting vehicle.

Like the other two Preferred pictures, this production is being screened with a cast that seems to leave nothing to be desired in the way of well-known players. Victor Schertzinger, who is directing the picture, has a company that includes, besides Miss MacDonald, Kathleen Kirkham, James Neill, Frank Leigh, Charles French, Orville Caldwell, Eugenie Besserer, Vera Lewis and William Conklin.

In Vaudeville.

Miles and Jack Marshon, whose classic dancing was one of the features of "The Passing Show of 1921," are in Los Angeles making arrangements for an Indonesian Ballet, which they will soon take in vaudeville. Since their arrival in the Western city the two have been attracting considerable attention at recitals. Film folk are particularly interested in this act, for it will be interspersed with solos and duets by Edna and Mary Harron, sisters of the late Bobby Harron. Robert Kinsman is writing special music for the production. All costumes and sets are authentic.

Yes, Pete Smith Wrote It.

Pete Smith, who should know better, is responsible for this one:

"Nine years ago Hobart Bosworth sold some of his old theatrical wardrobe to a small Los Angeles costume establishment.

"Shortly after arriving here from San Francisco recently to appear in Marshall Neilan's 'The Stranger's Banquet,' Mr. Bosworth hied himself to the costume house which, by the way, had grown into the largest establishment of its kind in the country.

"The star described the kind of an outfit he required for his Neilan characterization. A bundle of clothes was deposited on the counter before him, and there on the top of the heap was something extremely familiar.

"Yep, 'twas the coat Mr. Bosworth had sold them nine years ago, a bit frayed and worn, but still the same old coat.

"'I knew that coat when it was just a little vest,' said Bosworth facetiously—and the man who had collected many a dollar's rental on the coat wondered what Mr. B. meant!"

New Assistant for Myron Selznick.

Adelbert D. Volck has been appointed assistant to President Myron Selznick of the Selznick Pictures Corporation, succeeding Joseph Schleiff, who has returned to New York to assume other duties. While Mr. Volck is somewhat of a newcomer to the motion picture business, he has served eighteen years as a civil engineer and efficiency expert on important railway and governmental work and is fully experienced in executive lines.

Mrs. Tearle on Way West.

Conway Tearle is going about his work with his face wreathed in smiles these days, and there's a reason. He has received word from Mrs. Tearle, known behind the footlights as Adele Rowland, that she has made arrangements for a four-week booking in Los Angeles of her vaudeville act, and is on her way to the West Coast from New York. "While Conway is making 'One Week of Love' for Selznick he will now be able to have four weeks of love with his wife," says Tamar Lane.

Chautard With Universal.

Emile Chautard has been engaged by Universal. He will direct an all-star dramatization of "Forsaking All Others," a magazine story by Mary Lerner. Irving G. Thalberg, director-general of Universal City, has not yet announced the personell of the cast.

Leek With Schulberg.

Ray Leek, formerly publicity manager for Metro on the West Coast, and more recently production manager of the Ray Carroll productions, is now informing the world of Ben Schulberg's activities in the production field. They are some activities, if you are to take Leek's word for it. Leek is one of the most competent of the West Coast publicity men, and Schulberg should be well represented in the news columns.

Van Loan Busy.

Herb Van Loan says things are picking up. Not in the street cleaning profession, but in the scenario end of the picture business. Van Loan has been industriously turning out stories and getting them placed. He is now living with Lindsey McKenna, in the latter's Spanish mansion at Santa Monica, and so far as the outside world knows, all is well there.

Hal Roach Entertains.

Hal Roach entertained several hundred members of the Uplifters Club at their Santa Monica Ranch, Saturday night. As is customary with the Roach activities, the party was one of the best of the many staged at the Uplifters home.

The Uplifters, by the way, are not what their name indicates, but are an aggregation of Los Angeles business men, banded together to enjoy themselves in their own way. And it's some way, too.

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Broadway at 44th Street ~ HUGO REISENFELD Managing Director

Lewis J Selznick presents

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

and a Splendid Selznick Cast including Marjorie Daw

SELZNICK PICTURES

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SHOWING AT THE PLAZA.

Private Screening of "The Headless Horseman."

A private showing of "The Headless Horseman or the Legend of Sleepy Hollow" was given at the Plaza Theatre last Wednesday morning. The film adaptation of Washington Irving's masterpiece was seen in ten reels and it is to be cut to seven. Carl Stearns Clancy, the producer, explained that the showing was given so that his friends in the profession might make any suggestions which they cared to that would help the picture before the final cutting and editing which will be in the hands of Will Rogers, the star of the production, and himself.

Mr. Clancy, in speaking of his first picture, said: "It is my belief that the public is tired of the sensational drama and the huge spectacular film. 'The Headless Horseman' is of neither class. It is produced from a masterpiece of literature with humor and early nineteenth century superstition its keynote, and we have tried to visualize on the screen the elements which made the original story famous and one of the most widely read in the world. I think we have succeeded. The picture was produced in Sleepy Hollow country, which Washington wrote about and every prop down to the smallest detail is of the period."

Charles Gerard in Cast.

Charles Gerard, one of the screen's best known villains, has been added to the cast of Alice Brady's Paramount picture, "Anna Ascends," which is now in production at the company's Long Island studio. He will play the part of a bogus count.

Earle Williams at Work.

Vitagraph's West Coast studio has begun work on the new Earle Williams feature, "You Never Know." The scenes are laid in San Francisco, along the waterfront, in the days of South American revolutions and gun-running Americans. Earle Williams will be seen in the role of a secret service operative, assigned the task of running down a band of American revolution backers.

Sam Wood Busy.

Director Sam Wood has finished his Paramount production of "The Impossible Mrs. Bellew," starring Gloria Swanson, and with the same star already has started work at the Lasky studio on his next picture. The title is "His American Wife." It is an original story by Hector Turnbull, author of "The Cheat," and Monte M. Katterjohn has written the scenario.

PRESIDENT SEES LLOYD.

Chief Executive Enjoys Showing of "Grandma's Boy."

The Denver Post published the following dispatch from the nation's capital a few days ago:

Washington, Aug. 10.—It took the antics of a motion picture comedian, Harold Lloyd, to bring a smile to the careworn face of President Harding, Thursday night, for the first time since the nation's Chief Executive has been overburdened by the cares of the coal and railroad strikes. For an hour the President forgot the momentous cares of his office, and almost rolled out of his chair with hilarious laughter. He came out of the show, saying he felt more refreshed than he had for three weeks. Harold Lloyd's new comedy, "Grandma's Boy," was the "medicine" that brought sunshine back to the President's countenance.

HAL ROACH PRESENTS HAROLD LLOYD IN "GRANDMA'S BOY," ASSOCIATED EXHIBITORS



JULIA CRAWFORD IVERS HAS HER OWN PRODUCING UNIT FOR LASKY

George Melford Coming East Soon—Mr. and Mrs. Thomas Meighan Now on Way With Director Al Green. James Young to Head Own Unit.

By FRANCES AGNEW.

HOLLYWOOD, Sept. 4.

One of the most interesting production plans which have ever emanated from the Lasky studios came to light last week in confirmation of the story that Mrs. Julia Crawford Ivers has been assigned to head a special unit for the filming of her own original story, "The White Flower." Which means that Mrs. Ivers is not only the author and adaptor of the story, but will also supervise the production.

Another particularly important detail is the fact that Betty Compson is to play the stellar role in the feature, Betty being as enthusiastic over the plan as Mrs. Ivers herself. They are to pilot the unit to Honolulu, sailing from San Francisco in about three weeks to film the production on the exact locales of the story. And thereby hangs a tale!

Several months ago while vacationing in Honolulu Mrs. Ivers, revelling in the atmosphere of the Hawaiian land, wrote "The White Flower" and wrote it with Betty Compson in her mind's eye playing every scene. But of course she wasn't sure that others would have the same confidence in the story, and in its suitability for Betty as she had, so she said nothing until Mr. Lasky returned from the East recently. Then she submitted the story, and everybody concerned was delighted. So the unit was quickly organized.

James C. Van Trees, well-known Lasky cinematographer, is to handle the camera; George Hopkins is to be art director, and Sylvia Ashton and Arthur Hoyt have been assigned to important supporting roles. The leading man and other players will be selected this week and passports obtained for the Honolulu jaunt. On the island Mrs. Ivers will renew acquaintance with many natives who taught her customs and told her incidents which she wove into "The White Flower," and doubtless many of them will delight in playing "extra" in the production.

Frances Marion on "Abraham Lincoln."

The much discussed question, "Who will adapt the story of Abraham Lincoln for the Rockett brothers' big special?" has been settled. The answer is Frances Marion. The fact that Messrs. Ray and Al Rockett, heading the Rockett-Lincoln Film Corporation, have signed Miss Marion to translate the life of the great President into screen terms is indicative of the importance of the undertaking and the remarkable production which they plan. Miss Marion has begun work on the script, having at hand a wealth of research work which is the result of months of preparation which the Rocketts have already given to the production.

Melford Soon to Go East.

Uncle George Melford, the Paramount producer, is working night and day cutting "Ebb Tide," his latest feature, to keep his schedule to go East in about ten days, there to film Joseph Hergesheimer's novel, "Java Head," the next George Melford production.

Waldemar Young, who is adapting the story to the screen, will leave for New York this week to confer with the author and have the script ready when Mr. Melford and his company arrive. Leatrice Joy, Jacqueline Logan and Raymond Hatton are going along for the featured roles, while Bert Glennon, Mr. Melford's camera expert, will also make the trip to insure the photographic excellence of the production.

The Coast studios will miss the Melford unit, as "Uncle George," as he is affectionately called, has been working at the Lasky plant here steadily for the last two years or more.

Leah Baird on New A. E. Series.

Leah Baird and her independent production organization, which makes its headquarters out at the Ince studios, are busier than the proverbial one-armed paperhanger. Miss Baird has been quietly writing, producing and starring in a series of features which have been marketed by Associated Exhibitors with such success that a new agreement has just been made between Arthur S. Kane and Arthur F. Beck, the latter Miss Baird's executive manager, whereby another series of Leah Baird specials is to be made for the same distribution company. The first of this new series will be "When Civilization Failed," adapted by Miss Baird from the four-act play, "All Miss."

Mr. Beck has signed Wallace Worsley to direct, with Arthur Todd on the camera. In it the star has three leading men, Richard Tucker, Walter McGrail and Tom Santschi.

Sheehan Adapting Hugo Story.

Universal City added another famous writer to its working guest list last week by signing Perley Poore Sheehan to adapt Victor Hugo's "The Hunchback of Notre Dame," which is destined to be a Universal super-production. Mr. Sheehan is an authority on French literature and knowing this Universal executives removed every obstacle to get his signature to a contract for this script. The author has fallen heir to the hill hut back of Universal City, where Von Stroheim wrote "Foolish Wives." It is telephoneless, office-boyless, and has neither knocker nor bell. Hence, an ideal spot to work.

Chaney to Be "Hunchback."

Furthermore, Universal City knew there was but one actor for the title role of the Victor Hugo classic. So they have signed Lon Chaney for the featured lead in "The Hunchback of Notre Dame."

Meighan Leaving for New York.

Mr. and Mrs. Thomas Meighan depart for New York this week, pausing en route to visit George Ade at his Indiana home. Mr. Ade is now Mr. Meighan's special author, it seems. He wrote "Our Leading Citizen" for him and also "Back Home and Broke," the first of the two features he is to make in the Lasky studios back East.

The Meighans are delighted with this opportunity to get back to the one and only Broadway for awhile, because now they can catch up on new plays, combining business with pleasure on this jaunt. They expect to be away until after the holidays.

Alfred E. Green, Mr. Meighan's director, will follow him in about ten days, after he has completed cutting and titling of "The Man Who Saw Tomorrow," the Meighan-Green feature, just completed from story by Perley Poore Sheehan and Frank Condon.

James Young to Head Own Unit.

Director James Young is to have his own production unit, in association with Sam E. Rork. Which news confirms rumors of plans which have been in the air for many months, though they could not be definitely consummated until Mr. Young had completed other contracts. Under the Rork-Young contract, four James Young productions are to be made by the director within the next year, all to be film versions of big well-known stories, produced as specials in every sense of the word.

This contract, however, will not interfere with Mr. Young's agreement with Richard Walton Tully, under which it is announced he is to direct two more Tully productions during the coming year. Mr. Young, you remember, directed "The Masquerader," and also the second Tully production, "Omar the Tentmaker," just completed. Mr. Rork leaves for New York this week to complete business arrangements.

Montagne on "Rupert of Hentzau."

Edward Montagne, Selznick scenario specialist, has shelved all other work for the present to devote his attention to the adaptation of "Rupert of Hentzau," which Victor Heerman will direct into a superfeature for the Selznick trademark. Mr. Heerman and Mr. Montagne are now conferring regarding cast, and other details incident to production, which will be started shortly.

"Dr. Jack" Wins Applause.

Those who journeyed to Pasadena for the pre-view Thursday evening of Harold Lloyd's latest feature comedy, "Dr. Jack," are enthusiastically declaring that Harold has "gone and done it again," hitting the bull's eye this time with an even greater laugh fest than his inimitable "Grandma's Boy." Meantime "Grandma's Boy" is defending its laurels by beginning its seventeenth week capacity business at the Symphony, having completely wrecked all local film runs.

Beaumont Twins at Home.

Everybody in the Harry Beaumont apartment is on his toes. The twin daughters who recently made their world debut to rule the home of the Metro director and his wife who used to appear on the screen as Hazel Daly, y'know, are to be welcomed home from the hospital this week. When it comes to being the proud and happy parents, the popular Beaumonts take the blue ribbon. The twins were very wise to select such a happy home.

Formen Company at Del Monte.

Tom Forman has transferred his megaphone to Del Monte, where he has a fishing village set for "Ching Ching Chinaman," the B. P. Schulberg special which he is directing. Lon Chaney, Marguerite de la Motte, Harrison Ford, Walter Long, John Sainpolis and Buddy Messenger are the headliners in the cast.

Fitzmaurice to Direct Negri.

Everybody in Hollywood is anticipating the coming of Pola Negri, whose first American-made production is to be "Bella Donna."

Furthermore, George Fitzmaurice will direct this interesting star and Ouida Bergere is writing the script for the production. Mr. Fitzmaurice is now completing "Kick In," also adapted by Miss Bergere, having plans to take a brief vacation before the famous Negri arrives on the Coast.

"Song in the Dark" for Negri.

Pola Negri's second American-made production is to be "Song in the Dark," a highly dramatic original from the prolific pen of Frances Marion.

Furthermore, the deal which made this piece of news was consummated by Alfred A. Cohn, play broker par excellence. And those in the know say that this sale is a particular scoop for Miss Marion and also for Mr. Cohn as the agent, by virtue of the fact that it is believed to have brought the largest price ever paid for an original screen story. We hear that, according to present plans, Penrhyn Stanlaws will direct it.

FitzGerald to Direct "Her Price."

Edward Belasco, brother of David Belasco, and prominent theatrical producer of San Francisco, came down to Hollywood last week and induced Dallas FitzGerald to sign on the dotted line to direct the first of Belasco Productions, Inc. It is to be "Her Price," an original story from the busy typewriter of Lois Zellner, who also wrote the continuity. Mr. Fitz Gerald is all enthusiasm about the splendid dramatic possibilities of "Her Price," for which he is engaging a star cast to begin work in about a week. He will divide his production time between Los Angeles and Frisco, making a number of important scenes in the north city.

He tells us that in addition to "Her Price," Mr. Belasco has the rights to two other important stories to be celluloided later.

Si Snyder's "Signs."

Taking the milk diet and rest treatment isn't exactly one's idea of an exciting vacation, but by way of being original, we spent ours thusly and as the cartoonist puts it, were so "completely cowed" by said treatment that all interest we may have had in white water has been quite satisfied. However, a bunch of letters, books and humorous papers from our Hollywood colleagues so lightened the tedious hours that we have been kept busy saying "Thank you" ever since.

Among them Si Snyder's weather bulletin was particularly inspiring in our "patient" days. He wrote in part: "Hotter' 'n hell. Looks like Hades has been moved to Hollywood. No new scandal or backstairs gossip. Too hot even for that. Can you imagine it? In fact nothing new except the heat and that's getting old. Yep! 103 in the shade, b'gosh! Have been trying to find a big bunch of sunkweed flowers to send you but they don't keep such things in Hollywood. If there is any milk of human kindness where you are, send a few gallons to Hollywood. Cheer up, and I'll send you a copy of 'The Milk-White Flag.'"

After which atmospheric outburst Mr. Snyder declared it a day, we're told, and forgot to even write his daily output of publicity on Abrahum Lincoln.

Thrill in Barker Production.

Reginald Barker's company in his Louis B. Mayer special, "Hearts Aflame," experienced a thrill in filming forest fire scenes, which was even more moving to them than it could be on the screen. Anna Q. Nilsson, featured leading woman, was severely burned while piloting a locomotive through a long path of flame, staged in the hills near San Fernando. For several days last week Miss Nilsson had to drop work to recover from her injuries. Fortunately, the burns left no scars. Craig Ward, leading man, who fired the locomotive, was also burned, but first-aid treatment prevented any serious results.

Aileen O'Malley Is Little Peg.

Little Aileen O'Malley, the red-haired daughter of Mr. and Mrs. Pat O'Malley, is again vying with her father for histrionic honors in the family. Aileen is playing Peg as a child in "Peg o' My Heart," the Metro special of the J. Hartley Manners play, in which Laurette Taylor is playing her original grown-up Peg. King Vidor is directing.

Added to Archainbaud Cast.

Myron Selznick has added Kate Lester, borrowed from Goldwyn, and Frank Hayes to the cast for "One Week of Love," the George Archainbaud production, featuring Elaine Hammerstein in Edward Montagne's story.

Keatons Going East.

Buster Keaton, Jr., is to make his first journey this week. With his famous parents, Mr. and Mrs. Buster Keaton, the three-months-old prodigy will travel to New York, where Buster, Sr., will sign a new distribution contract for his comedies, doubtless with Associated First National again.

Page Mr. Volstead.

Somebody gave Victor Heerman, Selznick director, a cocktail shaker of the B. P. vintage for a birthday present last week, and now Tamar Lane rises to remark that Mr. Heerman confesses he would be pleased to establish friendly relations with some one who has the necessary ingredients to make the gift useful as well as ornamental.

Tully Off for Europe.

Richard Walton Tully leaves this week for New York, whence he will sail for a tour of Europe. During his vacation he expects to write his first original for the screen, to be produced on his return. He expects to get back to the Coast about the first of November, ready to start the next Tully film production.

Before his departure, Mr. Tully attended the triumphant opening at the Rialto of his initial celluloid release, "The Masquerader," starring Guy Bates Post, under the direction of James Young.

Buchanan Play Opens To-night.

This is to be a gay night in Los Angeles. With two first-night openings scheduled, "A Sporting Thing to Do," at the Philharmonic, and "Be Careful, Dearie" at the Mason, the Coast city is rivalling New York to-day.

"A sporting Thing to Do" is Thompson Buchanan's new play, which Oliver Morosco is presenting with Enid Bennett returning to the footlight world in the leading role. Edith Lyle, Warner Baxter, Adele Belgarde, Boyd Irwin, Roscoe Karns, Henry Hall, Innis Shearer, Charles A. Stevenson, Thomas Calloway and Harry Manners are also in the cast. Fred J. Butler has staged the production.

To-night's performance promises to be one of the most brilliant first nights that local folk has attended in a long time. The leaders of filmland are to be present with the Writers' Club paying tribute to their fellow member, the author, by attending in special groups, dinner parties at the club to precede the performance. Al Cohn says the executive committee of the club has been sitting up nights writing the speech which Mr. Buchanan is expected to make when he answers the "Author! Author" call.

Hoffman-Schertzinger Musical.

Victor Schertzinger's music, Aaron Hoffman's book and Evan Burrows Fontaine's personality, publicity and dancing will be the principal magnets for "Be Careful, Dearie," the new musical comedy which opens at the Mason to-night. Mr. Schertzinger, who is even more famous as a film director than he is as a composer, will also conduct the orchestra for this opening performance.

Colleen Signed for U Special.

Denying that she is engaged to be married to John McCormick still keeps Colleen Moore busy. The film favorite and the Western representative of Associated First National are still "just very dear friends," she says. Colleen is doubtless too busy deciding about film engagements offered her to definitely answer John's entreaties However, Mr. McCormick is a determined man and we'll wager he hasn't been given a "no" yet. But right now Colleen is principally concerned with "Forsaking All Others," a Universal special for which she has been engaged. Emile Chautard is to direct it.

Clark-Geraghty Luncheon.

Violet Clark and Carmelita Geraghty were the charming hostesses of a delightful fair sex luncheon at the Writers Club Friday. It was a get-together feast, so to speak, but when some one whispered that the day was also Mary O'Connor's birthday, Miss O'Connor was ushered to the head of the table and the luncheon had added significance in the congratulations tendered her.

Among others present were May McAvoy, Colleen Moore, Lois Wilson, Mrs. Lotta Woods, Nell Newman, Miriam Meredith, Miss Gallery, Julanne Johnson, Mrs. Janice Wilson Bell, Mrs. Theodore von Eltz, Miss Perceval and Helen Lewis.

Cast for "Beautiful and Damned."

Warner Brothers are putting the favorite phrase "all-star" to active use in the stellar cast they are lining up for their production of "The Beautiful and Damned," F. Scott Fitzgerald's best seller, which has been adapted to the screen by Olga Printzlau. In addition to Marie Prevost and Kenneth Harlan in the leads, Louise Fazenda, Kathleen Key and Clarence Burton have been engaged for this feature, which William Seiter will megaphone.

Mary O'Connor Had Busy Birthday.

Mary O'Connor, head of the Lasky studio story department, had a birthday Friday, and thereby hang many stories, all further attesting to the popularity of the executive. Miss O'Connor can't remember a birthday when her mother hasn't baked her an honest-to-goodness birthday cake with candles 'n everything. Her mother is visiting back East this year, however, so Miss O'Connor had to satisfy herself with a caterer's cake. She intended to have it as usual and celebrate the event quietly. However, some one whispered the news to Josephine Quirk and Miss Quirk, luring Miss O'Connor to her Santa Monica Canyon home on a mere dinner invitation for Thursday evening, then proceeded to assemble a notable gathering of fellow club members, including Mr. and Mrs. Robert Wagner, Tully Marshall, Marion Fairfax, Peter B. Kyne, Alan Dwan, Mr. and Mrs. Wilfred Buckland and Ruth Allen, and playing hostess at a surprise birthday dinner staged on the beach. It was moonlight and there was hot fried chicken 'n everything that goes with it and, needless to remark, everybody had a good time. So the cat was out of the bag and the celebration begun. Friday morning found Miss O'Connor's bungalow office on the Lasky lot overflowing with flowers, and her script reading and story selecting was considerably interrupted by callers tendering the usual "many happy returns."

And the day was brought to a fitting close with a delightful birthday dinner given to Miss O'Connor at the Writers Club, with another birthday cake in evidence. Among the guests were Marion Fairfax, Tully Marshall, Mabel Condon, George Foster Platt, Josephine Quirk, Mabel Menifee Johnson, Elizabeth McGaffey, Nayda Ostrovsky, Mildred Bell, Mrs. Bell, Dick Johnston, Dr. and Mrs. Arthur Woods and Dorothy Ozner. After dinner the party adjourned to the concert in the Hollywood Bowl.



The Men Who Are Piloting the Selznick Corporation Ship to Success.

MORRIS CLOSES MANY SELZNICK DEALS IN EUROPE

General Foreign Representative Sam E. Morris has been unusually successful in disposing of foreign rights of Selznick productions, it is said.

At the present writing there is not a place on the map which is not sold up except a few small countries in South America, Selznick announces. During the short space of time he has been abroad, Mr. Morris has concluded contracts for the sale of the foreign rights of Selznick and Select pictures in the following countries: France, Belgium, Switzerland, Spain, Portugal, Italy, Austria-Hungary, Poland, Czecho-Slovakia, Jugo-Slavia, Greece, Bulgaria, Rumania, Albania and Turkey.

These sales, with the exceptions aforementioned, make Selznick pictures 100 per cent. sold throughout the world, it is said.

Hope Loring Helps.

The name of Hope Loring will appear as a collaborator with Eve Unsell on the script of "Ching, Ching, Chinaman," Wilbur Daniel Steele's prize story, which Tom Forman is directing for Preferred Pictures. Miss Loring is among the best known screen writers, having sold her first film story at the age of 15. Since then she has worked on many of the best known products of the industry. She has aided in the adaptations of several successes made by Preferred Pictures.

LESSER TO ROAD SHOW "TWIST" FILM

Announces He Will Put Out Between Thirty and Forty Touring Companies.

JACKIE COOGAN THE STAR

Each Outfit Will Have Manager, Operator, Musical Conductor and Publicity Men.

Sol Lesser will start this week for New York City. Immediately upon the film executive's arrival in Gotham he will establish headquarters in his New York offices and there pave the path for one of the greatest film road show campaigns ever attempted in motion picture history, it is said.

"Oliver Twist," Jackie Coogan's latest and greatest production, is to sail through road show channels to the awaiting public. It will be a holiday gift, as it is Lesser's plan to release the picture about October 1.

According to Lesser, he plans to organize from thirty to forty road shows which will tour the country simultaneously, leaving New York, Chicago and Los Angeles at the same time. Practically every principal city in the United States and Canada will be visited with the Coogan production during the holiday season, it is said.

With the fact that he will control the largest number of road shows in picture history, Lesser will see to it that each of the many organizations be fully equipped for the finest of presentation purposes. Each company will be in charge of an experienced showman, thoroughly familiar with road show conditions and tours. A musical conductor in possession of a specially prepared music score will also accompany each print, as will an operator, advance man and second man, it is announced.

The "Oliver Twist" road show will resemble a theatrical company on tour with the exception of the living artists being present themselves. Each company will carry special enlargements for the lobby, stage decorations, lobby decorations and everything that will give the theatre the Dickens period appearance. These accessories will be carried in special theatrical crates.

The "Oliver Twist" contract will be unique in many ways. Picture houses will not be played exclusively, as arrangements will be made to show the picture in many legitimate houses The bookings will be open to all. The first company will leave late in September.

There is a strong possibility that Lesser will make arrangements for a Broadway house to show "Oliver Twist." In the event this is accomplished, social leaders of Manhattan will participate in a gala opening, it is said, and the initial proceeds going to charity. A similar arrangement will be effected in Los Angeles.

"Oliver Twist," directed by Frank Lloyd, is in eight reels and will be exhibited at that length. The cast in support of Jackie includes Lon Chaney, Gladys Brockwell, George Siegmann, Carl Stockdale, Lionel Belmore, Aggie Herring, Edouard Trebaol, Taylor Graves, Florence Hale, Joan Standing, Joseph Hazleton and Nelson McDowell.

Little Stories on Big Pictures

EVERY woman in America is interested in "OTHER WOMEN'S CLOTHES," and 80 per cent of motion picture audiences are women This is one of the considerations that prompted the following big theatres to book Hugo Ballin's newest picture success, "OTHER WOMEN'S CLOTHES," starring winsome Mabel Ballin in one of the season's most enthralling society dramas



GOODWIN THEATRE
Newark
BARBEE'S LOOP THEATRE
Chicago
WASHINGTON THEATRE
Dallas
ORPHEUM THEATRE
Detroit
THE HIPPODROME
San Francisco
BLUE MOUSE THEATRE
Baltimore
WALNUT THEATRE
Louisville
STRAND THEATRE
Akron
ISIS THEATRE
Grand Rapids
AMERICAN THEATRE
Troy, N. Y
MAJESTIC THEATRE
Wilmington, Del
STATE THEATRE
Sacramento



Here are a dozen successful exhibitors whose leadership you can well afford to follow. They recognized the exhibition values in "OTHER WOMEN'S CLOTHES" by booking it for first-run in their territories

HODKINSON PICTURES

The Practical Fulfilment of a Picture-Ideal

THAT the Hodkinson policies have met with the full recognition of the Exhibitors of the country is best evidenced by sentiments such as the following, which are continually making their appearance in the Box Office Records of the trade press. They are typical of the Exhibitor-attitude toward Hodkinson *product* and Hodkinson *service*.

"Have played a great many Hodkinson Pictures, and each one has proved to be a good attraction."
R. H. Durham,
Mission Theatre, Mt. Vernon, Wash.

"Hodkinson Pictures are the most satisfactory, clean and entertaining, and at a price, too, exhibitors, that enables you to make money."
L. L. Connor,
Victory Theatre, Cambridge, N. Y.

"Hodkinson Pictures are the talk of Bristol. We have never had a poor picture or a poor film since we began receiving prints from your Boston office."
William F. Eddy,
Star Theatre, Bristol, R. I.

"All Hodkinson Pictures are good, and their prices are right. They don't ask you to give them a share of the theatre to pay the rental."
Charles Holtz,
Princess Theatre, Danforth, Me.

"I find all Hodkinson's are above the average."
J. E. Higgins,
Majestic Theatre, Cullom, Ill.

"The fine condition of Hodkinson prints invariably makes it safe to run them even a bit old."
Fred Hinds,
Cresco Theatre, Cresco, Ia.

"Hodkinson paper and photographs show up well."
A. S. Kelsted,
Rialto Theatre, Hood River, Ore.

And so we might go on for many pages. It is significant that not only have Hodkinson Pictures demonstrated their audience-values, but when the Exhibitor goes out of his way to mention the conditions of prints, the square-dealing prices and the effectiveness of paper and accessories, it is proof positive that he is getting more than so many feet of film when he buys a Hodkinson Picture, that an element of *service* goes with the sale which makes for satisfaction.

W. W. HODKINSON CORPORATION
469 Fifth Avenue, New York

WM. M. VOGEL, Foreign Distributor, 130 West 46th St., New York, N. Y.
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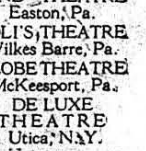
Little Stories on Big Pictures

THERE'S an old song about "the gray dawn is breaking," and there's more truth than poetry in the fact that "THE GRAY DAWN" is breaking — attendance records at some of the most important first-run theatres in the country!



Among the theatres playing this big Benj. B. Hampton special are:

CALIFORNIA THEATRE
San Francisco
MOON THEATRE
Omaha
PANTAGES THEATRE
Salt Lake City
STATE THEATRE
Jersey City
BRANFORD THEATRE
Newark
STATE THEATRE
Sacramento
STRAND THEATRE
Easton, Pa.
POLI'S THEATRE
Wilkes Barre, Pa.
GLOBE THEATRE
McKeesport, Pa.
DE LUXE THEATRE
Utica, N.Y.



"THE GRAY DAWN" is the greatest "western" released in the past two years. It sizzles with action in every foot of the film, and its picture of San Francisco during the days of the Vigilants is one of the most faithful historical contributions to screen achievement.

HODKINSON PICTURES

BIG PLANS BEING MADE FOR THE PRESENTATION OF "OLIVER TWIST"

Thompson Buchanan's New Play a Hit—Mae Murray Now in Hollywood—Rockett Lincoln Film Company—Grauman Books "Robin Hood"—Other Coast News.

By FRANCES AGNEW.

(Staff Correspondent: The Morning Telegraph.)

HOLLYWOOD, Sept. 11.

"Oliver Twist" left for the East on the Santa Fe Limited Thursday. The special celluloid production of the Dickens classic, starring the one and only Jackie Coogan, directed by Frank Lloyd, is being escorted to New York by Sol Lesser, head of Jackie's production unit; A. L. Gore, his associate in the West Coast Theatres Association; Harry Wilson, Jackie's versatile publicity representative; John McCormick, Western representative of Associated First National, and M. C. Levee of the United Studios, where "Oliver Twist" was made.

This bodyguard, so to speak, is testimony to the importance of the picture and the exploitation equipment and plans which they carried along with them are added evidence, if it were needed. Those in the know say that "Oliver Twist" is a special in the broadest sense of the word, a feature which merits "big time" bookings and which in all probability will be launched as a "road show" attraction at the beginning of its career.

To speed it on its way, Jack Coogan, Sr., went to the depot Thursday morning and laughingly suggested to Harry Wilson that he'd like a close-up of Sol Lesser's hand, "the hand that signs the contract" to exploit "Oliver Twist." Frank Lloyd was there, too, with Harry Weil, his assistant.

"I gave up two hours of my vacation," the very likeable Mr. Lloyd facetiously explained, "to come down here and see John McCormick off. John insisted that the last face he sees as he pulls out of the station shall be a director's face." And John appreciated the tribute, too, even if the golf sticks Mr. Lloyd carried did indicate that he was feverishly waiting the departure of the train so he could turn to said vacation.

Mr. Walter Anthony, to whom credit is due for the titles of "Oliver Twist," was also there, admonishing Harry Wilson to slumber all he could on the trip across the continent, to make up for lost time.

Mr. Wilson has been working twenty-three out of every twenty-four hours to complete the press book which goes with "Oliver Twist." And speaking of that press book, we doubt if a more complete and stylish one has ever been published. Mr. Lesser and his associates know they have a once-in-the-hole in "Oliver Twist" and this confidence is reflected in extra efforts to give exhibitor and public alike every opportunity to appreciate its box-office and entertainment value.

Here's to "Oliver Twist!"

Lesser & Gore in New Venture.

But it was not "Oliver Twist" only that took Messrs. Lesser & Gore East last week. Having scored high as producers and exhibitors of films, they are now planning a new venture in the theatrical world. It is their intention to put Los Angeles more importantly on the map as a "theatrical stand."

They plan to take a certain downtown theatre, remodel it to the extent of about a quarter of a million dollars and book into it the attractions, dramatic, musical and dancing, of some of the most important producers of Broadway. The plan has reached such definite proportions that Messrs. Lesser & Gore decided to go East to get in personal touch with those producers and booking executives with whom they wish to do business.

Buchanan Play Scores.

"A Sporting Thing to Do," Thompson Buchanan's new play, opened last Monday night at the Philharmonic under the banner of Oliver Morosco. It was a gala opening, with scores of filmland's headliners present, and enough flowers for Enid Bennett, Edith Lyle and Adele Belgarde to start a metropolitan florist shop.

The praise of the local critics and the appreciation of the first-night audience promise in "A Sporting Thing to Do" another box office hit for the versatile Mr. Buchanan. It is a delightfully satirical comedy-drama, dealing with divorce and the problem of a young wife who gives up her husband to be vampire to make a man of him and then vamps him back herself. It is replete with delicious lines and entertaining situations, well played.

Enid Bennett was a joy. We all knew her excellence on the silver sheet, but her charm and ability on the stage even surpass her work before the camera. She has a delightful voice, excellent enunciation and a subtle humor which won from her first entrance. Warner Baxter as the young husband came in for second honors, and Edith Lyle, Henry Hall, Roscoe Karns and others in the cast acquitted themselves admirably.

Mr. Buchanan, to every one's disappointment, wouldn't appear on the "author" calls, so his colleagues had to contest themselves with crowding around him afterward to offer their congratulations. Among those present were Mr. and Mrs. Charles Ray, Mr. and Mrs. Rob Wagner, Fred Niblo, Mr. and Mrs. Louis B. Mayer, Clyde Fillmore, Tom Gallery, Zasu Pitts, Colleen Moore, John McCormick, Peter B. Kyne, Florence Vidor, King Vidor, Laurette Taylor, J. Hartley Manners, Bebe Daniels, Nazy O'Connor, James Kirkwood, Maurice Campbell, Josephine Quirk, Lila Lee, Peggy Hyster Platt, Marion Fairfax, Mrs. and Mrs. Reginald Barker, Mr. and Mrs. Frank E. Woods, James Young, Elmer Harris, Agnes Johnston, Frank Dazey and so on.

Mae Murray Here.

Mae Murray, and her husband-director, Robert Z. Leonard, arrive from New York to-day to produce their next feature at the Metro studios here.

By the way, we hear that Hollywood is the first stop on a long tour which the star and her director have planned, said route to include the production of pictures in different parts of the globe. We shall know more after meeting Miss Murray at the train to-day.

Al Green Off for New York.

Alfred E. Green, Thomas Meighan's director, leaves for New York to-morrow, and, according to present plans, the Coast will not see him again for two or three months. He is to megaphone "Tommy" Meighan's next two starring vehicles in the Paramount studios on Long Island. The first of them to be George Ade's "Back Home and Broke." Lila Lee goes East to play opposite the star in this one.

Pete Smith on "Robin Hood."

They're always loaning stars from company to company and directors and writers, too. But we believe Peter Gridley Smith takes the blue ribbon as the first publicity purveyor to be loaned. Douglas Fairbanks prevailed upon Marshall Neilan, who has been Pete's boss for, lo, these many years, to permit Mr. Smith to devote his next three months' efforts to "Robin Hood." Which means that Pete is to have charge of the exploitation of all the road shows of the new Fairbanks special. He leaves Wednesday for New York, accompanied by Mrs. Smith and their small son, Douglas, who will remain in the big city while Pete covers the continent for "Robin Hood."

Ann and Geraldine Beaumont.

The twins have been named. The infant daughters whom the stork brought to Mr. and Mrs. Harry Beaumont a few weeks ago have been christened Ann and Geraldine. And now the proud father, Viola Dana's director, has that worry off his mind.

Pola Negri's Double, Maybe!

When Josephine Quirk and her bobbed titian tresses floated down the aisle with Marion Fairfax's theatre party at the opening of Thompson Buchanan's play two curious feminine "fans" seated behind us began to whisper! They had been straining eyes and ears to recognize celebrities and they just knew Josephine must be one of 'em.

"I wonder who she is," commented the blonde. "She looks quite foreign."

"Yes," replied the brunette. "That's so! And I know I've seen her in the pictures!"

"Oh, enthused the first. "I'll bet she's Pola Negri!"

In future we would suggest that Josephine carry her typewriter and script case around for identification.

Meet Alice Calhoun, Landlady!

If there are wild parties in everything in Hollywood, Alice Calhoun, the charming Vitagraph star, is one luminary who doesn't know anything about them. Alice is a very practical home girl who believes in making hay while the sun shines. She has just celebrated her between-pictures vacation by closing a deal whereby she becomes a landlord—no, strictly speaking, a landlady, if you please!

Miss Calhoun has just purchased two lovely bungalows in Hollywood. She and her devoted mother will make their home in one of them for the present, while Alice is landlady over the other. And that isn't all. She has some very interesting plans to build a larger home for herself, Mother Calhoun and Uncle Joe when he is here in Beverly Hills soon. Beverly being Mrs. Calhoun's favorite California suburb.

The Rockett-Lincoln Film Company.

Rockett-Naylor Productions, Inc., is no more. The company which will picturise "The Life of Abraham Lincoln" now bears the official name of the Rockett-Lincoln Film Company. Rockett is now President of the organization, and his brother, Al Rockett, is vice president, David H. Naylor, Jr., being no longer associated with the company. The organization is expanding its activities and has begun research work on other American historical subjects to follow the Lincoln story which Frances Marion is now adapting for the screen.

Alice Lake as "Chicago Sal."

Alice Lake is now playing a part which arouses all her enthusiasm for the silent drama. It is the title role in "Chicago Sal," which Irving Cummings is producing for Principal Pictures Corporation. Harvey Gates wrote the story and Milton Sills and little Richard Headrick are also in the stellar cast.

Grauman to Sign "Robin Hood" Contract.

Sid Grauman, Douglas Fairbanks, Mary Pickford and Charlie Chaplin are to be hosts at a novel party at the Pickford-Fairbanks studios to-morrow. With newspaper folk and a number of other guests looking on, Mr. Fairbanks and his associates and Mr. Grauman will officially sign the contract under which Sid Grauman has made the record "scoop" and booked "Robin Hood" to open Grauman's new Hollywood Theatre on Wednesday evening, October 18. To-morrow noon and October 18 will be new high lights in film history.

Goldwynners Back from Tahiti.

After chatting with the Goldwyn company, under director Raoul Walsh, who journeyed to Tahiti to film "Captain Blackbird," Carey Wilson's story, we are even more envious that we were when they departed.

There returned last week, House Peters, who has the title role, Antonio Moreno, Pauline Starke, Rosemary Theby, George Siegmann, Victor Wallace and Mrs. Walsh (Miriam Cooper), who made the trip for a pleasure jaunt; Clyde de Vinna, cameraman, and other members of the cast and staff.

They had some most interesting stories to tell of their experiences, which we will pass along later. They all agreed that there was no sign of an Eighteenth Amendment on the island and that while those who oppose Mr. Volstead started in by trying to make up for all lost time, they soon got so used to having champagne for their meals that they forgot even Mr. Volstead.

They are completing the feature at the Goldwyn studios now, with about two weeks interior work to end the "shooting."

To Welcome Daniel Frohman.

Everybody is anticipating the arrival the end of this month of Daniel Frohman, president of the Actors' Fund of America, who is coming to co-operate with the local representatives of the Actors' Fund in presenting "Midsummer Night's Dream" with an all-star cast in the Hollywood Bowl on the evening of October 7. This is the second annual event to be staged on the Coast for the splendid benefit and every branch of the industry and theatrical world here is lending active support to make it a big success. Maurice Campbell is to direct the production.

"Dr. Jack" Shipped East.

Harold Lloyd's next five-reeler, "Dr. Jack," to be the first release under his new Pathe contract, was shipped to New York Thursday.

A Shock to Community.

The news of the death of June Mathis's mother was a distinct shock and profound sorrow to all filmland here. Mrs. Virginia Mathis was June's constant companion and her home was ever open to their many friends. All of those who are personally acquainted with June, knew and loved her mother, too, and in her sad loss June has the sincere sympathy of a host of friends and innumerable acquaintances and admirers.

Motangne a Newspaper Graduate.

Edward J. Montagne, Selznick scenario specialist, not only got his early schooling by working for several of the New York dailies, but once he was so ambitious, journalistically speaking, that he published a weekly paper of his own called the Brooklyn Trumpet.

And Tamar Lane comments cynically, "After that Eddie was forced to go into the motion picture business!"

Praise for Thomas Meighan.

While Thomas Meighan is visiting George Ade his large local following is singing praises for his sterling performance in "Manslaughter." The comment of one local critic hits it so accurately that it bears repetition:

"Thomas Meighan gives a straightforward, superb portrayal of the District Attorney," wrote the reviewer. "Mr. Meighan is not content to use the profile, the permanent wave or the lustrous eye in a screen characterization. He gets along beautifully by giving the brain a chance. Of course, Mr. Meighan has this advantage—he has a brain to use!"

Exhibitor Wins Ince Title Prize.

Harry Wilbur, proprietor of the Rialto Theatre at Fullerton, Cal., is $250 richer to-day. He won that amount as the prize for the best screen title for the film version of "Jim," the Bradley King story recently filmed by Thomas H. Ince. "What a Wife Learned" is Mr. Wilbur's title selected by Mr. Ince for the feature which stars John Bowers, Milton Sills and Marguerite de la Motte under John Griffith Wray's direction.

Lee Directing Brother's Story.

The Lee family is well represented in Shirley Mason's new Fox production, "A Circus Story." Rowland V. Lee, the clever young director who has been parking his megaphone at the Fox studios for some time past, is holding the directorial reins on a script adapted from his brother, Robert N. Lee's, original story.

Godsol at Goldwyn Studios.

F. J. Godsol, president of the Goldwyn Pictures Corporation, is visiting the Culver City studios, conferring with Abraham Lehr, vice president in charge of the studio, and heads of various departments.

Talking of "Omar the Tentmaker."

When Richard Walton Tully departed for New York last Tuesday, en route to Europe for a vacation, he took with him "Omar the Tentmaker," his second celluloid production starring Guy Bates Post and directed by James Young. Those who have managed to sneak in on private runnings of "Omar the Tentmaker" have one special word to say about it. That is "great!"

They say that Mr. Tully's play, James Young's direction, Mr. Post's acting and that of the cast headed by Virginia Brown Faire, and Wilfred Buckland's sets have combined to make a feature which will cause critics and public alike to sit up and take notice. And those who voice these opinions are bona fide authorities—not self-appointed press agents.

"Whadd'y'mean by 'Dumb'?" Asks Colleen.

Colleen Moore has been vacationing on a ranch. Now she rises to remark: "I have been trying to figure out what they mean by 'dumb animals.' On the ranch I never heard so many 'dumb animals' in my life, beginning with the mule which started braying at dawn."

Betty Compson Does It, Too.

Betty Compson has bobbed her hair! It's a fact. And for the benefit of those who haven't seen her since she submitted the deed, we hasten to say that short locks do not detract in the least from Betty's classic beauty and charm. If it were possible, the popular star is even more beautiful with her bobbed tresses. We met her on the George Fitzmaurice set at the Lasky studios the other day, where she is completing "Kick In," in which Bert Lytell and May McAvoy have the other featured roles. And everybody was delighted when Betty confessed and revealed her lovely unbound golden brown bob.

Shannon Day With R-C.

Shannon Day has been signed for the featured feminine role with Johnny Walker in "Captain Fly-by-Night," the Robertson-Cole production which William Howard is to direct. Shannon is one of the busiest young leading women in the colony these days.

Marion Aye With "Bull."

When you see Bull Montana in "A Punctured Prince," his second Hunt Stromberg-Metro comedy, you'll find Marion Aye playing a likable vampire opposite the cauliflower-eared hero.

On "Are You a Failure?"

Eve Unsell, recently appointed head of the story producing department for the B. P. Schulberg organization, has just completed the adaptation of "Are You a Failure?" Larry Evans's play, which will have the distinction of being recorded on celluloid before it opens on Broadway in footlight form and later appears in novel form.

Tom Forman has been assigned to direct it. He is now conferring with Mr. Schulberg and Miss Unsell on the all-star cast to be engaged, since "Are You a Failure?" like "Ching, Ching, Chinaman," the first of the Tom Forman productions for B. P. Schulberg release through First National, will be an honest injun special.

Edna Flugrath Shaw Here.

The Flugraths staged a family reunion last week. Sister Edna, who has been living in England for the past ten years, working with her husband-director, Harold Shaw, arrived to visit sisters Viola Dana and Shirley Mason. Edna is the only one of the trio who kept the family name when she went in for a career. Her home-coming was somewhat saddened by the illness of her mother, who recently underwent an operation. However, Mrs. Flugrath is rapidly recovering and all of them, including Papa Flugrath, are anticipating a merry time of it during Edna's visit.

Hackathorne as Hunchback.

George Hackathorne had "sworn off" on hunchback roles. But then Erich Von Stroheim sent him an S. O. S. to New York, and with it such a tempting character role, a pathetic little hunchback of the Prater, Vienna's Coney Island, that George forgot his resolution and came back to commute to Universal City daily for "Merry Go Round," the next Von Stroheim feature. George Hackathorne is as clever a young juvenile as any in the industry, but his uncanny skill in unusual character roles has kept him away from the straight character role and so identified him with weird, abnormal parts, that the majority of his following think of him as a character actor, many of them believing him to be an elderly man, when in reality he is a very young fellow.

In that way he is to an extent following in Lon Chaney's footsteps. Mr. Chaney and Mr. Hackathorne are in a class by themselves, each capable of depicting with grim realism roles which are tragic pages out of life.

True Enough!

Mark Larkin says that Douglas Fairbanks says: "Inspiration is ten per cent. information and ninety per cent. application."

MUCH INTEREST IN BARA PICTURE

Selznick Company Report That Press and Public Favor Her Return to Films.

SHE IS UNIQUE CHARACTER

Also Star Is Good "Copy" and So Many Recent Interviews Are the Result.

The announcement recently made by Myron Selznick, president of Selznick Pictures Corporation, that he had signed Theda Bara for one of the sixteen Selznick specials for the season 1922-23 to mark her return to the screen after an absence of two years, gave rise to considerable speculation as to just how badly the general public wanted Miss Bara back. The Selznick Company thought they knew after having made careful investigation of the matter, but happenings of the past ten days have proved the public interest in a manner far beyond anything that was anticipated, it is said.

Miss Bara is taking an active interest in the preliminary arrangements which are being made for the production under the personal supervision of David O. Selznick, vice president of the Selznick Company. With Mr. Selznick she has been going over a mass of scripts which have been submitted, and she has lately been complaining a little that people who are interested in her return to the screen are cutting considerably into the time which she feels she ought to be devoting to other things.

Newspapers and magazines in New York City and indeed in other cities in the East have been clamoring for interviews with the screen player who unquestionably has occupied an absolutely unique position in the art ever since she made her first production five or six years ago. A number of interviews published in the motion picture trade papers seem to have pointed to the fact that Miss Bara is the kind of "copy" which is all too rarely encountered. It has been discovered that the actress who put the word "vampire" into the modern motion picture lexicon is an entirely different type of woman from what she has been pictured, and it has also been discovered that during the two years she has been away from the screen she had made it her business to gather a lot of information which is of particular interest to the public.

With the Bara picture not yet started, there is every indication that its premiere in New York when completed will be one of the biggest events of the year in motion pictures, it is said.

GREAT CAST IN BENNETT PICTURE

Principal Roles All Played by Well Known Stage and Screen Stars.

WILL BE RELEASED SOON

Whitman Bennett, with Charles C. Burr of the Affiliated Distributors, Inc., has made a great many well-known photoplays. For years he was the assistant to Jesse Lasky and also assistant production manager for the famous Players-Lasky. During those years he assembled many well-known casts and is also responsible for bringing forth several well-known stars of the younger set.

In the latest picture just finished at his Yonkers studio, "The Secrets of Paris," a screen version of Eugene Sue's "Mysteries of Paris," Mr. Bennett claims he has brought together the greatest cast of stars of his career. In order to secure the proper people to portray the types so vividly described by Eugene Sue, Mr. Bennett has combed the picture market. He states that it was far easier to get the principals than those who made up the extras. In this he practically visited the entire latin quarter of New York, and at one time he had seventeen nationalities in a scene.

In the "Secrets of Paris" Mr. Bennett engaged Lew Cody for the role of the Prince, Gladys Hulette for Mayflower, Montagu Love as the schoolmaster, William Collier, Jr., as Francois, Harry Sothern as Hoppe, the hunchback; Effie Shannon as Mme. Morand, Dolores Cassinelli as Lola, Rose Coghlin as the Owl and Walter James as The Strangler. "Such a cast," says Mr. Bennett, "ranks with any that Broadway will see in many a day. Every one of these players are known to the motion picture fans and the stage as well. None of them has been chosen simply for name only, but the fact they can act and are well acquainted with this particular work of Sue." There are very few scenes taken in the open, all the outdoor scenes were built in the studio and true to plans of pictures and old cuts.

"Secrets of Paris," directed by Kenneth Webb, will soon be ready for the market, and it is the hope of Mr. Burr that this picture will be first shown in New York at one of the leading picture houses.

"MY WILD IRISH ROSE"

Neatly Exploited by Lindsay of Logansport.

W. H. Lindsay of the Paramount Theatre, Logansport, Ind., is an ardent radio fan as well as a competent showman. Coincident with his showing of the big Vitagraph special production, "My Wild Irish Rose," he contributed a new idea to exploitation. Equipping a phonograph with a repeating device and the vocal record, he hooked it up to his radio amplifier, and placed the whole assembly on the roof of the theatre.

With the machine slowed down a little more than ordinarily would be done, the effect was weirdly attractive. There was a suggestion of the old Aeolian harp about the soft strains as they floated down from the roof, all the harshness removed by the distance, and the slowing of the machine.

JACKIE HERO OF SONG.

Fox Trot Written for the First National Star.

Jackie Coogan now is the hero of a song. Having won the hearts of motion picture patrons as the star in First National attractions, Jackie will now go down in history along with "Sweet Rosie O'Grady," "Little Boy Blue" and others immortalized by music.

The song dealing with the star in "Peck's Bad Boy" and "Trouble" is entitled "Jackie," and is a fox trot. It was written especially for and dedicated to Jackie Coogan by Vaughn de Leath, and the air will be featured as a musical theme in all his pictures. The song is published by M. Witmark & Sons, New York.

MABEL BALLIN.



As Becky Sharp in Thackeray's Masterpiece, "Vanity Fair," Hugo Ballin's Forthcoming Special Feature.

HARRY MILLARDE TELLS OF MEETING HUTCHINSON

Director of Fox's "If Winter Comes" Relates Incidents of the Work and the Help He Received From the Author.

By EDWARD WEITZEL.

Piled high upon the office desk of Harry Millarde at the New York studio of Fox Film Corporation are photographs, pamphlets, newspaper clippings and written communications, all having to do with the work of filming "If Winter Comes" in England. The director of the screen version of the A. S. M. Hutchinson novel is now busy sorting out this collection of souvenirs of his trip to the home land of Mark Sabre and the scenes of that modest hero's adventures.

The first thing Mr. Millarde picked up was an illustrated pamphlet descriptive of Chilham Castle, where a number of the scenes for the picture were made.

"We spent several weeks taking scenes at Chilham," said Mr. Millarde, "and were given every courtesy by Mr. and Mrs. Edmund Davis, the present owners of the estate. The castle is six miles from Canterbury, and near here was where the British stood against the charge of Caesar's Tenth Legion. Here, in the words of Hilaire Belloc, 'began the great history of England.'"

I glanced through the foreword of the pamphlet and was struck by this sentence: "The castle, on its terraced platform, keeps watch and ward over the valley which it has guarded through perhaps all Christian times."

"You wonder you were impressed with the place," I said.

"Yes, indeed, we all were," replied Mr. Millarde. "To be told that the original keep was built by the Romans and that Sir Dudley Digge, Master of the Rolls under James I., built the present mansion from plans drawn by Inigo Jones, is enough to put a large amount of awe into a fellow. The castle itself is a beautiful specimen of English architecture, and I consider we were very fortunate to have obtained permission to use it in 'If Winter Comes.'"

"What made the deepest impression on you while in England?" I asked.

"The people themselves," replied Mr. Millarde, "they were so hospitable and were always so ready to help us and to invite us into their homes. They all took a great interest in what we were doing and seemed anxious that the picture should be a success. While we were in Canterbury we were entertained by Canon Bickersteth of Canterbury Cathedral. He is one of the King's chaplains and is a son of the great English churchman, the Archbishop of Exeter, who is known all over the world as the author of many sacred songs."

Mr. Millarde picked up an English newspaper and pointed to a front page article:

"Here is an account of our filming of a scene requiring a large mob and the assistance of a regiment of soldiers. The famous 'Buffs,' the oldest regiment, I think, in England, turned out several hundred strong and marched and countermarched until the scene was finished to our satisfaction. During the four weeks we were in town we were frequently entertained at the officers' quarters. I returned the compliment by holding a reception for them at my hotel, and we all drank to the health of King George and President Harding."

"You met Mr. Hutchinson, of course?"

"Oh, yes."

"I have been told that he resembles Barrie in one way at least—he is extremely modest."

Mr. Millarde nodded his head and smiled:

"If the author of 'The Little Minister' can give the man who wrote 'If Winter Comes' any pointers on how not to assert himself, he's more than a wonder," was the director's comment.

"But didn't he help you select the locations?" I asked.

"He went with me one day after I had given him my word that there would be no third party in the machine. The next day he sent McDonald Hastings, who made the stage version of the story, in his place. Mr. Hastings knows the book backward and was of the greatest assistance in helping me to pick out the locations needed in the picture."

"You discussed the story, of course, with Mr. Hutchinson?"

"Several times. He came to my hotel and we went over the scenario together."

"Did he suggest any changes?"

"No; he told me that he felt sure we were on the right track and that he was content to leave everything in our hands."

"Do you mean to tell me that he did not insist upon altering some portion of the scenario?"

"Yes. After questioning me about my conception of the character of Mark Sabre, he told me frankly that he was glad I was going to direct the picture."

"And he didn't come around later with several suggestions?"

"Not one. The author of 'If Winter Comes' is not only a remarkable novelist, but is one of the finest gentlemen I have ever met," said Director Millarde.

"THE WHITE FLOWER"

Will Be Betty Compson's Next Paramount.

What Paramount confidently believes will prove the strongest role yet assigned to Betty Compson has been provided for her in her forthcoming vehicle entitled "The White Flower," written especially for Miss Compson by Julia Crawford Ivers. According to an announcement by Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, the location will all be in the Hawaiian Islands, mainly in the city of Honolulu, though there will be incidents on the island of Hawaii and at the volcano.

Mrs. Ivers spent several months in Hawaii studying the locale and preparing to write this story, which is described as a romantic modern drama with especially strong love interest. The lovely backgrounds possible in the Hawaiian Islands will be utilized in the picture, and James Van Trees, the cameraman of the production, will pay particular attention to this phase of the work.

Brings in the Flivvers.

The Royal Theatre, at Sabetha, Kan., has hit upon a practical and inexpensive method of advertising its features. Ordinary Government one-cent postal cards are used, with a printed announcement, carrying at least one small illustration. It is effective in reminding country people of features in advance, and has been the means of filling the theatre on many occasions, almost exclusively with motor car crowds from the country. The theatre used it most successfully with "The Prodigal Judge."

HOW LAWRENCE D'ORSAY WAS PICKED AS A STAR

Augustus Thomas Saw Him in Minor Role That He Made Stand Out.

Lawrence D'Orsay, who appears with Richard Barthelmess in "The Bondboy," has been known on the speaking stage as a star of exceptional merit, so recorded by Augustus Thomas, the noted playwright in his "Print of My Remembrance," in the Saturday Evening Post.

Mr. Thomas tells how he picked Mr. D'Orsay as a star when he was playing but a minor part in "The Wilderness," with such famous stars as Margaret Anglin, William Courtenay, Charles Richman and Margaret Dale.

He tells of it in the following incident:

"My wife and I were watching the play from a box and when Mr. D'Orsay, who appeared in quite a minor role, left the stage, I noticed a movement in the parquet like a receding wave as the audience settled back in their seats. They had moved forward in their attention in less concerted action, but as they heard D'Orsay approaching for his second time, their interest was immediate and the forward inclination was in unison. I called my wife's attention to the fact, and when D'Orsay came on for the third time we both noticed the peculiar response. I felt that the player so welcome in such negligible material as his slight role offered was of stellar quality."

Must Have Larry Semon.

Larry Semon, Vitagraph comedian, attended the Nebraska County Fair at Lincoln. Not in person, but with three of his comedies, which were secured for the occasion by the Banker's Life Insurance Company of Lincoln. The three selected were, "The Grocery Clerk," "The Star Boarder," and "The Simple Life."

MANY NOVELTIES IN SELZNICK NEWS

Current Number Has Many Interesting Shots of Several Recent Events of Importance.

SHOW A MODERN HERCULES

And There Are the Views of the American Beauties Taken at Atlantic City.

Selznick News 1074-C has pictures of one of the strongest men in the world, it is said. Lying supine on his back, Gust Lesis, a 22-year-old Hercules from Athens, Greece, permits a half-dozen husky stevedores to place an 800-pound rock on his chest. Then a man with a sixteen-pound sledge stands off a pace and rains blow after blow on the rock, finally splitting it into several huge chunks. As a preliminary to his feat Gust bends iron bars over his arm and neck, and supports six girls holding fast to either end of a bar by his teeth.

Atlantic City has just picked the prettiest girl in the United States at a convention of feminine pulchritude. Fifty-seven cities sent their fairest daughters to the world's playground. Curls, dimples, bobbed hair and socks were there galore. Selznick News, in its previous issue, showed three girls who would, in its estimation, be in the money. Miss Marie C. Campbell of Columbus, O., was one of these. She took first prize in the final event.

Society women, pictured en route to the hop fields of Santa Rosa, Cal., where, through their co-operation, a $1,000,000 crop was saved. A few months ago fifty college men shipped on the U. S. vessel Philadelphia for Naples. As passengers were many school teachers. Because the captain of the ship refused to permit the crew to fraternize with the schoolmarms after working hours the boys became unruly, and Selznick News shows them jailed by the Naples marines for mutiny.

"ETERNAL FLAME" SHOWN IN CONVENT

Norma Talmadge Feature Presented for One Showing to Five Hundred Nuns.

OPENS TO-DAY AT STRAND

Probably the most radical departure the church has yet made is the introduction of motion pictures as a means of religious education. Overcoming a rigorous tradition, the photo-play has at last entered the sacred walls of the convent. Last Thursday night at 7 o'clock 500 sisters and superior mothers witnessed Norma Talmadge's "The Eternal Flame," founded on Honore de Balzac's famous story of a titled woman who renounced the splendors of the court of Louis XVIII to find peace in the cloistered walls of a convent—La Duchesse de Langeais.

For the first time in the history of the cinema, and to all knowledge the church itself, an abbey was turned into a motion picture theatre, though for a night. Last Thursday morning, preparatory to the exhibition of the film that evening, carpenters and electricians were admitted to the St. Paul Convent at 143 West Sixty-first street, carrying the necessary tools and supplies for the erection of a booth and assembling of the projection machine. First National Pictures had donated the machine, the booth, the operators and the silver sheet.

The mother superior of St. Paul's, Sister Thomasina, had issued invitations to 500 sisters to see Miss Talmadge's interpretation of a great story with a great lesson, and Sister Arilda acted as chairman of the special showing. Without doubt this initial presentation of "The Eternal Flame" to nuns instead of the critics or a specially invited audience, or to the public at large, is unprecedented in the annals of film history. The picture was not scheduled for presentation anywhere before to-day, when it opens at the Strand Theatre.

"SUZANNA" IS COMPLETED.

Sennett Feature to Be Released by First National.

Mack Sennet announces that "Suzanna," with Mabel Normand as the star and which will be released through First National, is completed. This colorful California romance now stands as a formidable rival to Sennett's previous starring vehicles presenting Mabel Normand. "Suzanna," according to Producer-Director F. Richard Jones and Miss Normand, is an accomplishment of their combined "best efforts."

"The charm of 'Suzanna' is one of optimism. Wistful, merry and mischievous Suzanna proves that the soul is not a slave to environment, but that environment is what people make of their own fate. Mack Sennett presents two beautiful maidens—born of families representing the extreme of society, one very rich and influential, the other the humblest of the humble. These two girls at birth, through knavery, have each been exchanged to the other's home and each grows to young womanhood, totally ignorant of the fraud," according to announcement.

PETE SMITH'S NEW JOB.

Loaned by Neilan to Exploit "Robin Hood."

Pete Smith, director of publicity and advertising for Marshall Neilan Productions for the past three years, will temporarily leave this post to take charge of the exploitation of Douglas Fairbanks in "Robin Hood" in connection with the road show presentations of this production.

Through courtesy of Mr. Neilan, Smith has been appointed by Douglas Fairbanks to direct the exploitation of the newest screen spectacle when it appears at theatres in the larger cities which are to be leased by the producer. Negotiations for theatres in New York, Philadelphia, Chicago, Boston and other cities are now under way and Mr. Smith leaves for Manhattan immediately, where the production will have its Eastern premiere.

SELZNICK ON A VISIT.

Made a Hurried Trip to Pittsburg Last Week.

Lewis J. Selznick recently made a hurried trip to Pittsburg to attend the wedding of his niece, Miss Iris Selznick. Despite the shortness of his stay, "L. J." could not resist the temptation of visiting with the local exhibitors.

Without a single exception, it is said, the showmen spoke of the unusual success they had with "Reported Missing," the Owen Moore comedy special, and urged that Mr. Selznick instruct his production forces to furnish some more pictures of that type.

FRANCES AGNEW HAS EXCLUSIVE INTERVIEW WITH WILLIAM HART

Will Soon Begin Producing Again for Paramount—Kidder Now Ray's Manager—Robertson on Way East—Story for the Warners—Other

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Sept. 18.

Throughout the U. S. A., and doubtless in every nation of the world where films are shown and newspapers printed, sympathetic "fans" are watching developments in the unhappy domestic existence of their favorite, William S. Hart. But this phase of the life of the king of Western photoplays is of only momentary interest to his multitude of followers. Their chief attention is focused on the question, "When is 'Bill' Hart going to start making pictures again? And for whom?"

"Bill" Hart answered at least a part of the question in a way, which gives "fans" something to anticipate, on Friday evening. We were seated in the cozy characteristic living room of the star's home on the border between Hollywood and Beverly Hills, Mr. Hart, his devoted sister Mary, who had just returned two or three days before from an extended visit East, and myself. His butler, who is the son of his capable cook, was clearing the dinner table in the adjoining room and "Congo," the star's prize bull, a feeble old dog, that is affectionately cared for in the Hart household, was sleeping on his pillow in the corner, grunting when disturbed by the frequent jangling of the telephone or the front door bell admitting the voices of inquisitive reporters.

Will Only Produce for Paramount.

For a brief moment the three of us dropped the unhappy subject, which is coloring every moment of Mr. Hart's life now, and also that of his sister, who is obviously an innocent party in the whole unfortunate affair, and to my query Mr. Hart responded:

"I cannot think of work until my troubles with my wife have been settled, even though I have been urged on all sides to find forgetfulness in the studio. But I have my next story ready and all plans are made."

"And the release?" we prompted.

"Paramount, of course," replied Mr. Hart vehemently. "If I don't make pictures for Famous Players-Lasky's Paramount distribution, I will not make pictures at all. It is Paramount or nothing, and I don't say that because of financial terms. It is just pure affection and trust on both sides."

Ever since Bill Hart completed his last picture he has been punching the time clock at his office on Hollywood Boulevard, directing his business interests, supervising the handling of his voluminous "fan" mail, and writing. Here he completed "Told Under a White Oak Tree, by Bill Hart's Pinto Pony," a copy of which he gave us Friday, inscribed "With all the best wishes of a proud daddy, William S. Hart, senior."

The accent on "senior" reflects the pride of Bill Hart, father. Every discussion of his matrimonial difficulties is punctuated with exclamations of his delight, his joy, his love for his son.

"God, but he's a wonderful kiddie," he repeated. "When I held him in my arms the day I visited him at his mother's bedside, I was so excited I almost dropped him. No matter what is said, that boy is mine and though the property settlement made three days after our separation gives my wife care, control and custody of our boy, for whom I have created a trust fund of $100,000 in addition to the trust fund of $103,000 for his mother, he will always be mine. I'll fight for him all my life and eventually he will come to me. He's just like me, every inch of him."

Gossips Are Busy.

Much has been said of the estrangement of Bill Hart and Mrs. Winifred Westover Hart, but it seems palpable when one knows the case that in this as in every other domestic tangle, particularly of prominent folk, a good percentage of all that has been said about either side has been invented by gossips, scandalmongers and overzealous reporters, and passed on with exaggeration and unfounded trimmings. Much which should have been said has been kept in confidence awaiting the inevitable legal action which one or the other will take for divorce.

Gossip, of course, says they're trying to blast Mr. Hart's professional reputation, the fame he has held without a touch of scandal. But on all sides one hears protestations of sympathy and faith which would indicate that it will take more than words to uproot the regard which the film world and its followers have for Hart. The rumor that Mrs. Hart wishes to make herself a star on her husband's name is dismissed by friends of both, since under the property settlement we understand that Mrs. Winifred Hart agreed not to work at all while she is his wife and never to use the name of Mrs. William S.Hart professionally. Shortly after their marriage, when we dined with Mr. and Mrs. Hart, Winifred told us she had no desire to continue with her career, except perhaps to play opposite her husband occasionally, and then she would use the name of Winifred Hart.

Something of Hart's generosity and his admiration for his wife is reflected in the news that at their marriage he set aside $5,000 a year to be paid to Mrs. Westover, his wife's mother, for her support. This was to be an annual gift, but of course under the circumstances the payments amounting to $100 a week will be discontinued after this year.

Taxi Driver Gives His Theory.

When we left the Hart home Friday evening, the taxi driver queried curiously, "Well, is the Hart baby going to bring 'em together again?"

"No, we're afraid not," we replied.

"Too bad. I am sorry," he said.

"I have known him a long time and drove him and his sister and Mrs. Hart and her mother many a time, and I say he's a fine man. I think they were just like a lot of other people, just not suited to each other. She was young and lively, while he was older and probably settled and quiet, and they just couldn't get along. That's the way I figure it out. He ain't the other sort!"

And this taxi chauffeur expressed the opinion of every one. As Mr. Hart himself repeats, with no reflection whatever on his wife, "It was simply a case of incompatibility."

House Peters Favored at Tahiti.

When House Peters came back from Tahiti with the "Captain Blackbird" Goldwyn company under Raoul Walsh's direction, he brought with him a collection of trophies and souvenirs of the island which would go a long way toward establishing a souvenir shop on Broadway. He will probably fix up a Tahiti room at his Santa Monica home. "They are the most generous people down there I've ever met," he said. "But the island itself is only a good place for a visit. After a week it was a bore and the sight of the two boats which put in while we were there was the only thrill in the place.

"Of course, there were no eighteenth amendments on the island," commented Mr. Peters. "And some of our party tried to drink it all up at one sitting, but when they got used to having champagne for every meal they forgot all about dry edicts and took it naturally."

Kidder Now Charles Ray's Manager.

Charles Ray Productions have announced a change of management with the retirement of Richard Willis, who for ten years has been Mr. Ray's general manager, and the succession of Albert Kidder, Jr., to the post. Mr. Kidder has been treasurer and assistant manager for Mr. Ray for some time. In the new adjustment of positions Wesley G. Gilmore is advanced from studio manager to production manager and Monroe Lathrop is named exploitation manager.

Phil Rosen Buys New Home.

The "own-your-own-home" slogan has captured Philip E. Rosen, who recently rested his megaphone on the latest Rudolph Valentino feature, "The Young Rajah," adapted by June Mathis. Ever since Mr. Rosen has been on the Coast he has been content to rent the other fellow's home and in turn be landlord for several bungalows which he purchased. Now, however, he is going to be landlord as a tenant in one, his latest acquisition in the realty line being a lovely big stucco home on Ogden Drive, in the foothills of Hollywood. Mr. and Mrs. Rosen looked at it last week, visualized improvements they would make, signed the checks and papers pronto and are now preparing to move in. It has nine rooms to satisfy the young lady ambitions of the three small daughters of the Rosen family, but a projection room and a sun parlor or two were overlooked by the builder, so these will be added.

Robertsons Go East on New Plans.

About a year ago Mr. and Mrs. John Robertson purchased a lovely home at Great Neck, L. I., but before they had time to move in, Mr. Robertson with his megaphone and Mrs. Robertson with her script case, which bears the name of Josephine Lovett, y'know, were dispatched to Europe for production work at the Famous Players-Lasky London studios. When they returned to America, a few months ago, they enjoyed the new home only two days, then answered an S. O. S. to come to the Coast. So the servants have been basking in the luxury and comforts of the home these many months and the producing director and scenarioist have been housed in hotels.

But they departed for New York again yesterday, taking with them a number of interesting plans for their new production unit and also the hope that these plans, which are to be announced on their arrival in the big city, will enable them to sing "Home, Sweet Home" for more than two days this time.

Mr. Robertson, who has just completed Mary Pickford's "Tess," which he directed by special arrangement with Famous Players-Lasky, to whom he was under contract, has severed his connection with the Paramount organization, and, though he will make no announcement until he reaches New York, rumor has it that he is going to produce big specials with his own unit. Josephine Lovett will, of course, continue to write with him. The two renewed old friendships and added a host of new ones to their list while here and everybody hopes they will return to the Coast again soon.

James Young Going East.

James Young is planning to leave this week for a hurried trip east to confer with Sam Rork, who is in New York, completing executive plans for the James Young Productions he is to sponsor. Mr. Young will be at the Algonquin Hotel for the few days he expects to be in New York.

The first of the James Young Productions will probably be "The Texas Steer," that old favorite of the stage, which Mr. Young has long contemplated registering on celluloid.

But before the producing director embarks on his own unit work, he is to direct two more Richard Walton Tully productions for Associated First National. One of them is to be "The Bird of Paradise," that much-coveted vehicle, and the other is to be an elaborate refilming of an old play which, when announced, will be a decided surprise.

Mr. Young's engagement for the Tully productions follows his remarkable work on "The Masquerader" and "Omar the Tentmaker," the initial Tully productions, starring Guy Bates Post, and is a special tribute to the ability of the man who is often called a temperamental dreamer. In lauding Mr. Young and "The Masquerader," a local reviewer commented on this quality in the director by saying, "Would there were more temperament and dreaming in Hollywood!"

Logue-McManus Unit in Porto Rico.

The many Coast colony friends of Charles A. Logue, well known author and director, and Edward E. McManus, film executive, who are now associated in a special unit producing in Porto Rico for Associated Exhibitors release, will be glad to hear that their second production is well under way with a cast that can be labeled all-star in capitals. The story is an original with Moroccan atmosphere from the prolific pen of Mr. Logue, who is also directing the feature, and Monte Blue, Mary Alden, Frank Currier, Mary Thurman, Sally Crute, Charles Lane and Macy Harlam justify the stellar adjective. Martin Faust is Mr. Logue's assistant director, Abe Fried and Gene O'Connell are on the cameras, while Mr. McManus handles all business details.

They write that they have been wonderfully received and encouraged by the Porto Ricans and that the production facilities and backgrounds there are splendid, but withal they have the California fever and admit they're homesick.

Antonio Moreno With Lasky.

Antonio Moreno has been lassoed by Famous Players-Lasky, and this week he moves his make-up box from the Goldwyn lot where he has been playing a featured role in "Captain Blackbird" under Raoul Walsh's direction to the Lasky studios on the Sunset Mesa, to be created opposite Gloria Swanson in Hector Turnbull's story, "My American Wife," Sam Wood directing.

"Tony" is the ideal type for this role and though other offers beckoned to him, the Lasky folk finally persuaded him to sign on the dotted line.

Putting two and two together many (both on the inside and on the outside of filmland) are suggesting that this move may mean more than it suggests on the surface. Mr. Moreno and Rodolph Valentino are much the same type and with the vogue for the Latin hero, perhaps "Tony," who buried himself in serials much too long to suit his legion of admirers will come into his own now.

Olga Printzlau Story for Warner.

Warner Bros. were so delighted with Olga Printzlau's adaptation of F. Scott Fitzgerald's "best seller," "The Beautiful and Damned," that they persuaded her to continue to park her typewriter and script case at their studios and also bought from her an original story, which will be produced under the title "The Little Church Around the Corner." Miss Printzlau is now working overtime to complete the continuity for her plot, which is scheduled to go into production with an all-star cast in about ten days. After which she will begin work on the script of another Warner Bros. special outlined in their production plans.

Melford En Route East.

"Uncle" George Melford, his trusty megaphone and his assistant, Si Clegg, departed for New York Friday to produce "Java Head" for Paramount. There Mr. Melford will confer with Adolph Zukor relative to the production of "Woman of Bronze," York stage success which Harry Garson will direct.

Reggie Lyons With Semon.

Reginald E. Lyons, A. S. C. member, is on the camera for Larry Semon these days, photographing his new Vitagraph comedies.

Ruth Stonehouse in Portland.

Ruth Stonehouse has deserted Hollywood for the present and is up in Portland starring in the initial feature of Premium Picture Productions, working in the Beverton studios of the Northern city. "The Flash" is the title of the feature.

Jackie Coogan Completes New One.

Jackie Coogan has registered "finis" on another Associated First National feature. It's "Fiddle and I," written for the clever starlet by his father and mother and directed by E. Mason Hopper. Meantime Jackie's sponsor, Sol Lesser, and his publicity purveyor, Harry Wilson, are in New York, introducing "Oliver Twist," Master Coogan's big special which was megaphoned by Frank Lloyd.

The Women Fall for "Bull."

Bull Montana, stellar luminary of Hunt Stromberg's Metro comedies, rises to remark that more than 50 per cent. of his "fan" mail is penned by members of the fair sex. To which one naturally replies, "Can you beat it?"

Grauman Gets "Robin Hood" contract.

"The suburb is dead, long live the city!" We would suggest that Hollywood can now sound this cry with greater emphasis, thanks to Douglas Fairbanks. "Robin Hood," Sir Grauman and the Hollywood Chamber of Commerce. As we reported last week, Grauman's beautiful new Hollywood Theatre is to be opened the middle of October with the premiere performance of "Robin Hood," which was directed by Allen Dwan within very few stones' throw of the site of the theatre. This certainly, if nothing else, exalts Hollywood from the suburb to the city class.

The victory for Hollywood, realized by Sid Grauman, was celebrated at a delightful luncheon party given in King Richard's castle at the Pickford-Fairbanks studios last Tuesday. "A good time was had by all," with various representatives of the Hollywood Chamber of Commerce, community interests and local and trade press representatives on hand.

We were treated to speeches by Doug, Mr. Grauman and C. E. Toberman, representing the city of Hollywood, while Arthur Wenzel, Peter Gridley Smith and Mark Larkin constituted the reception committee. Official signing of contracts was duly photographed during the luncheon, and now every one is anticipating the gala opening performance, for which seats will be reserved at $5 per, if you please. Afterward there will be two performances daily, with the top price $1.50. And Sid Grauman is confident it will run for at least four months.

Sara Sothern East for "The Fool."

Sara Sothern, the clever little ingenue of the Thomas Wilkes Majestic company, is on her way to New York where she is to play the role of the little cripple girl, Mary Margaret, in both the created here in Channing Pollock's splendid play, "The Fool," with Richard Bennett. After the opening here, both Mr. Pollock and Mr. Wilkes decided that no one else should be Mary Margaret in New York, so Sara is getting her chance.

Sherill Assisting at Lasky's.

While visiting on the George Fitzmaurice set at the Paramount studios the other day, we met Jack Sherrill, whom we had not seen since his acting days in New York. Jack came to the Coast to do a serial, did it, and then decided to shelve his make-up for the other side of the camera. So now he is associated with Frank O'Connor, Mr. Fitzmaurice's popular assistant director.

Thomas Wilkes Staging "Nice People."

Thomas Wilkes, impresario of the footlight world on the Coast, launches another success to-night, with the opening at the Mason Opera House of "Nice People." Mary Newcomb, formerly leading lady of the Wilkes company at the Majestic Theatre, returns to the fold in this production, which is scheduled for a tour of the West Coast cities.

JESSE L. LASKY PRESENTS

"PINK GODS"

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A Paramount Picture

WITH

BEBE DANIELS
JAMES KIRKWOOD
ANNA Q. NILSSON
RAYMOND HATTON

"DIAMONDS—any woman would sell her soul for them!"

So declares the hero of this picture, the world's richest diamond king. When two beautiful women come into his life, he tries to make good his boast.

Glittering, romantic Kimberley and the wild South African veldt are the settings for his attempted conquests and striking adventures.

This story of passion and breath-taking climaxes, of lovely women and gorgeous gowns, makes one of the outstanding photoplays of the season.

The most elaborately and artistically produced of all the Penrhyn Stanlaws successes. With an unusually brilliant cast of stars.

THIS WEEK AT THE RIALTO

THEY KEPT ELLIS RIGHT ON JUMP ALL LAST WEEK

When "The Beast," a new picture by Thomas Dixon, is viewed by the screen fans a few weeks hence, they will see Robert Ellis in the role of a cool, calm, self-possessed physician who seems never to have hurried in his life. Yet, in the filming of "The Beast" Mr. Ellis has earned championship honors as the hustleingist star hustler in local screendom, it is said.

When cast for the important male part in Mr. Dixon's new picture Ellis was appearing with Alice Brady in a photo-play being filmed at the Astoria studio of Famous Players. It was nearing completion, however, and apparently would not conflict with his appearance in "The Beast." Mr. Dixon began shooting scenes of his story with other members of the cast on Monday at the Tilford Studio on West Forty-fourth street.

On Wednesday all was in readiness for Mr. Ellis, but important new scenes and retakes were necessary in Miss Brady's picture, many of them scenes in which Mr. Ellis's appearance was indispensable. In both studios sets were up and ready for Ellis. But the studios were twenty miles apart. Here, indeed, was a dilemma. He could not be in two places at once. There was only one solution. A high-powered closed automobile was placed at his disposal.

Immediately after appearing in several scenes with Miss Brady, Ellis made a dash for the auto, changed costumes and make-up during a wild ride to Manhattan, and walked into a scene of "The Beast" with Madelyn Clare just forty-five minutes after having left the Astoria studio.

An hour later Ell's was again en route to Long Island, where a new set in the Alice Brady picture awaited him. Again he changed costumes during the ride. Then back to Forty-fourth street, where Miss Clare, Helen Ware Warner Richmond, Gustav von Syfertitz and others of "The Beast" cast were ready for him again.

And so it went throughout the day. At neither studio was work held up a moment, it is said, nor had a summons been issued for the speeding auto, but when night came Ellis was all in, though cheerful.

"These twenty-mile jumps four set to set were all right," he said, "but I just do hope Bill peter be cast simultaneously in a picture here and in Los Angeles. Yet it might be done by aeroplane at that."

Deal With Australasian Films.

Australasian Films, Ltd., has purchased "Rich Men's Wives," the first Preferred picture for release, through the Al Lichtman Corporation for distribution in Australia and New Zealand. The deal was closed in New York with Millard Johnson, resident buyer for Australasian. This company, which is one of the most prominent distributing units in the Commonwealth, maintains its own exchanges at Sydney, Melbourne, Adelaide and Auckland.

WARNER SAYS IT DOESN'T PAY TO FOOL THE PUBLIC

False Advertising Kills Patronage and Hurts the Entire Industry—It Is Bad Policy All the Way Through.

In reviewing the many evils that are constantly besetting the motion picture industry, Harry M. Warner contends that the attempt by theatre owners and producers and distributors to fool the public with false advertising relative to a picture not only helps to kill off theatre patronage but also immeasurably hurts the industry.

It is Mr. Warner's firm conviction that if truthful advertising in both the trade and newspaper press is maintained, the industry will be taken out of the rut of its present decadent and hokum stage.

"If the producers and distributors of pictures continue to splurge smooth, but false facts about a picture, this industry will gradually lose its popularity in the eyes of the theatregoing public," said Mr. Warner. "For when this sort of advertising is carried on incessantly, and the picture does not back up the statements made in the newspaper and trade press, the succeeding ads will thereby lose their force and conviction.

"The result of this procedure can readily be surmised. The public will come to look disdainfully on the advertising copy, and as a consequence theatre owners will be wondering why the crowds do not come to his theatre. This sort of thing has been carried on to excess, and the sooner it is stopped the better it will be for both producer and theatre owner.

"It simply means that when a real box office attraction comes along, all the smooth phrasing and ballyhooing will do it no good. Because the public has become used to the same line of advertising, because it feels that in the past that same advertising did not truthfully tell about a picture, the public pays no attention to future announcements. Now more than ever before in the history of the business is there a greater need for sane and truthful advertising in both the newspapers and trade press.

"We have dedicated ourselves to exhibitor co-operation, and in rendering this co-operation we will not wilfully mislead exhibitors into the belief that what is hailed as white will turn out to be black. In other words, our policy will be rigidly adhered to as far as our advertising and publicity copy is concerned. When we are truthfully sold on the merits of our features, we will truthfully tell both exhibitors and public about it.

"The seven pictures we will release this Fall are, in my estimation, worthy of the highest commendation because each and every one of them contains the big essentials needed for box office attractions. Merely a glance at the list of our pictures, the names of the screen players, the scenario writers and the directors we have engaged for these films, will convince the most skeptical person that the Warner pictures are indeed worthy of all the praise that can be bestowed upon them.

"This contention to the unknowing will at once seem superficial, but those who will stop to look over the names of the representative theatre owners and prominent exchanges that have contracted for the entire series of pictures will be firmly convinced that these pictures will be given first-run showings in all the large theatres throughout America.

"To help maintain the public confidence in the motion picture, to help theatre owners derive the maximum results from these attractions, we will constantly endeavor to inform them of the salient features and truthful facts concerning each and every one of our productions. Let us have more advertising in the trade press and in the newspapers, but let that advertising spell real worth in the eyes of those who have made our industry what it is to-day.

"We will all reap the harvest of our reward, we will all be happier, and we will all be able to continue in the industry long after the lying grafters, promoters and schemers have seen their best days, if we carry on truthfully and unwaveringly with publicity and advertising."

The seven productions referred to by Mr. Warner include "Rags to Riches" and "Little Heroes of the Street," both featuring Wesley Barry; "The Beautiful and Damned," featuring Marie Prevost; "Brass," also featuring Miss Provost; "Main Street," the Sinclair Lewis novel; "A Dangerous Adventure," with Grace Darmond, and "Little Church Around the Corner," written by Marion Russell.

Jaffe Leaves for Coast.

Sam Jaffe, business manager of Frefered Pictures, Inc., left for California Wednesday evening, after a brief vacation in New York. Jaffe expected to remain here longer, but a wire from B. P. Shulberg called him West. On September 25, work will start on the fourth and fifth releases through the Al Lichtman Corporation.

These will be "Are You a Failure?" by Larry Evans, which will be Tom Forman's second special production, and the other, "The Hero," the stage play by Gilbert Emery, in which Richard Bennett appeared on Broadway last season. This will be directed by Gasnier.

BIG AUTHORS FOR PYRAMID PICTURES

Official of Company Makes Announcement as to Future Plans of the Organization.

ON THE ROYALTY BASIS

Pyramid Pictures, Inc., through one of its officials, announces that arrangements are now being made under which the services of the best American and English authors will be available in selecting stories for Pyramid productions.

The Pyramid plan of production calls for the best material for stories, and the officials in charge of production have thus far obtained just the stories required to meet conditions attendant upon building up a strong producing organization.

"We naturally feel," said an official of Pyramid, "that our future interests require action now, although we have managed to let it be known far and wide that we are in the market for the best stories obtainable. It is also true that we have been treated very generously by some of the best writers in America, who have submitted their work to our scenario department. Some of these stories we have acquired, and others are under consideration.

"Stories that possess the 'universal appeal,' and calculated to find a welcome in foreign markets, are very much wanted. We have a policy which permits us to meet any sort of purchasing competition, if the story is there. This policy will be invoked, in future, even more liberally than in the past, but in order to bring the facts directly to the attention of the writers who have achieved fame through their work, Pyramid will seek to enter into friendly relations in a personal way with these writers.

"Our scenario department is in touch with authors here and abroad, and no effort will be spared to enroll the great writers on our list. Our scenario editors are in touch with the novelists and dramatists, here and abroad, and our forthcoming announcements will explain this in detail."

An official of Pyramid explained that in cases where an author desires to enter into a profit-sharing agreement with the producer, an arrangement will be made similar to the royalty idea, and under which the authors' share will be determined by the volume of business the picture does. This arrangement is available for directors, under the Pyramid idea, and can be extended in several ways, it was explained.

WE'LL SEE LAURETTE TAYLOR ON THE STAGE AND THE SCREEN

As Peg in Metro Film and as the Mother in "Humoresque." Pola Negri at Benefit—Macedon Productions Expanding—George Landy Touring for Tully.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Sept. 25.

A delightful histrionic treat is in store for New York in the new season at hand and the blase big town will have their favorite, Laurette Taylor, to thank for it.

In one theatre they will see Miss Taylor as the delightful young Peg in the Metro silver sheet version of "Peg o' My Heart," and in another they will see the Irish Laurette buried in the character of the lovable Jewish mother in Fannie Hurst's own dramatisation of her famous story, "Humoresque."

Something to anticipate, to be sure! A treat which will again demonstrate the versatility of Laurette Taylor, artist!

We wish the scores of Peg's admirers could have "listened in" the other day on our chat with the scintillating star and her brilliant author-husband, J. Hartley Manners. Miss Taylor, in Peg's pathetically shabby coat suit, was working in the luxurious English home set. Michael, who disclosed "his" real sex again, recently was hovering near with her new pups. Director King Vidor and his staff were busy round the camera, and Mahlon Hamilton, Miss Taylor's leading man; Ethel Grey Terry, Vera Lewis, Lionel Belmore and others in the cast were sitting by awaiting their calls.

Between Miss Taylor's scenes we talked of New York and its advantages, of plays and pictures, the star frankly admitting that she prefers New York to Hollywood and the theatre to the studio. And even a Hollywood real estate agent would understand that! New York and the theatre are the world in which the star and playwright have achieved so much.

Wants to Film "National Anthem."

But withal Miss Taylor is so fascinated with this picture experience and everybody is so enthusiastic about her "screen presence," the daily "rushes" which promise an above-par special in "Peg o' My Heart," that she is already thinking of the second film she will make. One secret of her interest is found in her statement, "I can't tour China, Japan, Australia, everywhere, but my pictures can!"

"I should like to do 'The National Anthem' next," she said, and as if to recall that last season 'bit' of J. Hartley Manners and Laurette Taylor, the strains of a jazz orchestra working on the Viola Dana-Harry Beaumont set nearby started Peg pirouetting. "I'll have to do a picture with jazz in it," she cried. "It's the only way one can have any dancing during the week. I can't go out till Saturday night now because I have to be up at 7. Why, I haven't seen 7 A. M. in years," she mused humorously. "No one knows what I suffer," this with the mischievous Peg's twinkle.

Miss Taylor never ceases to sing the praises of King Vidor for his harmonious direction. "I have certainly learned how important is the director in pictures," she said. "I know I should have had never-ending troubles had I had one with whom I could not work in sympathy. Mr. Vidor has the same tempo at which I wished to work, the same ideas I had of playing Peg for the camera as I played her on the stage, only a little more deliberate in action."

We did not get a chance to see the "rushes," but we watched Peg on the set and noted with special interest the way she practices her theory that acting for the screen as well as the stage is more than facial expression. "I believe the film player should portray a character with the whole body just as the trained actor or actress plays on the stage." In this Miss Taylor paid tribute to Pola Negri as an example of the artist who acts before the camera with her whole being as well as with her facial features.

When "Peg o' My Heart" is completed in about a month, they will return to New York for rehearsals of "Humoresque," and the jolly foursome, consisting of Mr. and Mrs. Manners and Mr. and Mrs. Vidor will be separated.

But the Vidors aren't the only ones who will miss them. Everybody on the Metro lot and scores of friends and acquaintances outside will be hoping for their early return.

Pola Negri to Appear at Benefit.

The adjectives of an old-time circus press agent are not adequate to describe the big performance of "A Midsummer Night's Dream," which is to be given in the Hollywood Bowl, Saturday evening, October 7, for the benefit of the Actors Fund of America. Here are a few of those in the cast and pageantry: Enid Bennett, Fred Niblo, William Farnum, Bert Lytell, Lionel Belmore, William Desmond, Viola Dana, Shirley Mason, Mary Miles Minter, Larry Semon, Conrad Nagel, Harold Lloyd, Mae Murray, Agnes Ayres, Ruth Roland, Helen Chadwick, Mae Busch, Priscilla Dean, Virginia Valli, Dorothy Phillips, etc., etc., and so on. Clara Kimball Young is to be in charge of a bevy of beauties who will sell programs, and all the baby stars and other luminaries will be in the pageant and chorus. Fred Sullivan is staging the massive performance, Major Maurice Campbell is general manager, James Patrick Hogan is stage manager and Billy Sullivan his assistant.

The Western Costume Company is loaning five hundred costumes for the cause; Hepner's, the famous wig man of New York, who recently established a branch here, is loaning five hundred wigs, and the Electric Products Company is cooperating with the installation, gratis, of about $5,000 worth of electrical equipment. Part of it will be a big sign on which the names of the celebrities will be flashed as they appear.

The bowl is being enlarged to a seating capacity of 44,000, and prices range from $1.00 general admission to $200 for front boxes. Mary Pickford and Douglas Fairbanks were active on the casting committee, but regretted that absence from the city prevents their taking part in the performance. Ernest Belcher is to drill the ballet, and the Philharmonic Orchestra of 75 pieces will be on hand.

But the surprise bit of the evening will be the personal appearance of the one and only Pola Negri, who will be seen in the pageant as "Cleopatra." Professional spectators and "fans" alike are anticipating that moment particularly.

Mrs. Ivers Sails for Honolulu.

Mrs. Julia Crawford Ivers sailed Saturday for Honolulu with her technical staff and all plans complete for the Paramount production of her own original story, "The White Flower."

Betty Compson, for whom the story was written by Mrs. Ivers, is to be starred, the supporting cast including Edmund Lowe, Edward Martindel, Leon Barry, Sylvia Ashton, Arthur Hoyt, Arline Pretty and Lily Phillips.

Mrs. Ivers is not only to be credited with the story and continuity, but she will also pick up her megaphone again and direct the picture.

Maescher Productions Expanding.

Since Mrs. A. B. Maescher, president of the DeLuxe Building Company and of the DeLuxe Film Company, together with her associates in the latter organization, returned from New York, where they introduced their initial production, "Night Life in Hollywood," they have completed plans for ten other features scheduled for Arrow release. Production of the first in this new series is to be started at once at the Hollywood studios.

Eugene Evans, former newspaper man, is general manager of Maescher Productions; Jack Pratt has been appointed director-general; J. Grubb Alexander has been engaged as scenario chief, and J. Frank Glendon and Diana Allen have been signed for the leading roles. Harry Keepers will be on the camera.

To Produce "Hell on Earth."

Frances Marion is more busy than the proverbial one-armed paperhanger, but with all the scripts on which she is working for other producers she still finds time to plan her own unit features. She is ready to begin production shortly, with George Hill directing, of a dramatic feature filled "Hell on Earth," and having the San Francisco earthquake as its background.

Chaney With Metro.

Lon Chaney has been signed by Metro for the role of Mark Shore in the Irvin V. Willat production of Ben Ames Williams dramatic story, "All the Brothers Were Valiant."

Heard in Passing:

Colleen Moore would like to inform the careless that her name is always spelled with two "l's."

Elliott Dexter has completed the lead in "An Old Sweetheart of Mine," directed by Harry Garson.

Robert Agnew, we are glad to report, is steadily boosting the favorite surname. Bobby is playing opposite Gladys Walton at Universal.

Bradley King is learning to drive a new coupe she won in a recent contest.

Eve Unsell isn't holding all the film honors in her household. Rollo, whom the P. A. describes as "Miss Unsell's ambidexterous calico cat," is in the cast of "Ching, Ching, Chinaman."

Shannon Day is not only acting the leading role of "Captain Fly-by-Night" with Johnnie Walker, but she is also dancing it. It's that type of part.

June Elvidge has been added to Universal's "Forsaking All Others," starring Colleen Moore, which Emile Chautard is directing.

Ben Turpin and Kathryn McGuire are on a vaudeville tour over Pantages Circuit. They'll return to the Sennett lot next month.

Harvey Thew is hanging his hat at Metro studios now, titling the Viola Dana feature, "Page Tim O'Brien."

She's Not Our Idea of a Diplomat.

When women start running for posts of diplomats, there's at least one actress—she's not a star, just a supporting player—for whom we will never cast our vote.

Last week we had occasion to telephone her twice after she had failed to keep two appointments. But when we telephoned her at her home she was not at home, even though she answered the telephone herself each time, and in her regular undisguised voice!

Having found that politeness is usually the most practical procedure, we refrained from contradicting her, though on the second offense we certainly felt like getting temperamental, calling her unclever bluff and asking her what kind of a dumbbell she took us to be! If she were a diplomat she would have at least tried to disguise her voice. She apparently forgot that we had chatted personally on many occasions and on the telephone twice during the preceding week, and furthermore, that there are some people blessed with that sense of hearing which does not slip up on a voice when once it has been heard on the telephone. Nuf sed!

Play Room to Open October 31.

Be it known that the official opening of the Play Room, the little theatre of the Writers' Club, has been set for October 31. It will be a dual celebration, since that is also the date of the first anniversary of the Writers' occupancy of their attractive inspiring clubhouse. Four playlets from the pens of members of the club will comprise the opening bill.

Dinner to Honor Daniel Frohman.

The week of October 1, during which Daniel Frohman, president of the Actors' Fund of America, will be present for the benefit performance October 7 of Shakespeare's "A Midsummer Night's Dream," has been officially designated Daniel Frohman Week, and some special event in his honor has been planned for every evening.

Perhaps the most important affair scheduled, aside from the performance in the Hollywood Bowl, is the Writers' banquet to be given for Mr. Frohman on the evening of October 3 in the Hotel Alexandria ballroom.

In addition to the benefit performance, the week will record a membership drive to obtain memberships of $50 each.

Rosen to Direct Miss Minter.

Philip E. Rosen, who has Rodolph Valentino's next, "The Young Rajah," to the credit of his megaphone, has been assigned by Mr. Lasky to direct Mary Miles Minter in an original story by Hector Turnbull.

"Deburau" for Kosloff?

Rather authoritative rumors still persist in saying that Theodore Kosloff is to be elevated by his wardrobe to the Paramount organization and in nothing less than a silver sheet version of "Deburau," Sacha Guitry's romantic drama staged with such marked success in New York by David Belasco two seasons ago.

George Landy Touring for Tully.

George Landy, publicity purveyor for Richard Walton Tully productions, starring Guy Bates Post under the direction of James Young, is touring Middle West cities in the interest of "Omar the Tentmaker," the second Tully production which advance reports say is an honest injun' special. He will be away for about two weeks, bobnobbing with exhibitors and exchange men.

FitzGerald Cast "Her Price."

Dallas FitzGerald and Scandal dropped in the other day to call. Lest some one jump to a false conclusion, be it explained that "Scandal" is Mr. FitzGerald's lovable collie dog.

Mr. FitzGerald has everything in shipshape for the call "Light, Camera, Shoot" today on "Her Price," the initial Edward Belasco production, which he is to megaphone. Interiors will be filmed at Universal City, and a number of thrilling water scenes will be staged at Balboa, Laguna Beach and also in San Francisco whither Mr. FitzGerald will pilot the company about two weeks.

"Her Price" is from Lois Zellner's original story, and evidence of the fact that Belasco productions are in the business to make real features is found in the cast which Mr. FitzGerald has lined up. Miriam Cooper, Forrest Stanley, Mitchell Lewis, Richard Tucker, Kate Lester, Maude Wayne and Tom Ricketts are among the roster. Al Kelly, who was associated with Mr. FitzGerald on Metro productions, will again be his assistant, with Milton Moore on the camera.

Mae Murray and Bob Leonard Busy.

Mae Murray and her husband-director, Robert Leonard, have leased space at Goldwyn studios in Culver City where they will begin work this week on "Coronation." Their productions come under the Metro banner, but since the Metro studios are very busy these days with four companies at work, the stages there were not available for the big sets desired for "Coronation."

Ethel Clayton in Abdullah Story.

Ethel Clayton has gathered together the lavish wardrobe for her new R-C feature and appeared before the camera for its first scenes. It is Achmed Abdullah's story, "The Remittance Woman," adapted by Carol Warren. Wesley Ruggles is directing with Edward Kimball, Tom Wilson, Rockliffe Fellowes and Misetta Lee in Miss Clayton's supporting cast. The feature has an oriental background which gives Miss Clayton not only good acting opportunities but also the use of lovely gowns and costumes which one always anticipates in her productions.

Anna Q. Nilsson With De Mille.

Anna Q. Nilsson is to return to the Lasky lot when Cecil B. De Mille begins his next feature. In it Miss Nilsson is to play a supersophisticated society mother of a flapper. As heretofore announced, Pauline Garon is to play the flapper.

Another Heerman Story for Moore.

While Victor Heerman is completing preparations to produce the Selznick special, "Rupert of Hentzau," Mrs. Heerman (Sarah Y. Mason, y'know) is giving whatever time her lovely baby doesn't require to the continuity of "A Dollar Down," another original from Mr. Heerman's pen. The director wrote it for Owen Moore, who will star in it after "Hentzau" is celluloided.

Lloyd to Direct Norma Again.

Frank Lloyd has had the stage set for some time to launch his own producing unit, but he is such a popular as well as capable director that he has had to repeatedly postpone his plans, to accept directorial offers from special producers whose lure Mr. Lloyd could not wisely ignore. His success in recent features, notably, "Oliver Twist" with Jackie Coogan, and "The Eternal Flame" and "The Voice from the Minaret" with Norma Talmadge, is so marked that Joseph Schenck has persuaded Mr. Lloyd to sign on the dotted line again and direct Miss Talmadge in her next two productions, "Within the Law" and "The Garden of Allah."

The producing-director, who is also a top-notch continuity writer, is now making the screen adaptation of "Within the Law," with the assistance of his right-hand man, Harry Well, and will be ready to start "shooting" as soon as Miss Talmadge returns from Europe.

Archainbaud With Universal.

George Archainbaud, the French director, is commuting to Universal City these days, having been especially engaged to direct "The Power of a Lie," from Johann Bojer's magazine story.

It's a Boy, Shouts Von Stroheim.

The stork visited Mr. and Mrs. Erich Von Stroheim last week and left a baby boy, who has been christened St. Ritus Josef Von Stroheim. It is explained that St. Ritus is the masculine for St. Rita. The P. A. department at Universal City sat up nights, figuring out how much Mr. Von Stroheim's enthusiasm cost in time lost on his production of "Merry Go Round."

Niblo to Produce "A Hero."

Fred N'blo is getting a complete repertoire of plays for his Louis B. Mayer productions, Metro release. Mr. Mayer has just acquired the rights to "A Hero," Albert Payson Terhune's magazine story. It is to be the third of Mr. Niblo's independent unit productions, following "The Famous Mrs. Fair" and "Captain Applejack."

Wampas Celebrate Style.

Pedestrians who passed the building where the Wampas held their regular meeting a few nights ago were disturbed by gleeful shouts, we hear. "To them as didn't know," it probably sounded like "another wild movie party." But we have it on good authority that it wasn't any such affair. It was simply a hilarious celebration of the annual death of the hay chapeaux doffed by the male of the species. It seems that one of the Wampas started a destruction fracas, annihilating all the straw kellies thereabouts. They even got those belonging to the guests of the evening, Carl Bush of the Hollywood Chamber of Commerce and Harry Carr, news writer. But they were both game and quite willing to go home hatless, too.

Worsley to Direct Reid.

Wallace Worsley is moving his megaphone to the Lasky studios, after he completes the Leah Baird production. He is scheduled to direct Wallace Reid in "Nobody's Money," William LeBaron's play, adapted by Beulah Marie Dix.

"Bull" to Play "Glad Rags."

"Bull" Montana's dancing lessons are being interrupted while he gets his wardrobe together for his next Hunt Stromberg comedy. It is to be "Glad Rags," from Rene Riviere's magazine story, Howard Strickland, Metro's publicity purveyor, says "Bull" has sent his fifteen brown derbies to the cleaners. They're only a part of said wardrobe, of course.

Hillyer Directing Adams's Story.

Lambert Hillyer is producing the initial feature of a new organization sponsored by P. H. Burke. The story is Frank R. Adams's "Miles Brewster and the Super-Sex," with the adaptation also by Mr. Hillyer. Under his megaphone are Robert Gordon in the title role, Tully Marshall, Lydia Knott (who, it is interesting to note, is Mr. Hillyer's mother), Gertrude Claire, Charlotte Pierce, Stanhope Wheatcroft and Kenneth Gibson.

Rosenberg Off for New York.

Michael Rosenberg is on his way East with "The World's Stage," the new Principal Pictures Corporation production, adapted from Elinor Glyn's story, and starring Dorothy Phillips, supported by Kenneth Harlan, Bruce McRae and Otis Harlan, with Colin Campbell credited with the direction.

Eddie Horton Returns From East.

We glimpsed Edward Everett Horton, former leading man of the Wilkes Majestic Company here at the Mason Opera House, the other night vociferously applauding the performance in "Nice People" of Mary Newcomb, who was his colleague at the Majestic. Miss Newcomb charmed every one in the role of the flapper, Teddie Gloucester.

Various rumors have Mr. Horton heading other stock companies since his return from the East, but we understand he first will go on with his screen work under the Jess Robbins banner for Vitagraph release.

Le Saint Producing Own Story.

We hear that Edward J. Le Saint has begun work on the first of a series of productions for his own organization. This is "The Shop Girl," from Mr. Le Saint's original story, with the cast including such an array of names as Richard Dix, Wallace Beery, Willard Louis, Tully Marshall, William Scott, Estelle Taylor, Mae Busch, Claire Dickey and little Josephine Adair. Mrs. Le Saint is assisting her husband on the direction.

Argonaut Miners at Grauman's.

Sid Grauman employed his Million Dollar Theatre last week for an unusual and most worthy attraction. A special feature of his program was the personal appearance of five miners of the rescue squad who dug their way through weary days and long nights into the ill-fated Argonaut mine. They related stories of their valn efforts to save the imprisoned forty-seven, and Mr. Grauman gave 20 per cent. of the house receipts to the fund for the relief of the widows and children of the lost miners.

MARTIN JOHNSON FEATURE WILL BE READY OCTOBER 1

The current release of Associated Exhibitors is "Head Hunters of the South Seas," scheduled for October 1. This is a five-part attraction depicting Martin Johnson's adventures among the wild tribes of Malekula, an island on the South Seas. Two years ago, Martin Johnson and his wife were captured by cannibals at Malekula, but escaped and returned some time later, attracted by the opportunities for remarkable adventure pictures offered there.

On the way to and returning from Malekula on their second trip, the Johnsons are said to have met with many thrilling experiences, and have pictured in a fascinating manner the customs and habits of the wild tribes of man-eating savages. Even nature performed for them, permitting them to photograph an earthquake and an erupting volcano. They also secured some remarkable shark pictures, it is said, as well as photographing for the first time a strange tribe of people who live in trees, climbing aloft with the dexterity of monkeys.

Particularly interesting are said to be other shots of the Head Hunters of Malekula, revealing in detail the life of the fiercest and cruelest man-eating savages in the world.

"DEVIL'S PARTNER" READY.

Will Be State Righted by Agnes Egan Cobb.

Agnes Egan Cobb is happy in announcing that she is now in possession of the second of the series of Northwood's melodramas, produced by Caryl S. Fleming for Iroquois Productions, Inc.

Mrs. Cobb is very proud of the first one, which is titled "The Devil's Partner," and she may well be, for it is a very high-class product, it is said. "But, she says, the second one, "The Valley of Lost Souls," is even better than the first and is very much elated over her prospects for one hundred per cent. sales on the State rights market. Mrs. Cobb claims the State rights market was never better than it is to-day.

FILMING "A DOLLAR DOWN."

Owen Moore's Latest Selznick Feature Comedy.

A comedy not unlike "The First Year" in stage fame is the Selznick picture, "A Dollar Down," which is now in the course of production at the Hollywood studios of the company, it is said. Needless to say it deals with young married life and the attempt to furnish a home on the instalment plan.

Owen Moore a newlywed, plays the leading role, and the picture will be directed by Victor Heerman, also a recent benedict. However, neither have been married for so short a period that they cannot see the humor in what often appears to be a great tragedy to struggling young couples.



GEORGE ARLISS in "The Man Who Played God"

"The Man Who Played God" is an example of what the public is ... yearning for.

Says The Motion Picture News (See September 16 Issue)

But ... great artist and ... regenerated being. The great trouble with the picture is that many who see it will want to shelve other pictures to play it because it presents a brand new idea.

The action is swift and in composing his pictu... the di... time ...

Says The Exhibitors' Trade Review (See September 16 Issue)

If You Look You'll Book!

It's a Distinctive Picture —

See it at your UNITED ARTISTS CORPORATION Exchange

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

SHOWING TODAY AT THE STRAND

TEARLE AND KING IN NEGRI FEATURE

George Fitzmaurice Engages Prominent Actors for Roles in the "Bella Donna" Picture.

WORK IS TO BEGIN SOON

Paramount evidently is leaving nothing undone to make Pola Negri's first American picture, "Bella Donna," which George Fitzmaurice is to start soon at the Lasky studio, a production worthy of the talents and prestige of the famous Polish star.

Close upon the announcement that Conrad Nagel will have the leading role opposite the star, comes word that Conway Tearle and Claude King have been cast for two of the most important characters in the Robert Hichens story. Mr. Tearle will have the picturesque role of Earoudi, the Arab, with whom Bella Donna becomes so infatuated that she attempts to kill her husband by slow poisoning, while Mr. King will portray the physician-friend who discovers the plot and convinces the husband of his wife's perfidy.

Mr. Tearle returns to the Famous Players-Lasky banner after a long absence, during which period he has risen to stellar heights. One of his earlier picture roles was assumed in support of Mary Pickford in "Stella Maris," previous to which he had achieved conspicuous success on the stage with Sir Charles Wyndham, Ellen Terry, Billie Burke, Ethel Barrymore, Viola Allen, Grace George and others.

Mr. King's ability as a screen actor is well known to Mr. Fitzmaurice, in whose production, "Idols of Clay," he had a prominent role. He previously had scored a hit at the Empire Theatre on Broadway as leading man with Ethel Barrymore in the stage play, "Declassee."

CASTLE FASHION SHOW GOES WELL

Reports to the Hodkinson Organization Indicate That Plan Is Most Successful.

USED ON "SLIM SHOULDERS"

Continued gratifying reports are pouring into the home office of the W. W. Hodkinson Corporation in reference to the success which the Irene Castle promenade is experiencing throughout the United States in conjunction with the presentation of "Slim Shoulders," the distributors report.

One of the latest reports of successful exploitation comes from Edward L. Hyman, managing director of the Mark Strand Theatre in Brooklyn, N. Y. According to the report, Mr. Hyman took advantage of the fashion show suggestion and made a strong tie-up with Martin's, one of the biggest and most exclusive department stores in Brooklyn. Martin's arranged to have replicas made of the costumes worn by Irene Castle in "Slim Shoulders" and presented these frocks in the fashion promenade held daily in the store.

A full week in advance of the play date of "Slim Shoulders" Hyman distributed 15,000 heralds because it was felt that the picture was strong enough to stand a skyward boost. Linking up street cars, billboards and the mammoth Strand electrical signs with the rest of his campaign, Hyman had 900 dashboard cards on the Brooklyn street cars and thirty twenty-four sheets, some electrically illuminated, posted in advantageous sections of the city. The advertising in the newspapers was increased. As a prologue to "Slim Shoulders" a fashion revue was staged with an interlude of the newest dances. Such is showman-like exploitation it is understood that the Mark Strand in Brooklyn did exceptional business.

The W. W. Hodkinson Corporation has at the present time three companies presenting the fashion promenade in theatres such as the Capitol, New York; Strand, Brooklyn; Rialto, Newark, N. J.; Grand, Pittsburg, Pa.; Capitol, Detroit, Mich.; Delmonte, St. Louis, Mo., and the Capitol, Jackson, Mich.

These companies, it is understood, are booked solid to the latter part of November, covering the principal cities of the East, South and West, including the Alamo Theatre, Louisville, Ky., where one company is playing this week. The Saenger theatres in New Orleans and the principal cities of the South, including Miami and Palm Beach, will all present the latest Irene Castle picture, "Slim Shoulders," with the fashion promenade.

STRAND TO SHOW "OLIVER TWIST"

Moe Mark and Joseph Plunkett Close for Late October Showing on Broadway.

LITTLE STAR MAY BE HERE

Almost on the heels of the announcement that Jackie Coogan's production of "Oliver Twist" would sail through Associated First National release channels as a special attraction, comes word that arrangements have been concluded between Sol Lesser and Moe Mark of the Mark Strand Theatre, New York, whereby "Oliver Twist" will have its Broadway run at that house.

It was the intention of Lesser to open the Dickens classic on Broadway in a legitimate theatre but First National, Mr. Mark and Mr. Plunkett, managing director of the theatre, prevailed upon the film executive to give the initial Coogan showing in a picture theatre instead. This, it will be remembered, was Mr. Lesser's original thought upon his arrival in Gotham several weeks ago.

While the exact date of opening is not yet settled, it is intimated the Jackie Coogan production will enter Broadway via the Strand late in October, with the 29th as the tentative opening date.

"Oliver Twist" is in eight full reels and was directed by Frank Lloyd, who is a thorough Dickens scholar. Mr. Lloyd is responsible for some of the screen's greatest classics and directed William Farnum in several Charles Dickens stories.

The cast that surrounds little Jackie in this latest offering is headed by Lon Chaney, enacting the role of Fagin. Gladys Brockwell returns to the silver sheet in the part of Nancy Sikes, and others include Lionel Belmore, Carl Stockdale, Lewis Sargent, James Marcus, George Siegmann, Aggie Herring, Edouard Trebol, Taylor Graves, Joan Standing, Florence Hale, Eddie Boland, Joseph Harleton and a host of others.

When shown at the Strand it will be under the finest conditions possible, and Managing Director Joseph Plunkett has assured lovers of big cinema offerings of a beautiful presentation of the production, First National states.

Mrs. Jack Coogan, mother of the famous starlet, is now in Gotham and will remain over for the showing. It is still uncertain whether or not Jackie will be able to be in the city at that time, his work in Hollywood on a new picture keeping him on the Coast.

POLA NEGRI IS NOW THE TALK OF THE HOLLYWOOD FILM COLONY

Paramount Star Is the Center of All Interest on the Coast. Daniel Frohman at Actor's Fund Benefit—Tender Dinner to Mae Murray and Bob Leonard.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Oct. 2.

Pola Negri is here! She arrived last Monday, and every day since all Hollywood, and Los Angeles, too, for that matter, has been working the query, "Have you seen Pola Negri?" more than the union regulation of eight hours per day. Those of us who are fortunate enough to be able to answer "yes" find our popularity with the "fan" element greatly increased. They sit wide-mouthed and open-eyed, drinking in every description of the Polish star, asking questions eagerly.

She came on the Santa Fe Limited, which grew as temperamental as any film favorite and didn't arrive on the scene until an hour or more after its scheduled time. But the publicity and press folk who met her at the Pasadena station with Jesse Lasky, George Fitzmaurice, who is to direct her first feature; Jerome Beatty, Adam Hull Shirk, Arch Reeve and Barrett Kiesling of the Paramount publicity brigade, and other executives of the studio, were quite ready to forgive the Santa Fe when they saw Miss Negri (no one here calls her Madame Negri) step from the train, dressed in a lovely creation of grey panne velvet, trimmed with squirrel, with a jaunty grey toque accentuating her lovely eyes and features. It seems she conquered from the moment she appeared, when, though tired from the long journey, she charmingly posed for a dozen photographers, and started biting into a luscious orange as she voiced in her brief English her delight in being here and the conventional "California is beautiful!"

Those of us who didn't journey to Pasadena met the stars when she arrived at the Hotel Ambassador. Reaching the hotel a few minutes before the star appeared with her official escort, which now included John Flynn, special representative from the Famous Players-Lasky offices back East, who piloted the star with her secretary and maid across the continent, we were chatting with the clerk when he said, "You should see her suite. It's filled with flowers. Would you like to look at it?" We would, said we. And a few minutes later the bellboy was ushering us down the corridor on the fifth floor.

Not knowing our mission there, and failing to appreciate the fact that we haven't yet reached the stage where we could consistently give such a costly hotel as our permanent address, he was apparently trying to "sell us" on the idea of adopting the suite, raving about its views and so on all the way. When he opened the door and we stepped in, a man, writing at the desk, turned and looked at us in surprise, speechless. So were I and the bellboy! We backed out in confusion! We had the wrong key! Then I enlightened said bellboy and he hopped downstairs for the key to the Negri suite. The habit of "selling" was strongly rooted in him, however, and even then he raved about the view. In the Negri suite we found the parlor tables covered with flowers and huge baskets resting on the floor, while a basket of fruit looked so tempting we had to retreat rapidly to avoid the temptation of delving into it.

We retreated in time to see Miss Negri and her party drive up to the entrance, while the other guests of the hotel stared curiously. And thus ended her arrival day.

On Tuesday she was the guest of honor at a delightful luncheon party staged in the Cocoanut Grove of the hotel for about forty representatives of the local trade and "fan" press. On this occasion she was gorgeous in black. John Flynn was toastmaster, speaking effectively of her sudden success insofar as her American audiences are concerned, and introducing Jesse Lasky, who spoke both amusingly and interestingly as he recounted his first meeting with Pola Negri.

It was at a dinner abroad. She sat on his right and the French burgomaster on his left. Miss Negri then spoke only about eight words of English, Mr. Lasky recalled, the burgomaster spoke nothing but French, while the film magnet's corresponding vocabulary was limited to "yes" and "no" in German and "oui" and "monsieur" in French. He said they progressed silently for awhile until he managed to make Miss Negri understand that he liked her for her personality. Whereupon the rest of the dinner was given to an explanation of what "personality" really is. And that, commented Mr. Lasky, is difficult enough to explain even in English.

George Fitzmaurice, who is to direct her first picture, "Bella Donna," with Conrad Nagel and Conway Tearle in her supporting cast, spoke for the smiling star, who refused to trust her English to express her thanks. Since he speaks French, of course, and some German, too, as well as the language of the silent drama, Mr. Fitzmaurice will have no difficulty in directing the star. But at that moment, as he explained, her chief worry was the finding of a European cook.

Evidently the cook has been corralled because Miss Negri and her maid and secretary have moved into a house in Hollywood. She has also taken possession of the bungalow on the Lasky lot which was formerly Mary Pickford's dressing room headquarters, and Saturday found her at the studio making tests. Hence the Polish star is now a full-fledged citizen of Call-filmia and "Bella Donna" is under way.

Flynn Could Not Disillusion Her.

Speaking of John Flynn, who closed his executive desk on the activities of the Rivoli and Rialto theatres to pilot Miss Negri to the Coast, reminds us of a story they're telling on him. During the trip a curious feminine passenger who learned that he was with the Pola Negri party, enthused to him, "I'm awfully glad to meet you. I've seen you on the screen so often I feel as if I knew you." The usual bromide. Whereupon Mr. Flynn obligingly replied, "Oh, yes, I've always been in pictures ever since I was that high" pantomiming a height of about three feet. Now Mr. Flynn is wondering who his "double" is.

Frohman Here For Benefit.

Daniel Frohman arrived here from New York Thursday night, ready to be the pivot of a very busy week in filmland, the grand climax of which is to be the all-star performance of "A Midsummer Night's Dream," in the Hollywood Bowl Saturday night for the benefit of the Actors' Fund, of which Mr. Frohman is president. He was met at the station by Frank E. Woods, chairman of the Actors' Fund Film committee; Major Maurice Campbell, Mary Miles Minter, Josephine Quirk and other friends.

The Writers' Club will be host at a big dinner party Tuesday night at the Hotel Alexandria in Mr. Forhman's honor, this affair launching the week.

A crew of workmen are busy day and night reconstructing the seating capacity and arrangement of the Bowl and installing the amazing lighting system which is to be a feature of the benefit performance. And every spare minute the stars are rehearsing for the play and pageant which will introduce the "Who's Who" of filmland. Latest announcement is that in addition to the appearance of Pola Negri in the pageant, Charlie Chaplin will lead the orchestra.

Schertzinger's "Robin Hood" Score.

While we were at the Louis Mayer studios the other day, lunching with Eva Unsell, Ray Lee of the B. P. Schulberg organization and Lester Blankfield, Miss Unsell's husband, who left for New York Thursday, Victor Schertzinger, than whom there seemed to be none more versatile, drifted into the studio cafe. We have an idea that he was back after what was supposed to be a brief between-pictures vacation, ready to direct the next Katherine MacDonald feature.

But it wasn't a vacation. Mr. Schertzinger had just shattered all records for composing a musical score by charting the complete accompaniment for Sid Grauman's presentation here in Hollywood of Douglas Fairbanks in "Robin Hood" in seventy-two hours. Robert Fairbanks, "Doug's" manager, was so interested in the Schertzinger score that he is sending copies of it east for use in the New York and Chicago premieres of "Robin Hood."

"Furthermore," Mr. Schertzinger commented humorously, "I don't have to pay to go to Mr. Grauman's opening on the 18th. I'll get a free ticket."

But hearing that he is to conduct the orchestra for that night, we doubt if he will get a ticket at all. He'll just use his baton and his pleasant smile to pass the doorkeeper.

Dinner For Mae Murray.

Mae Murray and her husband-director, Robert Leonard, were the guests of honor Thursday evening at a banquet staged by B. F. Rosenberg, of the local Metro exchange. Exhibitors from Southern California and Arizona and members of the press were the invited guests. The tables were lavishly decorated with roses, emphasizing Miss Murray's newest production, "Broadway Rose," which opened yesterday at Loew's State Theatre. Fred Niblo, who is toastmaster and Miss Murray spoke with interest on the question of censorship.

Gene Stratton Porter Producing.

Gene Stratton Porter, the author, has entered filmland as an independent producer. This is an announcement of no passing moment, but the culmination of years of study and plans on the part of the famous writer. Mrs. Porter is heading an interesting production unit occupying space at the Ince studios in Culver City, having begun work last week on "Michael O'Halloran," the first of the series of features she is to make from her own stories.

James Leo Meehan, continuity writer and director, is associated with her on the megaphone, while her daughter, Jeanette Helen Porter, who has been studying film production with other units for the past two years, is his assistant, with Tennat Wright, production manager.

"I have waited years for this opportunity," said Mrs. Porter the other day, "and now that I feel the time is ripe for the production of human interest stories in a human interest way, I am financing my company with the money I have made from my books."

Mrs. Porter holds the film rights to all her works, having sold only one, "Freckles," which was produced some years ago with Jack Pickford and Louise Huff under the Paramount banner. So it is obvious she isn't going to run the risk of having the wail of other authors, "that isn't a bit like my story."

Just as human interest is the dominating note of her writings, so it will be with her features. "I get out of patience with the way so many producers exaggerate on details," she said, "particularly in the matter of sets. I blame pictures for a good percentage of the Bolshevism in this country. How often do we see scenes concerning Mamie, a stenographer, and John, a clerk, set in backgrounds even too extravagant for a bank president. Is it any wonder that their counterparts in life complain, 'Why can't we have such things; we're stenographer or we're clerks like they are?'"

While all producers are not guilty of this fault, one must confess that Mrs. Porter has grasped a vital detail in picture-making in her determination to have her sets true to type in every sense of the word.

While we chatted with her on the set Mr. Meehan was directing a scene concerning Irene Rich, who has the lead in "Michael O'Halloran," and when you know that the cast also includes Josie Sedgwick, Charles Clary, William Boyd, Pete Newell, Grover Taylor, Ethlyn Irving and other leaders yet to be signed, you further appreciate the determination of Mrs. Porter and Mr. Meehan to make the Gene Stratton Porter productions human interest specials.

"Rubaiyat" Scores at Preview.

Ferdinand Pinney Earle's novel production of "The Rubaiyat of Omar Khayyam" was given a special preview Saturday afternoon and evening for members of the press and invited guests. Here's another exceptional picture to anticipate. Litigation and various postponements have delayed its release until an eager public is getting impatient. However, in this case their patience will be rewarded by a production of unique photographic and entertainment qualities, that "something different" which we all appreciate. Mr. Earle tells us that releasing arrangements have been completed for "The Rubaiyat," and all plans will be announced next week.

Heerman Beginning "A Dollar Down."

Victor Heerman has rolled up his sleeves ready to begin work in about a week on "A Dollar Down," starring Owen Moore. This will be another Victor Heerman production under the Selznick banner, since Mr. Heerman is also the author of the comedy which was adapted to the screen by Sarah Y. Mason. They're broadcasting now for the ingenue leading woman that the story calls for. "Rupert of Hentzau" was scheduled as Mr. Heerman's next for Selznick but later plans have set that production's starting date far enough ahead to permit the making of "A Dollar Down" immediately.

Landy Back, Reports Optimism.

George Landy breezed in Saturday from his special exploitation tour of the middle West in the interest of the Richard Walton Tully production, "Omar the Tentmaker," starring Guy Bates Post and directed by James Young. Mr. Landy said that if he were a motion picture magnet instead of an exploitation man, he'd issue a lengthy statement anent the optimistic trend of the times as he observed it. Anyhow, he's ready to rise and remark that nine out of ten of the Associated First National exhibitors to whom he talked were happy over better business in the box office and anticipating best business with the release of five or six specials underlined for them, including "Omar the Tentmaker," of course.

Niblo Corralling Some Cast.

Fred Niblo is drafing them from far and wide for his stellar cast in "The Famous Mrs. Fair," the initial Fred Niblo production, to be presented by Louis B. Mayer and distributed through Metro.

Myrtle Stedman is to play Blanche Bates' role of the mother, and others already cast include Huntley Gordon and Ward Crane, both paged from New York, the latter for Henry Miller's role. Cullen Landis will play the boy, Marguerite de la Motte is to have another important role, and still another star whose name we have promised to keep secret till the papers are signed will be in the cast. Frances Marion is now completing the script.

"Skin Deep" at the Mission.

"Skin Deep," the Thos. H. Ince special starring Milton Sills and Florence Vidor, is housed at the Mission Theatre, where it opened Saturday for a run. Mr. Ince himself headed a special theatre party which attended the opening performance.

Two at Once for Eve Unsell.

They'll be calling Eve Unsell the two-gun woman of the writing brigade at the rate she is working. At this particular moment, Miss Unsell is engaged on the screen versions of "The Hero," to be a Louis Gasnier production, and on "Are You a Failure?" which Tom Forman is to produce also for B. P. Schulberg's Preferred Pictures brand.

Back with Universal.

Mabel JuLenne Scott is returning to Universal City for the lead in "The Power of a Lie," under direction of George Archainbaud, who is commuting to Universal City with his megaphone by special arrangement with the Selznick organization. June Elvidge and David Torrence, now in "Forsaking All Others," which Emile Chautard is directing for U, will also appear in "The Power of a Lie."

Laurel Burlesquing Feature.

"Mud and Sand" is the burlesque title of the new comedy, which Sam Laurel is producing for Metro distribution. The picture, to be directed by Gil Pratt, is, of course, a travesty on "Blood and Sand," the Rodolph Valentino hit.

Mogi Producing Comedies.

While Richard Walton Tully is East, his second cameraman is graduating to the ranks of producers. He is Sam Mogi, who has to his credit three years behind the camera as assistant to Georges Benoit, chief cinematographer for Mr. Tully. With his three brothers Mr. Mogi is to make a series of two-reel comedies, in which Max Mogi will co-star with Bebe Allen. The first of them, "Memphis Blues," is nearing completion.

Kerrigan Returning via Paramount.

We glimpsed J. Wallace Kerrigan on the Lasky lot the other day, and learned that the star who has been away from the Klieg lights so long is coming back via "The Covered Wagon," a Paramount special adapted by Jack Cunningham from Emerson Hough's novel. Lois Wilson will also be featured in the special cast, which will include Alan Hale, Charles Ogle, Ethel Wales, Ernest Torrence, Tully Marshall, Guy Oliver and Master John Fox. James Cruze will direct.

Congratulating Herb Rawlinson.

Telegram messengers have been trotting out to Universal City many times a day recently, carrying messages to Herb Rawlinson from "fans" who thus congratulated him on his exoneration the other day of the charges made against him here by Dorothy Clark and her mother.

Tully-Post-Young-"Trilby."

John McCormick, Western representative of Associated First National, returned from his visit to the New York offices Thursday, and divulged what has hitherto been a guarded secret which all of us who knew it have kept faithfully waiting the word, "Go!"

That is, that Richard Walton Tully's next production starring Guy Bates Post is to be "Trilby," with Mr. Post as Svengali.

Furthermore, James Young, who has to his credit the direction of the first two Tully successes, "The Masquerader" and "Omar the Tentmaker," is to hold his megaphone on "Trilby," too.

Betty Compson Off to Honolulu.

Betty Compson left Tuesday for Honolulu, where she is to star before James C. Van Trees's camera for the Paramount production of Julia Crawford Ivers's original story, "The White Flower," which Mr. Ivers will also direct. Everybody around the studios will miss Betty during her long absence. She is one of the most popular personalities in filmland, one of whom everyone says, "Yes, I like Betty Compson. She's very real and always friendly. Miss Compson was born under a very auspicious star, for aside from her beauty and ability, she is noted for her lovable disposition."

Colleen Moore With Vitagraph.

Colleen Moore, who recently finished a series of four pictures with Goldwyn, for which she was especially engaged, has forgotten what a between pictures vacation is like. After her special Goldwyn engagement, Universal City captured her for the stellar role of "Forsaking All Others," which Emile Chautard directed, and she hardly had time to take off her make-up for that picture before Vitagraph paged her and induced her to lend her charming presence and ability to the feminine lead of "The Ninety and Nine," which David Smith is to direct. Warner Baxter is playing opposite Miss Moore.

Winifred Dunn on Sawyer-Lubin Script.

"Your Friend and Mine," Willard Mack's dramatic sketch, is to be the basis of a Sawyer-Lubin production for Metro. Winifred Dunn is now writing the script.

Eastman Backs Censor Fight.

Will H. Hays announced last week that George Eastman was strongly opposed to censorship as un-American. This, Mr. Hays made public, after he had delivered an address in Rochester. Mr. Eastman is quoted as saying that it was the producers' business to make only pictures which needed no censor. "Censor boards need not exist," Mr. Eastman said. "Let all the necessary censorship be at the source. Let the producers stop making pictures which any one can criticise. It is up to the makers. If nothing is sent out which needs censoring, then surely there will be no more censorship boards. I agree with Mr. Hays that censorship is un-American and unnecesary."

Mr. Hays declared the "crop of pictures" being released at this time would not need any censorship, but said he believed that censor boards would "mutilate pictures which need no censor."

LESSER LEAVES FOR WEST COAST

Tells Why First National Received "Oliver Twist" for World-Wide Distribution.

BIG COST OF PRODUCTION

Sol Lesser, on the eve of his departure for Los Angeles, gives out a statement in which is explained the reason Jackie Coogan's production of "Oliver Twist" is to be distributed for the world by Associated First National Pictures, Inc.

"The production," says Lesser, "cost four or five times more than the usual amount we spend on Jackie's pictures. From the incipiency, both Mr. Coogan and I felt that we should obtain advanced admission charges, and consequently the road-showing of the picture presented itself and work was proceeded with along that line.

"After arriving in New York and consulting with executives of First National Pictures, the exhibitors' standpoint was brought up, and as presented to me by First National, I could hardly carry out the initial idea of the road showing of the picture.

"I realized that exhibitors had played all of Jackie Coogan's past pictures and felt that no picture should be excluded from their screens even in view of the fact 'Oliver Twist' was a much bigger production than any they had so far received from the Jackie Coogan Productions.

"Briefly, I saw the angle from the exhibitor's standpoint and immediately altered all plans of road-showing. Prevailing on those with whom I am associated in the West Coast Theatres, Inc., organization, it was not long before they, too, realized the justice of giving the exhibitors playing former Coogan pictures the Dickens' offering.

"At this time I wish to congratulate Adolph Ramish and A. L. and M. Gore for being so liberal-minded in this transaction and we all anticipate the greatest results from this, Jackie's biggest production. I am sure that First National will leave no stone unturned in the endeavor to establish a record, both from the distribution end and from the box offices of the exhibitors throughout the country who are to present this masterpiece."

Mr. Lesser and A. L. Gore left New York last week and will stop over in Chicago to attend the executive meeting of First National. Immediately afterward they will go straight to Los Angeles. They have been away from their West Coast offices for four weeks.

SECOND WARNER RELEASE FOR ONE SEASON IS READY

"The Beautiful and Damned," F. Scott Fitzgerald's novel in the course of picturization by the Warner Brothers, is announced as the second of seven releases for the season, according to Harry M. Warner. The story is being produced under the supervision of Sam and Jack Warner at the organization's Coast studios with William A. Seiter directing.

Prominent members of the cast, headed by Marie Prevost, include Kenneth Harlan, Harry Myers, Louise Fazenda, Tully Marshall, Emmett King, Cleo Ridgeley, Walter Long, Parker McConnell, Clarence Burton, George Kuwa, Charles McHugh and Kathleen Key.

"The Beautiful and Damned" is said to tell the story of the love and marriage of Anthony Patch (Kenneth Harlan) and the vivid beauty, Gloria (Marie Prevost). It reveals a section of American society which has never before been recognized as an entity—that wealthy, floating population which throngs the restaurants, cabarets, theatres and hotels of the big cities—people adrift on the sea of luxury, without the anchors of homes and the rudders of responsibilities, people without roots or backgrounds.

The picture is declared to be filled with a succession of scenes and incidents of this floating society in all its glitter and color. Olga Printzlau adapted the story for the screen.

In Schulberg Special.

B. P. Schulberg has corralled Lloyd Hughes, who has just completed the lead with Mary Pickford in "Tess," for his special production of Larry Evans's story, "Are You a Failure?" Tom Santschi and Hardee Kirkland have also been selected for this feature, which Tom Forman will megaphone.

LEADING THEATRES

ACADEMY OF MUSIC—First half, "Moonshine Valley," starring William Farnum, Fox; "Five Dollar Baby," with Viola Dana, Metro, and Fox News. Second half of the week, "Forget Me Not," Metro, all-star cast; "My Wild Irish Rose," all-star cast, Vitagraph, and Fox News.

ASTOR—"Trifling Women," a Rex Ingram production for Metro, with Barbara La Marr and Ramon Navarro.

CAMEO—"Under Two Flags," Universal special, starring Priscilla Dean.

CAPITOL—"The Old Homestead," a Paramount production of the famous play, will be the feature. Owing to its length, the Capitol News will be the only other screen number. The musical program will include the revival of many old songs of the period of the feature picture and an old-fashioned quadrille will be danced by Mlle. Gambarelli and the ballet corps. A special prologue has been written, called "The Old Homestead."

CRITERION—"When Knighthood Was in Flower," starring Marion Davies, will be the feature.

FORTY-FOURTH STREET THEATRE—"Monte Cristo," Fox special production.

LYRIC—"A Little Child Shall Lead Them," Fox special.

RIALTO—"Manslaughter," with Thomas Meighan, will play its fourth week on Broadway. The usual fine musical program will be presented in connection with the picture.

RIVOLI—Lionel Barrymore in "The Face in the Fog" will be the feature. There will be a film showing the San Francisco earthquake, called "The Mirror." Miriam Lax and Adrian Da Silva will sing "In the Gloaming." The overture will be played by the Ampico, with the orchestra. It will be from a record made by Misha Levitski of Saint-Saens's "Concerto," Opus 22. A Brahms waltz will be danced by Desha, and there will be a comedy starring Felix, the cat, in "Fifty-Fifty."

STRAND—"The Bond Boy," with Richard Barthelmess, will be the feature film. There will be a Tony Sarg cartoon, "The First Flivver," and a Sport Review, called "Mass Play," by Jack Eaton and Grantland Rice. Walt Kuhn's Dancers will be held for another week. Trina Varelo will sing "In Granada," and there will be a special prologue to "The Bond Boy."

BROOKLYN STRAND—George Arliss in "The Man Who Played God" will be the feature picture. The comedy will be Ben Turpin in "Home-Made Movies." Eldora Stanford will sing "I Hear You Calling Me"; the Piano Trio will play "The Song of India" and "Yankee Doodle Blues," and there will be a pantomime by the ballet corps.

AUBREY KENNEDY'S PRESENTATION



of "The Story of Madame Sans Gene" to Be Released Through Producers Security Corporation.

MADGE KENNEDY'S "PURPLE HIGHWAY" NOW BEING CUT

Following her stage performance in the John Golden success, "Spite Corner," Madge Kennedy, star of the Kenma special production, "The Purple Highway," sat in at the final conference concerning this, her first film production in nearly two years. The finished version of the production was shown to an audience composed of the star herself, Rufus Steele, production manager, who also developed the story; Henry Kolker, the director; Harold Bolster, president of the Kenma Corporation, several other officers of the new film corporation and the staff of cutters and title editors. It was the consensus that the film, which is in six reels, now represents the goal which had been aimed at for these many months, and the film as run last Wednesday night is the same as it will be shown at a Broadway theatre next month.

It has been decided to retain the title of "The Purple Highway," which was the selection of a prominent film man who saw the picture some time ago. The title, it is said, is an apt one for the picture, and at the outset of the production it was agreed that the title of the play from which it was developed by Mr. Steele—"Dear Me"—did not fit the revised story.

"The Purple Highway," it is believed, will prove a revelation to audiences who have seen Miss Kennedy in her present play or other stage or screen attractions in which she has appeared as a comedienne. The star is given an opportunity for emotional acting which has previously never fallen to her lot on stage or screen. At the same time there are bright spots of humor of the sort that the star is known to interpret so well.

Several months have been put in on the preparation of "The Purple Highway." It is known that the Kenma Corporation has already completed negotiations for the purchase of another strong vehicle for its star, but it was decided to hold back on the new production so that all the energy of the active members of the organization might be put into "The Purple Highway," which Kenma will very shortly present to the public with high confidence. The production, it is stated, cost in excess of $200,000. Monte Blue, Pedro De Cordoba, Dore Davidson and Vincent Coleman are among the members of a big all-star cast.



FILMFOLK ON THE COAST HELP THE ACTORS' FUND OF AMERICA

Give Benefit Performance of "Midsummer Night's Dream" in Hollywood Bowl—Daniel Frohman Gives Dinner—Wampas Hold Their Annual Riot—"Douglas Fairbanks in Robin Hood" to Open.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Oct. 9.

For the second time the capitol of filmland has hit the gong for the benefit of the Actors' Fund of America, that splendid professional cause which Daniel Frohman so ably and tirelessly heads.

Last year the motion picture branch of the fund was established by the proceeds from an all-day carnival and gorgeous pageant given by the film folk at the Los Angeles Speedway. This year it was augmented by a large share of the gross receipts from a spectacularly beautiful performance of Shakespeare's "A Midsummer Night's Dream." This was staged Saturday night in the Hollywood Bowl, under the auspices of the Motion Picture Directors' Association.

And when standing at the side, gazing over the sea of more than 10,000 faces that lined the graceful hills of the Bowl and glancing over the hundreds of celebrated names on the program, one reflected that nowhere else in the world, perhaps, could there be assembled such a wealth of beauty, luxury and talent. About 90 per cent. of the "Who's Who in Fimdom" were on the program, playing important roles, "auping" with spears, strolling past in the pageant, or out in the audience and driveways selling programs and acting as ushers. The other 10 per cent. were in the boxes for which they paid as high as $200, or in the $10 or $15 seats, giving the rest of the gigantic audience a double treat in their propinquity.

In the picturesque theatre, which had the stars for its canopy and the full moon for its chandelier, with a lovely green-covered and tree-studded hill for the background of its broad stage, on which dozens of colored spotlights were turned throughout the performance, the principal roles of Shakespeare's fantastic comedy were played by Enid Bennett, who was a queenly Titania; Conrad Nagel, a romantic Theseus; Viola Dana, who frolicked delightfully as Puck; Mary Miles Minter as the lovely Helena; Thomas Holding as Demetrius; Shirley Mason as a fiery and winsome little Hermia; William Desmond as a dominating Lysander; Stuart Holmes as Theseus; Louise Dresser as Hippolyta; Patsy Ruth Miller as a fairy; with Francis Powers, Charles L. Newton, Wallace Reid, William Russell, Gertrude Astor, Cullen Landis, Gaston Glass and Dick Sutherland in incidental bits.

The individual "hit" of the evening were scored by the five comedians, Charles Ray, who seemed to be having a good time and entertaining others, too, as Flute, the bellows mender; Larry Semon, who cavorted as Snug, the joiner and played the Lion in their burlesque; Wilson Hummell as Quince; Mitchell Lewis as Snout; Otis Harlan as a mirth-provoking Starveling, and, especially, by Lionel Belmore, whose performance as Bottom brought him repeated applause.

Then there were the fairies led by Jackie Coogan, Baby Peggy, Gertrude Messinger, Bob Alexander and Johnny Jones, with dozens of tiny screen kiddies braving the chilly night in their filmy garments to add to the exquisitely lighted scenes in the forest. And every one of them were "ever in the picture," even the tiniest, who grew tired of pirouetting and dashed off to the wings with a cry of "Oh, daddy," at a very fantastic moment in the play.

Pola Negri in Pageant.

And the pageant. It was interpolated in the first act to give the vast audience a chance to see more of their favorites than Shakespeare's cast permitted. The pity of it all, however, was that the plan to announce the stars as they passed in review by electric signs apparently failed to carry and there were few, even among the professionals in the audience, who could recognize the pageant beauties in their classic costumes.

In the pageant were Frank Keal, William Farnum, Claire Windsor, Edna Purviance, Jane Novak, Lottie Pickford, Kathlyn Williams, Marie Prevost, Ruth Roland, Mae Busch, Helene Chadwick, Anna Q. Nilsson, Carmel Myers, Florence Vidor, Wanda Hawley, Mae Murray, Lois Wilson, Bebe Daniels, Agnes Ayres, Dorothy Phillips, Priscilla Dean and last, but by no means least, Pola Negri. However, when Miss Negri doffed her headdress and covered her Cleopatra costume with a gorgeous ermine cape, she appeared in Daniel Frohman's box, where Charlie Chaplin, Mary O'Connor, Jesse L. Lasky, Marian Fairfax and Josephine Quirk were among his other guests and, needless to say, the audience passed and repassed that particular point to glimpse the famous Polish star and the comedian. Mr. Chaplin's contribution to the performance was one of its biggest hits. With his hair ruffled and the baton in his left hand, he conducted the orchestra in Mendelssohn's "Spring Song" after the second act.

Speech by Frohman.

Another individual hit was that of little May McAvoy in the "Shepherd's Dance." Clara Kimball Young headed the bevy of beauties who sold programs, while headlining directors were the ushers. It would take more space than we have to list all who aided in the production, so we can only say hats off to Major Maurice Campbell, manager; Frederic Sullivan, producer, and their various committees.

At the close of the performance Mr. Frohman, who journeyed from New York for this event and to lead this week's drive for life memberships in the Actors' Fund, appeared on the stage surrounded by the entire cast. He paid special tribute to Hollywood for its opportunities to become the art center of the country.

"This is the first of a series of dramatic productions," he said, "to be staged by the film folk for our worthy cause. And, aside from its importance to the fund, it shows the possibilities which you have here to make Hollywood and Los Angeles such a mecca for the artistic as is Bayreuth, Munich and Oberammergau. Too much praise and appreciation cannot be given to the film people who have given their leisure time and money and efforts for the last month that this stupendous production might be given to-night."

Flinn and Lasky Going East.

John C. Flinn, special representative of the Famous Players-Lasky Corporation, who escorted Pola Negri to the Coast studios, returns East this week, with Jesse L. Lasky, who is making another visit to the home offices.

Lee to Direct Florence Vidor.

Rowland V. Lee, that energetic young director who has been parking his megaphone at the Fox studios recently on William Russell productions, has been signed by the King Vidor company to direct Florence Vidor in the screen version of Booth Tarkington's "Alice Adams."

Forman Cast Completed.

With the signing of Madge Bellamy, borrowed from Thos. H. Ince, B. P. Schulberg has completed the cast of "Are You a Failure?" This is to be another Tom Forman production under the Schulberg banner. Lloyd Hughes, Tom Santschi, Hardee Kirkland, Jane Keckley and Myrtle Vane completing the cast list. Mr. Forman took the company to the North Woods last week for exteriors.

Did You Know That:

Robert Agnew, who, with May McAvoy in the other juvenile lead, is said to have "walked away" with William De Mille's film production of "Clarence," is a third cousin of the late President McKinley? We hear, too, that Bobby is also the owner of one of the old McKinley homesteads in Ohio.

P. S.—Despite the similarity of surnames, we must confess that we cannot claim the same ancestral tree, nor, we confess again, ownership of any similar homestead.

"Shadows" On Way East.

"Shadows," the Preferred Pictures production of Daniel Steele's prize-winning story, "Ching, Ching, Chinaman," is on its way East, with a special escort headed by Henrietta Cohen, secretary to B. P. Schulberg, sponsor of the special feature. "Shadows," a Tom Forman production, adapted for the screen by Eve Unsell, is the most ambitious of the productions of Preferred Pictures organization, a picture which every one is anticipating to be "preferred" in every sense of the word.

Kane Visiting Ray and Others Here.

Arthur Kane is here on his annual visit to the Coast for conferences with Charles Ray and his associates on his productions for United Artists release and also to discuss commercial pros and cons with Harold Lloyd and Hal Roach, Leah Baird and Arthur Beck and Kink and Florence Vidor, who are interested with him in the Associated Exhibitors organizaton, which he heads.

While we chatted with Mr. Kane at the Charlie Ray studios the other day we found him particularly optimistic. "Business is picking up slowly but with very noticeable effect throughout the country," he said. This with the box office in mind. "But the marvel of the country is Los Angeles, the attendance the theatres here even throughout the slump, the long runs of pictures, a thing unheard of elsewhere even in New York."

On this line he mentioned particularly the run of Harold Lloyd in "Grandma's Boy." But that delightful comedy is breaking records everywhere, so after all it was the star and picture and not the Los Angeles habit.

Mr. Kane admitted that he expects to sign up two new stars for the Associated Exhibitors' program while here, but since the papers had not been sealed and delivered he wouldn't even hint at their names.

Daniel Frohman Gives Dinner.

At Daniel Frohman's request the dinner planned for him by the Writers' Club for last Tuesday night was canceled. Mr. Frohman said he appreciated the honor, but preferred that the efforts and time be put into the Actors' Fund benefit performance given Saturday night.

But he himself was host at a big dinner party given Thursday evening at the Hollywood Hotel for members of the Motion Picture Committee of the Actors' Fund, of which Frank E. Woods is chairman, and a score or more of other personal friends. Josephine Quirk acted as hostess of the occasion for Mr. Frohman as she was beautifully decorated in flowers, covers being laid for the following guests: Mr. and Mrs. C. B. De Mille, Mr. and Mrs. William De Mille, Mr. and Mrs. Frank Woods, Mr. and Mrs. Charles Ray, Mr. and Mrs. Tully Marshall (Marion Fairfax), Mr. and Mrs. Fred Niblo (Enid Bennett), Mr. and Mrs. Elmer Harris, Mr. and Mrs. Robert Leonard (Mae Murray), Mr. and Mrs. Rob Wagner, Mr. and Mrs. William Wyatt, Mr. and Mrs. Hartley Manners (Laurette Taylor), Rev. and Mrs. Neal Dodd, Mr. and Mrs. W. J. Reynolds, Mrs. A. M. Williamson, Lois Wilson, Mary O'Connor, Winifred Kingston, Menifee I. Johnstone, Gertrude Kingston, Rupert Hughes, Bert Lytell, Major Maurice Campbell, Mark Larkin, Dustin Farnum, Richard McFarland, Brandon Hurst, Lionel Belmore, George Foster Platt, Malcolm Moulder and Cosmo Morgan. Needless to say, "a good time was had by all." Mr. Frohman is always such a delightful host that none of us could have failed to imbibe the enthusiastic if "kickless" spirit which he always reflects.

In Mr. Frohman's Honor.

Mary O'Connor was hostess at a novel party given for Daniel Frohman Sunday morning. It was an 11:30 breakfast, served at the Writers' Club, with about a dozen newspaper women present to meet the honor guest and enjoy with him fried chicken, waffles and other accessories of an old-fashioned New England breakfast.

And another courtesy to Mr. Frohman was Marion Fairfax's dinner party Friday evening, at which Miss Fairfax introduced to him half a dozen of the "baby stars" of filmland, who appeared in the benefit performance.

Cummings to do "Last Days of Pompeii."

Irving Cummings announced last week that his next production for Principal Pictures Corporation will be Bulwer Lytton's "The Last Days of Pompeii," which he plans to translate to celluloid as one of the most spectacular and elaborate features yet recorded. When he wired Mike Rosenberg, secretary of the corporation, regarding his plan, Mr. Rosenberg replied: "Great idea, go the limit on it."

Wampas Hosts to Press Folk.

The Wampas, officially known as the Western Motion Picture Advertisers' Association, held the center of the stage Wednesday evening, with their annual riot staged at Universal City for the press folk, with John Flynn, president of the Associated Motion Picture Advertisers back East, as the special guest of honor.

This is the one occasion in the year, as Arch Reeve, president of the Wampas, emphasized, when the press folk don't dare "talk back." For the nonce the press agents held the whip hand, and they wielded it with riotous entertainment. Dinner was served in the Universal City cafeteria, Malcolm Stuart Boylan, director of U publicity, improving the shining hour by mentioning Universal City with at least nine out of every ten breaths, for which loyalty, in the face of so much competition on that occasion, Mr. Laemmle should reward him with a raise. A jazz orchestra featured the funeral march when the news writers were put on the griddle via kidding placards. Interluding placards gave the press folk a laugh at some one else's expense, as for instance, the two which read, "Coming: George Beban, in 'A Pool There Was'," and "Extra! Von Stroheim leads De Mille by two bathrooms and a bedroom!"

Impromptu vaudeville entertainment was supplied by Bessie Love, Roy Atwell, Leo McCarey, Chuck Reisner and his small son, and a trio of slapstick comedians, while the climax of the evening was the Wampas' admission that the press folk often get their goats and their proof in the introduction of a squad of "billies" and "nannies" borrowed from the Universal menagerie.

It was a jolly get-together evening, for which a vote of thanks is due President Arch Reeve and his Wampas associates.

P. S.—Harry Wilson and Harry Brand made up for their absence by sending duplicate telegrams wherein each lauded the other, by mutual agreement, of course. Every Wampas present could visualize the two Harrys in New York planning the laughs which their wires handed out here.

"Where's the Celebrities?"

Here's a story from Universal City typical of Hollywood. We mean the story is typical of Hollywood. No comparison of townships intended, so-to speak. The story reflects Hollywood's multitudinous citizenship of celebrities who are either so celebrated that they modestly disguise their identity or else are here in such numbers that they are, after all, "just folks." Anyway, this is the story:

Four men stood under a tree at Universal City. A little old lady from Chicago—tourist, perhaps—wanted to know where she could see a celebrity. "There goes Priscilla Dean," said George Randolph Chester. "And there is Frank Mayo," added George Bronson Howard. "Herbert Rawlinson is in the cafeteria," said Perley Poore Sheehan, and just then Charles Kenyon walked away with Gladys Walton. "But I want to see a celebrity real close," sighed the little old lady. Whereupon she smiled sweetly at four of America's big league novelists and dramatists and tripped off to spot a notable.

Elmer Harris En Route East.

Elmer Harris departed yesterday for New York to join Mr. and Mrs. Douglas Fairbanks (Mary Pickford, y'know). He will be present for the Eastern premiere of "Robin Hood," and will also be kept busy on conferences with the stars regarding Miss Pickford's next vehicle, "Dorothy Vernon of Haddon Hall," which he is adapting. Before his return at the end of November he will spend some time in Canada, and will also go to Mexico and Cuba with Mr. and Mrs. Fairbanks.

Lotta Woods Goes East, Too.

Mrs. Lotta Woods, scenario editor for Douglas Fairbanks, is another who has said au revoir to the Pickford-Fairbanks studios to go East for the opening of "Robin Hood." Mrs. Woods collaborated on the script and also stuck to the ship throughout the production, which was directed by Allan Dwan, who is already in New York.

Montagne Busy on "Rupert" Script.

Eddie Montagne, Selznick scenario expert, is burning the midnight oil on the script of "Rupert of Hentzau," which is destined to be an all-star special, with Victor Heerman at the directorial helm. Between times Mr. Montagne is at work on another original which will probably be a later vehicle for Elaine Hammerstein.

Irvin Willat Company Back.

Director Irvin Willat and the Metro company engaged in transferring Ben Ames Williams's story, "All the Brothers Were Valiant," to the silver sheet, returned from their interesting location trip to Frisco yesterday and are now busy on interiors. By the by, this production will be released under the title "Cold Courage." And here is at least one instance in which the title change is to be applauded. Among those who went North with Mr. Willat to get the whaling scenes were Lon Chaney, Billie Dove and Malcolm McGregor.

Stromberg Comedy Real Feature.

Any one who has an idea that comedy-making isn't exactly such a serious business as producing features should visit Hunt Stromberg's, Metro stages. Mr. Stromberg, y'know, is making a series of two-reel fun features starring the inimitable "Bull" Montana for Metro release. Right now he is in the midst of "Glad Rags," which Hughie Fay is directing with a feature cast, which lists Otis Harlan, Tom Gallery, Mervyn Leroy, Max Davidson, Billy Elmer, Marian Harlan and others whose names we don't recall at the moment. And they are working on an interior apartment set elaborate enough for a De Mille drama, while on the stage adjoining this set carpenters were busily constructing a complete prizering with auditorium surrounding it, where this week scenes of "Bull" in the ring will be filmed. It's a safe bet that when "Bull" and his sparring partner start action for these scenes everybody else in the studio will declare it a day and hover around.

"Glad Rags" will be the third of the Stromberg-Montana comedies, "A Ladies' Man," the first, now bringing in the shekels, and "A Punctured Prince," the second, ready for release.

Hollywood Adopts Grauman.

Another ten days and "Douglas Fairbanks in Robin Hood" will have made its Hollywood debut and begun what promises to be a long run as the result of Sid Grauman's activities. Mr. Grauman presents this big production at his new Hollywood Theatre Wednesday evening, the 18th.

In anticipation of the event and appreciation of the exhibitor's interest in Hollywood, the Hollywood Business Men's Association will initiate Mr. Grauman as a citizen of the community at a dinner in his honor to-morrow night.

By the way, Sid Grauman's showmanship offered one of the most amusing incidents of the Actors' Fund benefit at the Bowl Saturday night. Before the Shakespearean comedy began a voice megaphoned from the hills above made the Bowl reverberate with the echo of "Robin Hood in Hollywood!" It pays to advertise on all occasions, says Mr. Grauman.

Ruth Stonehouse Still in Oregon.

We hear that Ruth Stonehouse is having such an interesting engagement up in Portland, Oregon, at the Premium Pictures studios, that she decided to stay on for a third production. This is "The Clean-Up," which has just been started. It will follow "The Flash."

Ince Entertains at Mission.

Thomas H. Ince was host at a special performance last Monday evening of his picture, "Skin Deep," at the Mission Theatre, where it has begun what promises to be a record run. Members of the cast, newspaper folk and various representatives of his organization were his guests for this occasion, Publicity Director Arthur MacLennan assisting Mr. Ince in receiving.

Beauty Contest a la Carey.

When it comes to an original idea, Harry Carey is due a blue ribbon. Mr. Carey has decided to hold a beauty contest. Nothing original about that, you say. Yes, but this is to be a different sort of beauty contest. It is to be strictly for men. 'Sfact! According to Publicity Director Gentz, this decision of the R-C Western star followed along a week submission to the onslaughts of contest campaign managers seeking votes for prospective Prosperines, a Juno or two and a whole flock of vaunted Venuses.

'Tis said Bull Montana and George Kotsanaros were the first to enter the contest. Myrtle Stedman, who plays a prominent role in Mr. Carey's new feature, "The One Man," in which Val Paul is again directing him, is in charge of the entries. The prizes listed by Mr. Carey in this beauty contest include saddle and bridle, a pair of stirrups, a sombrero, a lariat and an Afghanistan nose ring of pure iron! All of which must be used by the winners. Question: Who is ambitious to adopt the nose ring style?

Marshall in "Covered Wagon."

Tully Marshall left Friday for Antelope Island, in the middle of the great Salt Lake, which is to be the location for the Paramount special production of Emerson Hough's "The Covered Wagon." To keep this engagement, Mr. Marshall has been working night and day completing three features. He's usually content to work in two at a time, but lately he has been beating his own record by tripling his jobs. By the end of the year, Mr. Marshall figures, he will have worked about seventy-five weeks in fifty-two weeks.

Bring On "Suzanna."

Those who were lucky enough to hear about and sneak in on the preview last Wednesday evening of Mabel Normand's new Sennett special, "Suzanna," have been singing its praises ever since. "I'll tell the world it'll be a knockout," said one. In fact, we have heard so much about it, we are getting impatient for the opening performance at the Mission on a date not yet fixed. In addition to the inimitable Mabel, 'tis said special bits are scored by George Nichols, who played her father so commendably in "Molly O"; Walter McGrail, Winifred Bryson, Eric Mayne, Carl Stockdale, George Cooper, Lon Poff, Leon Barry and Evelyn Sherman, while F. Richard Jones's megaphone wins other laurels.

This House "Dark."

(Special Dispatch to The Morning Telegraph.)

TRENTON, Oct. 14.—"Fifty Candles," a screen production, was run off at the South Broad Street Vaudeville and Motion Picture House on Monday night while the theatre was in total darkness, due to a defective electric light transformer. The projection booth is on a separate circuit and was not affected by interruption of the lighting service.

JESS ROBBINS AT WORK ON A NEW VITAGRAPH FILM

Jess Robbins, producer of the comedy features, "Too Much Business" and "The Ladder Jinx," has begun shooting on a new feature in the series which is being released by Vitagraph.

The new picture is from the pen of Arthur Goodrich, author of "So This is London," and is said to be fully as clever as any work he ever did for the legitimate stage. The new feature, which has not yet been titled, differs widely from its two predecessors in the series. The story concerns two bitterly antagonistic small city newspapers and the dramatic incidents that are brought about through a personal fight of the owners for control of the town.

With Edward Horton as lead, in the person of the young dynamo who takes charge of the old poor-but-honest sheet, the cast is a strong one, it is said. This young editor beats the powerful, crooked newspaper to its knees by sheer force of personality. Opposite Edward Horton will be Edith Roberts. W. E. Lawrence is the heavy, with James Corrigan and Lloyd Ingraham as character leads. Robert Bolder is another well known character actor included in the cast.

Both the author, Arthur Goodrich, and Producer Robbins realize the necessity for good work in a picture of this character and it is said that they expect to make it bulletproof as far as newspaper technique is concerned.

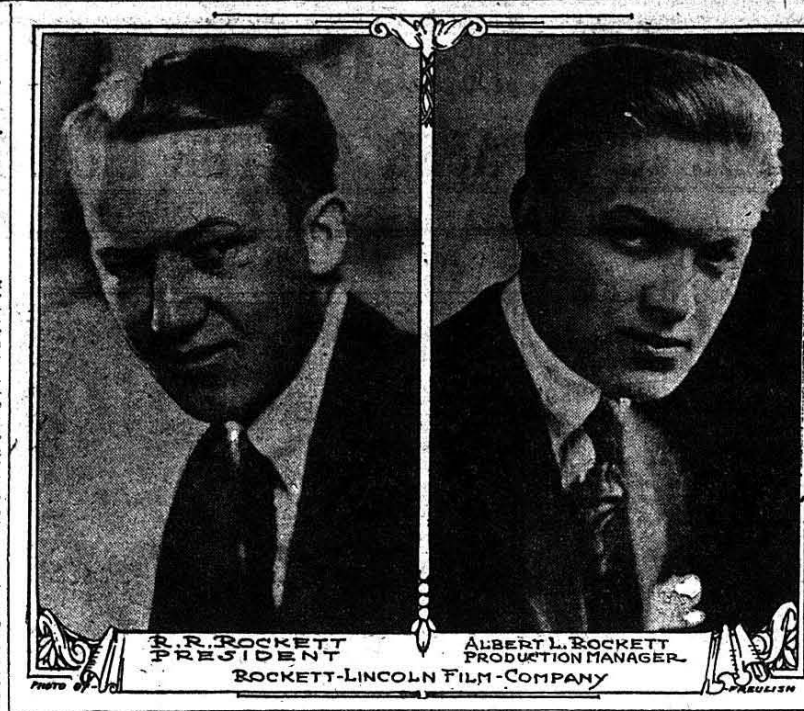
But it isn't to be all politics and roaring presses with scandalous headlines. There is a love story. In fact, love is the driving force behind the two warring presses, it is stated.

SIGN IRVING CUMMINGS.

To Make Productions for Principal Pictures.

Negotiations were completed this week with Irving Cummings, the Coast producer-star, whereby Principal Pictures Company, the new independent producing and distributing company formed by Sol Lesser, Michael Rosenberg and Irving Lesser, will distribute his latest special, which is tentatively entitled "Chicago Sal." Reports from the Coast, where the picture has been shown to faithless critics, have it that this is one of the biggest pictures of its kind made this year, it is said. Scenes for this production, which will be distributed through Principal Pictures Exchanges, were taken in Chicago, wherein the action takes place.

Irving Cummings, who has given exhibitors numerous successes, is particularly enthusiastic over "Chicago Sal," which contains an all-star cast of which he can justly be proud. "Chicago Sal" was written by Harry Gaites, author of "Hurricane's Gal," and numerous notable successes. It is founded on a human-interest theme with its characters uniquely realistic and the action brimful of situations with maximum dramatic value, it is announced.



HARRY M. WARNER ON WAY TO COAST

Will Complete Production Plans There For Several Features for Winter Release.

EIGHTEEN ON SCHEDULE

Producer Will Sign Up Large Number of Players and Directors, It Is Said.

Harry M. Warner, of Warner Brothers, left last week for the West Coast studios to formulate plans for the production of eighteen pictures for next season, it is announced.

The seven productions to be released this season by the Warner organization are said to have been sold solid throughout the country to prominent exchangemen and theatre owners, and one of the purposes of Mr. Warner's trip to the Coast is to sign up a large number of screen players, directors and scenario writers, it is said.

The titles of the eighteen pictures have not been made known, but according to Mr. Warner only the best known novels and stage plays will be produced. This plan is in accordance with the present array of the seven Warner releases made from popular books and stage plays.

It is intimated that several large deals, the nature of which were not divulged, will be consummated by Mr. Warner during his indefinite stay at the Coast studios. A conference relative to the 1923 schedule will be held by the four Warner Brothers, namely, Harry, Sam, Jack and Abe, and Harry Rapf.

Rapf recently completed the second Wesley Barry picture, "Little Heroes of the Street," and is about to begin active production of the Charles G. Norris novel, "Brass," which will be directed by Sidney Franklin. Sam and Jack Warner have completed "The Beautiful and Damned," the F. Scott Fitzgerald novel, adapted by Olga Printzlau and directed by William Seiter. They will immediately begin production of "Little Church Around the Corner," the Marion Russell stage play, also adapted for the screen by Miss Printzlau.

VIGNOLA'S NIGHT SCENES

Said to Be Most Remarkable Photography.

Some of the most remarkable night photography ever seen will be one of the features of Robert G. Vignola's next Cosmopolitan production, "Adam and Eva," starring Marion Davies, which will be completed shortly, it is promised.

Mr. Vignola and his company have just returned to the studio from a location trip to Connecticut, where they took night scenes for his forthcoming production. These scenes were taken under great difficulties and special lighting apparatus was brought on from New York and used. In the taking of these night scenes Mr. Vignola experimented with a new principle which proved successful. By the use of this method night scenes really look like night scenes and the danger of over or under lighting is minimized considerably. All the exterior scenes have been completed and the interior scenes are now being made at the Cosmopolitan studio in New York.

Ward Lascelle presents
"AFFINITIES"
from the popular story by
Mary Roberts Rinehart
featuring
COLLEEN MOORE
and JOHN BOWERS

THE only TRUE affinity in the motion picture industry is the bond of affection that exists between your box-office and the public's pocket-book.

You can silver-rivet this attachment by booking "Affinities" for your first open play-date—after which it would be wise to tell the property-man to give the S. R. O. sign a fresh coat of paint.



HODKINSON PICTURES

RAY ROCKETT AND HIS FEATURE PICTURE OF LINCOLN'S LIFE

Advance Reports Indicate It Will Be a Revelation to the Industry—Lee to Direct Florence Vidor—Daniel Frohman Gives Good-By Dinner—Other Coast News.

By FRANCES AGNEW.
(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Oct. 16.

When the articles of some disgruntled observer tend to weaken our faith in the w. k. industry's pet slogan, "Bigger and better pictures," or when some one starts to discourse on the transient quality of the photo-play as an institution, suggesting the usual bromide, "it is only a fad and sooner or later will be discarded for some newer or older form of entertainment"—well, then we call on the Rockett-Lincoln Film Company.

The optimism of Messrs. Ray R. Rockett, president of the organization, and Albert L. Rockett, vice president—an optimism engendered by experience and knowledge as well as by previous success in producing—is very reassuring. And their faith in the silver sheet, as expressed in their plans to make a gigantic celluloid production of "The Dramatic Life of Abraham Lincoln" is infectious.

Since the announcement of the plans to make a super-feature of the life and work of the martyred president, an elaborate production of eight reels or more, there have been expressed naturally many opinions, pro and con, of the undertaking. A few have said, "I wonder if it will be a go!" But the majority opinion has been that this is an opportune time to produce such a big story in such a big way, and that it's sure to score a decided success from every angle.

More Dramatic Than Fiction.

That "truth is stranger than fiction" we know from facts as well as proverbs. And we also know that true life stories are invariably more dramatic and more entertaining than plots built around an author's imaginary characters. It was undoubtedly this understanding as well as the profound appeal of the dramatic life of Abraham Lincoln which inspired the Rockett-Lincoln Film Company's production, which is now in preparation.

But the Rockett brothers and their associates did not decide the issue on their personal interests. They first queried various influential organizations and community societies, distributors and exhibitors, making personal tours of the country to feel out the pulse for the proposed production and to arrange for co-operation in its making, since various scenes are to be filmed on the exact locale of the experiences of Lincoln. The consensus of opinion influenced the plans which have been under way for several months.

Frances Marion Writing Script.

The importance of the production of "The Dramatic Life of Abraham Lincoln" is also emphasized in the recent announcement that Frances Marion, one of the best known and most successful scenario writers in the industry, is writing the continuity for the photo-play. Miss Marion, it will be remembered, was associated with Mary Pickford for some time, directing her in one production, "The Love Light," later with Cosmopolitan, adapting and directing "Just Around the Corner," and more recently with Norma and Constance Talmadge productions. The name of the director and the special cast which will interpret the remarkable story will be announced shortly.

Whenever a production of historical interest is announced, there are always some who murmur, "It will be all right as educational; but what about the box-office?" When we chatted with Frances Marion at her home, not long ago, we were amazed at the highly entertaining dramatic material which the Rockett brothers and her own personal research of the life and work of the martyred president has revealed. And the script she is developing is the answer to those who are inclined to think "The Dramatic Life of Abraham Lincoln" might be limited in its scope. All the world loves a hero and neither history nor fiction can ever reveal a more interesting and potent hero than Abraham Lincoln.

The Rockett production of "The Dramatic Life of Abraham Lincoln" is another spoke in the wheel of truly "bigger and better pictures." It will follow the pace which is being set by "Robin Hood" and "When Knighthood Was in Flower," and will enhance the faith in films which is reflected in Charles Ray's elaborate preparations to produce "The Courtship of Miles Standish."

And with its sponsors, the Rockett brothers, and their energetic publicity purveyor, S. E. Snyder, we share the belief that "The Dramatic Life of Abraham Lincoln" is but the forerunner of a series of dramatic productions based on the interesting lives of great Americans. Here's to their success!

P. S.—It is such productions as "The Dramatic Life of Abraham Lincoln" which should help emancipate us from censorship!

Levy Sponsoring Tourneur Specials.

M. C. Levy, head of the United Studios, has signed Maurice Tourneur to make a series of special productions, distribution plans for which were arranged by Mr. Levy on his recent trip to New York. Mr. Levy and Mr. Tourneur are now scouting for stories for the series.

"Valley of Content" for Barker.

Reginald Barker's second individual production under the Louis B. Mayer banner is to be "The Valley of Content," from Blanche Upright's popular novel. It will be an Associated First National release.

In Mae Murray's Cast.

Mae Murray and her director-husband, Robert Leonard, are working overtime these days on "Coronation," their next Metro release. The cast in Miss Murray's support includes Rod La Rocque, Robert Fraser, Edward Burns, Jean Hersholt, Lionel Belmore, Herbert Standing, Mrs. J. Farrell MacDonald and Wilfred Lucas.

Rowland Lee to Direct Miss Vidor.

That energetic young director, Rowland V. Lee, has been signed to park his megaphone next at the King Vidor studios, where he will direct Florence Vidor in "Alice Adams," a screen version of Booth Tarkington's prize novel. Mr. Lee moves from the Fox studios, where he has just completed "A Circus Story" with Shirley Mason.

Gene Stratton-Porter Titles to Stand.

There will be no title changing conference around the offices of Gene Stratton-Porter Productions. The famous novelist believes that bizarre titles which mean nothing have been responsible for the failure of many good pictures, and her silver sheet productions of her popular stories will go on the screen with the same labels under which they achieved their printed success.

Mrs. Porter and her production staff, headed by Director James Leo Meehan, are now at work on the first of the Gene Stratton-Porter Productions, "Michael O'Halloran," with a stellar cast which lists Irene Rich, Jose Sedgwick, Charles Clary, Charles Mailes, William Boyd, Claire McDowell, Harriette Laurel, Ida Schumaker and little Ethelyn Irving.

Frohman Gives Good-by Dinner.

Daniel Frohman, president of the Actors' Fund of America, played host at another delightful dinner party at the Hotel Hollywood, Thursday evening, his guests including principals in the cast of the recent benefit performance of "A Midsummer Night's Dream," and a number of other friends. Dancing followed the dinner.

This was Mr. Frohman's good-by party to those who have worked with him on this year's benefit for the Actors' Fund. He said "au revoir" for another year and left for San Francisco on Friday where he will sojourn for a week in the interest of the splendid cause he heads and will then go on to New York to prepare for the annual benefit there.

Following Mr. Frohman's speech at the dinner, thanking the players, directors and writers for their co-operation, Charles Ray, representing the industry, spoke on the inadvisability of the actor and actress to continue to cheapen themselves by making personal appearances for any and every cause. Louise Dresser was another who voiced the opinion of the player on this question, and it was suggested that in future film folk should either confine their personal appearances to participation in benefits for their own cause, the Actors' Fund, or else it should be stipulated that the Actors' Fund must be given a share of the receipts which the film stars appearances at other affairs influence. This was accepted as a sensible and just suggestion which will be acted upon by the Actors' Fund committee here, of which Frank E. Woods is chairman.

Heerman Begins Owen Moore Film.

Director Victor Heerman began work last week at the United studios on another comedy from his own pen, starring Owen Moore. Sarah Y. Mason wrote the continuity, and Alice Lake has been signed to play opposite Mr. Moore. This is the fourth Selznick production made on the Coast since they came West six months ago.

Clever Pair Destined for "Grumpy."

We hear that that clever young pair of juvenile stars, May McAvoy and Robert Agnew, who from all accounts "ran away with the show" in William De Mille's production of "Clarence," are to appear together in another William De Mille feature shortly. It is to be a celluloid version of "Grumpy."

Jasper Goes East With Features.

John J. Jasper, general manager of the Hollywood Studios, Inc., departed for New York last week to arrange distribution plans for a series of specials which he will produce at his studios here. While East Mr. Jasper will also show "Over Here" and "When Right Meets Might," two five-reel features recently produced under his supervision.

FitzGerald Company Goes North.

Dallas FitzGerald and "Her Price" company, which he is producing for Belasco Productions of San Francisco, returned from Laguna Beach Friday. They leave to-day for San Francisco for other water scenes in the story. Miriam Cooper has the stellar role.

Trimble Takes Featurettes East.

Robert J. Trimble and Frederick G. Becker, president and producing director of the Arthur Trimble Productions, left for New York last week to arrange for release of a series of twelve two-reel featurettes starring little Arthur Trimble. Three of the series have been completed for pre-view.

Rosen Preparing for "Bacchanal."

Philip E. Rosen is polishing up his megaphone and making tests of cast candidates, preparatory to beginning work shortly on "Bacchanal," the tentative title of the original in which he will direct Mary Miles Minter for Paramount. Mr. Rosen, y'know, has the next Rodolph Valentino release, "The Young Rajah," to his credit.

Eddie Horton Begins New Film.

Here's good news for the host of Edward Everett Horton "fans." Mr. Horton is back in the Kilieg light realm, filming "Trouble Buster," his next Jess Robbins production. Kathleen Key of "The Rubaiyat" fame is playing opposite him.

"Have a Heart!" Echoes Paul Powell.

If you ask Director Paul Powell what's keeping him busy these days, he will reply, "Have a Heart!" But don't feel squelched in any way. That's just the title of his next Paramount production, starring Agnes Ayres. It's an original by Byron Morgan, adapted by Will M. Ritchey.

Gordon and Crane Arrive From East.

Huntley Gordon and Ward Crane are now citizens of Hollywood, commuting to the Louis B. Mayer studios for prominent roles in Fred Niblo's production of "The Famous Mrs. Fair." We saw Mr. Gordon greeting old friends at the regular Thursday night dance in the Hollywood Hotel last week.

Lloyd Hughes and Gloria in New Home.

When Lloyd Hughes returns from "location" with Tom Forman's "Are You a Failure?" company under the B. P. Schulberg banner, he will find his charming young wife, Gloria Hope, ready to welcome him in their new home. The couple have just purchased a lovely house in Hollywood, and Gloria is giving all her time now to supervising its furnishing before Mr. Hughes returns.

Frisco Greeted "Bull."

If you have any doubt as to "Bull" Montana's position as a star, ask him about his personal appearance engagements. Every exhibitor in the country it seems is wiring Bull to come and show himself at the opening of his first Hunt Stromberg-Metro comedy, "A Lady's Man." Senor Montana obliged the manager of the Warfield Theatre in San Francisco by doffing his grease paint at 6 last Saturday night, taking the 8 o'clock train north and making five appearances on Sunday between 9 A. M. and 8 P. M., at which time he boarded another train south and returned to the studios to continue "Glad Rags," his next comedy, on Monday morning.

Lasky Proud Father of Girl.

The stork appeared at the home of Jesse L. Lasky via the Good Samaritan Hospital Wednesday night and left a baby girl who has been named Bessie Lasky for her mother. Mr. and Mrs. Lasky have two other children, Jesse, Jr., aged 12, and William Raymond, aged 2.

Lasky Buys Historic Property.

Another important event in his domestic life made Jesse L. Lasky a proud man last week. Mr. Lasky concluded the deal whereby he becomes owner of The Outpost, twelve acres of land, which is the birthplace of Hollywood, since 200 years ago the site was selected by Chief Cahuenga for the tepee of his tribe. Mr. Lasky is planning to build a rambling Spanish home on the property in keeping with the historic character of the famous piece of ground. The only concessions to modernity in his home will be a tennis court and a swimming pool. The Outpost is situated on Franklin avenue, in the foothills of Hollywood, yet within a few minutes' drive of the Famous Players-Lasky studios, of which Mr. Lasky is first vice president.

What with greeting a new daughter and settling this deal, it was indeed a busy week for Mr. Lasky.

Buchanan Leaves Lasky.

Thompson Buchanan resigned his post as associate supervising director at the Famous Players-Lasky studios last week to give his whole time for the next few weeks to his new footlight play, "The Sporting Thing to Do," which had a most promising tryout here last month. It is scheduled by Oliver Morosco to open on Broadway, New York, in December, we hear. Mr. Buchanan planning to go East for the rehearsals and first night.

Lon Chaney's Work Inspires Song.

Lon Chaney's performance in "Shadows," the B. P. Schulberg production of "Ching, Ching Chinaman," was the inspiration for a song, bearing the latter title, composed by Louis Göttschalk, who also wrote the score for the picture which Tom Forman directed. The song, "Ching, Ching Chinaman," is appropriately dedicated to the versatile Mr. Chaney.

Heard in Passing:

Wallace Worsley and his megaphone have begun work at the Lasky studios on "Nobody's Money" with Wally Reid. This is Mr. Worsley's first Paramount production.

Ward Lascelle has completed the first of the Mary Roberts Rinehart "Tish" stories, starring Trixie Friganza. "Mind Over Motor" launches "Tish" on the silver sheet.

F. Richard Jones is all set to begin work immediately on the first of the Mack Sennett features with Phyllis Haver, latest graduate to stardom.

Four-year-old Baby Peggy and her director, Alf Goulding, are now concentrating on "The Theatre," the thirty-fifth of the Baby Peggy Comedies under the Century banner.

Irving Cummings is planning to journey to Italy for exteriors of his production of "The Last Days of Pompeii."

Bessie Love, Ralph Graves and George Nichols are the stellar trio of Sinclair Lewis's "The Ghost Patrol," which Nat Ross is directing for Universal.

Charles R. Seeling staged a preview of his new production, "The Purple Dawn," at Tally's Broadway Friday night. Bessie Love, Edward Peil, Bert Sprotte, William Aldrich and Priscilla Bonner were the leads in the cast. Those who heard about the preview and drifted downtown for it report it a highly entertaining feature.

Lester Cuneo is starring in "The Devil's Ghost" for Western Pictures Exploitation Company. Henry McCarty wrote it and is directing.



"Welcome to the Warner lot," said the proud daddy to Jack Warner, Jr., as he welcomed the latest addition on Warner Brothers' staff of directors. To which Jack, Jr., replied: "Thank you, dad. You just watch my dust!"

BIG GAME GIVING JACK COOGAN, SR., WILD OLD CHASE

Just before Jack Coogan left with Frank Lloyd for Kern County to put an end to the hibernating family of bear, Mr. Coogan entertained at the Coogan home, and his guests were all the members of the Jackie Coogan production family, from the star, little Jackie, who sat solemnly at the head of the table and ate two portions of everything, to the rank and file of "props" and helpers.

Absent, however, were Sol Lesser, whose pleasant business it is to present Jackie in pictures, and Harry D. Wilson, chief of publicity for the Jackie Coogan Productions. Messrs. Lesser and Wilson are in New York attending to the releasing arrangements of Jackie's "Oliver Twist."

"This isn't for the purpose of saying a last farewell," explained Mr. Coogan to his guests. "Mr. Lloyd (who directed 'Oliver Twist,' and who sat next to Jackie) and I are sore at the tribe of Ursidae, and particularly we don't like their plantigrade feet. We didn't know they had plantigrade feet until a few days ago, when the head of our scenario department told us about it. To say that we're shocked is to put it mildly, so we are going after them, and when the supply gives out we're going to do a little fishing, about which we shall tell you when we come home. But the main objective of our attack are bears with plantigrade feet."

That was nearly a week ago, and nothing has been heard of the huntsmen since, though it is related in Bakersfield that two heavily armed strangers had been seen trying to buy a couple of bears from the circus, no perceptible diminution of the trout supply has been recorded by the Fish and Game Commissioner, either.

"SKIN DEEP," THE INCE FEATURE, IS PROVED SUCCESS

Thomas H. Ince's current release through First National, "Skin Deep," has opened for its third week at the Mission Theatre, Los Angeles, Cal., and gives evidence of a run of seven or eight weeks, it is said.

The picture has proved to be one of the sensational successes of the year in its presentation at Los Angeles, and has played as well to big business in the leading theatres of the country, according to report.

Although it has been released on an open market instead of a franchise basis through First National, it has been selected by most of the big franchise holders of First National for presentation in their biggest and their finest theatres, it is said.

Balaban & Katz are playing it in their Chicago, the Tivoli and Riviera, Skours Brothers set it for day and date engagements in the West and Lyric and New Grand Central, St. Louis. It has been booked for Fabian's Brunhard Theatre in Newark, it played the Park & Mall day and date in Cleveland, Ike Lipson set it for the Capitol in Cincinnati, it played the American Theatre in Salt Lake and it proved a sensational success at the Grand Opera House, Pittsburg, it is said.

"Skin Deep" is the first of a series of eight Thomas H. Ince specials to be released by First National during the coming season.

"The Fog" Coming

"The Fog," by William Dudley Pelley, will be picturized by Graf Productions, Inc., for release through Metro Pictures Corporation, it was announced last week from the New York offices of the distributing organization. The first of these photo-plays produced under the personal supervision of Max Graf, "The Forgotten Law," is soon to be ready for booking and work will begin immediately at the western studios of the Graf company upon "The Fog."

LLOYD CARLETON.



Lloyd Carleton, noted producer, slipped quietly into our midst last week from Los Angeles with a print of what he claims the greatest production of his career. There has been a veil of secrecy surrounding Mr. Carleton's activities in production of this latest masterpiece, but it is a known fact that he has been diligently and constantly working on it for the past six months in and about Los Angeles.

When seen yesterday Mr. Carleton would not divulge the title of his new product, but confided that it is based on one of the most famous stories ever written. He is looking over the market and conditions here, and as soon as he selects a distribution channel he will make public the title of his new classic, and will remain in New York a short time to cooperate with the distributors in launching a massive exploitation and publicity campaign.

ALICE TERRY ON STAGE AT MIAMI THEATRE SHOWING

Alice Terry, in Florida with Rex Ingram's company, making the new Metro production, "The Passion Vine," from John Russell's story, had an offer from an unnamed theatrical manager, who was stopping at Miami, for a starring role in a Broadway production, it is said.

Miss Terry declined, both she and Mr. Ingram believing in screen artists confining themselves to their chosen medium of expression.

However, Miss Terry did appear upon the stage in Miami—her only stage experience in her career. But under the circumstances the screen illusion was not lost. Together with Mr. Ingram, Ramon Novarro and Edward Connelly, she played in a six-minute scene from their Metro success, "The Conquering Power." It was presented in half light, revealing clearly only the faces of the players, as the dramatics of the scene demanded it. No word was spoken by any of the players.

The crowd which packed the Fairfax Theatre called incessantly for Miss Terry, but she contented herself with two curtain calls in the spotlight, refusing with a smile the audience's insistent demand for a few words.

Thus Mr. Ingram, Miss Terry and their associates avoided speechmaking and two-minute talks about the wonderful climate, and eliminated the personal element.

WARNERS BUY STORIES.

Just prior to his departure for the Warner Brothers West Coast studios, Harry M. Warner announced that he had purchased three stories for production and distribution during the season of 1923. Two of the stories are stage plays that are said to have enjoyed considerable success, and the other is an original script written by Elinor Glyn.

The stage plays purchased by Mr. Warner are "The Beau Brummel," Richard Mansfield's greatest stage success, written by Clyde Fitch, and "Cornered," in which Henry W. Savage presented Madge Kennedy on the stage the past season. The Glyn story is called "How to Educate a Wife." According to Mr. Warner these screen acquisitions are the forerunners of a number of others which will shortly be announced.

"COVERED WAGON," BIG PRODUCTION

Paramount Adaptation of Emerson Hough's Story Said to Be Ambitious Undertaking.

AT WORK ON LARGE RANCH

Director James Cruze Has Large Outfit Under His Charge in Nevada.

The making of Emerson Hough's "The Covered Wagon" undoubtedly is Paramount's most ambitious production undertaking to date, according to a statement from that company's office, and in the filming of this epic of the West, adapted for the screen by Jack Cunningham, James Cruze has taken one of the most difficult directorial assignments in motion picture history, it is said.

Early this month Cruze left for Baker, Nev., accompanied by 100 technical assistants, the vanguard of an army of 3,000 who are to be in camp for nearly two months on an immense 200,000-acre ranch, Paramount states. Included in the party was Adam Hull Shirk, Paramount's West Coast publicity director.

Later the same week, leading members of the cast, including Charles Ogle, Alan Hale, Ernest Torrence, Tully Marshall and Guy Oliver, went direct to Antelope Island in the middle of the Great Salt Lake. There they were met by Director Cruze and are now engaged in staging a big buffalo hunt. On this island is the largest herd of American bison remaining in the United States, the group numbering nearly 5,000. This is the herd whose extermination by hunters was threatened a couple of years ago until a storm of protests from all parts of the country intervened.

Following the completion of the buffalo hunt scenes, this company will rejoin the throng at Baker, where at the Baker ranch the other episodes of the story of pioneer life are to be filmed. Some of the outstanding features will be a prairie fire, attacks by Indians upon a large village which is being completely built on the prairie, the breaking of horses and oxen for ranch use by a group of a hundred genuine cowboys and the trek of wagon train across the plains.

The Baker ranch now looks like the show grounds of a big circus, with its scores of motor trucks, and prairie schooners, tons of supplies and equipment, hundreds of people of all types and thousands of animals. Both the regular hands of the big ranch and the incoming punchers, steer-breakers, aborigines and others are fraternizing in good shape. In fact, eliminating the modern motor trucks and electrical equipment, the scene of activity is quite comparable to those of the early days of the wagon trains during the great gold rush, it is said.

THE CHAPLIN CLASSICS.

They Were So Named by Hugo Riesenfeld.

Dr. Riesenfeld, director of the Rialto and Rivoli theatres, is given credit by the executives of Chaplin Classics, Inc., of naming their series of twelve Charlie Chaplin productions the "Chaplin Classics."

Analyzing the word "classic," we find that it means something neither ancient nor modern, always new and incapable of growing old, or perhaps no better authority in this country on pictures and their values than Dr. Riesenfeld, both from expert knowledge of the industry and from his long service in the conducting of America's finest show houses. As evidence of his belief in the classification he has given these productions he has run some of them as high as fourteen times in the Rivoli and Rialto theatres.



HERE'S an exceptional chance for a clean-up. Book this picture for Armistice Week, Nov. 5 to 11. Announce an Armistice Week program and tell your patrons about this picture. It deals with an ex-service man, a former gangster who was redeemed through the war. It carries a distinct message regarding ex-service men to the American public. At the same time it is a thrilling melodrama with a punch that appeals to every one. Get in touch with the commander of the American Legion Post in your town. We believe he will be glad to co-operate with you in putting this picture over. Here's an exploitation chance extraordinary you can not afford to pass up. At the same time you will be rendering a service to ex-service men by conveying their message to the public.

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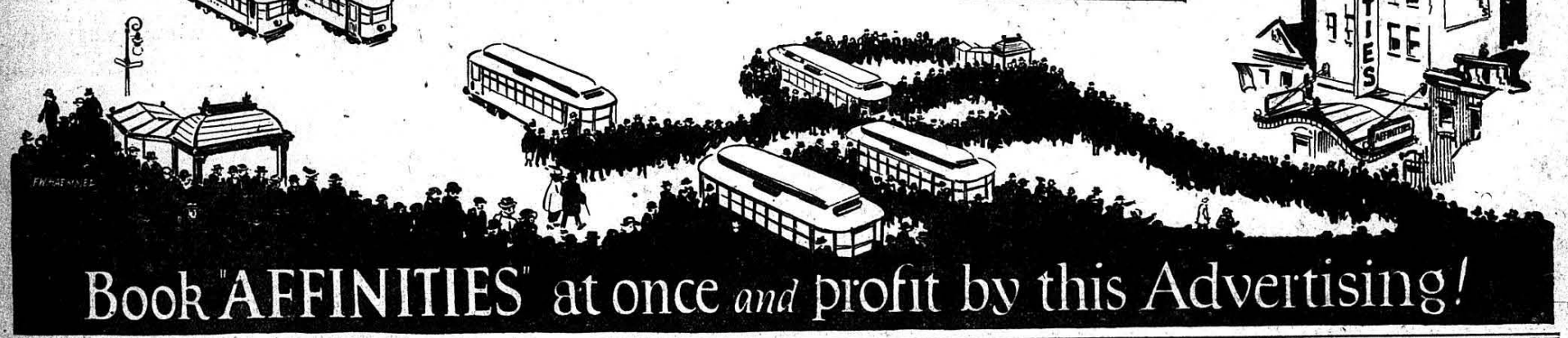


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ENTHUSIASM ATTENDS OPENING OF GRAUMAN'S HOLLYWOOD THEATRE

Los Angeles Angling for the Famous Players-Lasky Convention. Poli Negri Has Begun Work on Paramount's "Bella Donna"—"Young Rajah" Scores at Preview.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Oct. 23.

To Sid Grauman, his new Egyptian Theatre, and to Douglas Fairbanks in "Robin Hood," all hats are off for putting Hollywood on the map, theatrically speaking.

The enthusiasm which attended the opening last Wednesday evening of Grauman's Hollywood Egyptian Theatre inspired one to suggest that the Hollywood Chamber of Commerce should set aside October 18 hereafter as a holiday, labeled "Grauman Day in Hollywood." To the film folk and hosts of their admirers Wednesday reflected all the spirit of a holiday. Nearly 1,760 people, the seating capacity of the new theatre, had paid $5 each for the privilege of attending the brilliant opening, and five times as many more struggled outside with the cordons of police and the honor guard of California Infantrymen, in an effort to glimpse the stars of filmland and local society as they arrived.

Hollywood can boast of half a dozen attractive film theatres, but they are principally neighborhood houses. Grauman's new theatre is the first big house in the rapidly-growing town, the most luxurious and the first to establish a reserved seat policy. Grauman's Egyptian Theatre is a monument of beauty, the tribute of one of the headlining showmen of the country to the motion picture and its production capital. The Egyptian motif pervades throughout, in architecture and in decoration. The theatre is novel, too, in the fact that it has only one floor, no balconies, galleries or boxes. Entrance on Hollywood Boulevard is through a long courtyard, which is studded with Egyptian ornamentations. On the left this courtyard is lined by a series of small novelty shops and on the right by a row of palm trees, plants and mirrored fountains. Every appointment of the theatre spells comfort, convenience and luxury personified, with the usherettes attractively garbed in Egyptian costumes to maintain the atmosphere of the novel house.

The opening recorded another deserved success for Sid Grauman, who, with Arthur Wenzel, his publicity director, and Harry Hammond Beall, special press representative for the new theatre, headed the reception committee.

Speeches by Fred Niblo, the genial master of ceremonies; Mayor George Cryer, Rupert Hughes, George L. Eastman, president of the Hollywood Chamber of Commerce; Jesse L. Lasky, Cecil B. de Mille and, finally, by Mr. Grauman himself effectively dedicated the new theatre, and Charlie Chaplin made a personal appearance to the accompaniment of cheers. His only response was, "Let us go on with picture!"

And shortly after "Robin Hood" appeared, with Victor Schoolsinger directing the orchestra through his own score for the big feature. A colorful prologue in- ing prototypes of the characters in arbed in the costumes used by Mr. Fairbanks and his company featured a polka dance by Julanne Johnstone and radiated the atmosphere of the picture.

"Robin Hood" a Remarkable Hit.

Ever since this opening, which was the world premiere of "Robin Hood," excepting the Chicago opening two or three days before, the principal topic of conversation both in and out of the studio world has been "Robin Hood." It is a notable feature, remarkable in the entertainment value with which its story has been told and truly marvelous in production settings and photography. At the opening here "Robin Hood" was introduced about 10 P. M. and with an intermission of 15 minutes ran until 12.30. Its showing was punctuated by applause for players and exquisite settings and despite the lateness of the hour one heard on all sides expressions of regret that it was not even longer. Which is indeed tribute to its success. It is a superb blending of fiction and history, a photo-play which, in production and photography, launches a new and greater era for motion pictures. Mr. Fairbanks in his role as the Earl of Huntingdon, afterward Robin Hood, and Wallace Beery as the King, share leading honors, while Enid Bennett as the gentle Maid Marian, Alan Hale as Little John, Paul Dickey as Gisbourne and Sam de Grasse as Prince John score individual successes.

Miss Bennett was the center of admiration at the opening and others in the cast also came in for personal congratulation. We wish Mr. Fairbanks and Director Allan Dwan might have been present, too. They will receive the tributes at the New York premiere, but it is doubtful if there could be a more brilliant opening anywhere and certainly not such a gathering of their own, the film folk, as Mr. Grauman assembled Wednesday evening.

It seemed that everybody was there. We tried to make a list, beginning with Pola Negri, who was with Mr. and Mrs. George Fitzmaurice to guide Georgette, Charlie Chaplin, who had in his party Lord and Lady Mountbatten, and so on, but we soon realized it would take the space of a "Who's Who" to include them all.

There are many to receive credit for the success of "Robin Hood," but aside from the star-producer himself, first applause should go to Allan Dwan for his direction, and to Arthur Edeson for his photography.

Grauman's Egyptian Theatre inaugurates a new policy in film presentation. During the run of "Robin Hood" there will be two performances daily, with every seat reserved in advance. Since the opening Hollywood has been the mecca of crowds who have motored from Pasadena, Los Angeles, Long Beach, Glendale and other communities and a long engagement for "Robin Hood" and continuous prosperity for the theatre are predicted.

Want F. P.-L. Convention Here.

Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, and John Flinn, special representative of the company who piloted Pola Negri across the continent, leave for New York to-day.

One of the most important missions of Mr. Lasky's visit East is to make a special effort to bring the annual convention of executives and exchangemen of the Paramount organization to Los Angeles. The convention, we understand, is scheduled for the latter part of next month, and it is hoped that Los Angeles will be picked for its locale this year.

Mr. Lasky takes with him letters from Mayor Cryer of Los Angeles, from President Fredericks of the Los Angeles Chamber of Commerce and from other local executives urging this action and pointing out the desirability of letting the capital of the industry be the meeting place this year of the exploitation and exchangemen.

Those closest to Mr. Lasky believe that he will influence the convention this way, and if so it is anticipated that the week of their meeting will rival the importance of Hays Week celebrated here a few months ago. If the Paramount convention is brought to Los Angeles, it will be the first big film convention to be staged here.

For Optimism Consult Flinn.

Speaking of John Flinn reminds us of our chat with him at luncheon on Friday. No one could be more convincingly optimistic regarding the present and future success of the motion picture industry or present more interesting facts and figures to prove his belief. If there be any who are still dubious about the stability of the photo-play, we would suggest that they seek an interview with Mr. Flinn.

Selter on Warner Special.

William A. Selter had written "finis" on "The Beautiful and Damned," adapted by Olga Printzlau for Warner Brothers, and was ready to shelve his megaphone for a brief vacation when Warners paged him to return to their studios and direct the super-special to be made from an original story by Miss Printzlau. So with only two days between pictures, he was back on the lot megaphoning the mining story, yet untitled, with a truly all-star line-up, including Kenneth Harlan, Hobart Bosworth, Claire Windsor, Walter Long, Alec Francis, Bessie Love, George Cooper, Mary Seddon, Cyril Chadwick, Winter Hall and Tom Kennedy. Frank Kingsley is Mr. Selter's assistant.

It's "Racing Hearts," Says Powell.

Paul Powell's new Paramount production starring Agnes Ayres isn't to bear the tempting title of "Have a Heart" after all. The original by Byron Morgan adapted by Will M. Ritchey has been christened "Racing Hearts." The cast lists Theodore Roberts, Robert Cain, J. Farrel McDonald and Warren Rogers.

Pola Negri at Work.

We got our first glimpse of the irresistible Pola Negri at work last Friday. Her set is boarded in from the curious, but with John Flinn leading the way we hedged into the back and watched her in a series of special close-ups for "Bella Donna," under the direction of George Fitzmaurice. Robed in a lovely flimy negligee, trimmed in ermine, she was serving tea while supposedly chatting with another character in the story. Her movements, her gestures, her poise in her work are ravishing. Even the blase who have seen hundreds of scenes filmed and scores of stars at work pause on Pola Negri's set with rapt interest, silent and entranced. To use our American slang, "She is a regular trouper," one who throws herself entirely into the scene of the moment, feeling it so intensely that she radios it to you, even as you stand in the bare disillusioning area outside of the camera's range.

June Mathis Returning Soon.

Her host of friends and acquaintances on the Coast will be glad to hear that June Mathis is to return to Hollywood about the first of November to continue her work on the script of "Ben-Hur," the Goldwyn super-special for which she has been especially engaged. The fortitude which Miss Mathias has shown in continuing her work immediately after the sad death of her beloved mother, which occurred just a few days after their arrival in New York, is paralleled only by the bravery which is displayed by her professional sisters, who play their roles before the footlights or the camera at the same moment that grim death is visiting their beloved ones. Just as "the show must go on," so Miss Mathias felt about the production script for which she had been signed, and with the same courage which her mother's confidence had always inspired, she went on with the work.

Lucien Hubbard With Lasky.

Lucien Hubbard is the newest tenant of "Scenario Row," at the Lasky studios. He has been signed for the staff of four production advisory editors, the others in this quartet being Ralph Block, who recently arrived for the post; Mrs. Julia Crawford Ivers, and Walter Woods. Mr. Hubbard comes to the Lasky lot from Universal City, where he has held the reins of scenario editor for about two years.

Mission Gets "Dr. Jack" Film.

The Mission Theatre is the victor in the competition for the first run of Harold Loyld's new five-reeler, "Dr. Jack." Manager Harry David's bid won out, the feature to open at the Mission in about two weeks. 'Tis said the price is staggering, but Manager David knows that Harold Lloyd is a peerless magnet, and it's a safe bet he will be counting the shekels in his box office from "Dr. Jack" for many weeks to come. The high-light of the contract is that the Mission is the only theatre in Southern California which can run "Dr. Jack" until next season. The deal was closed last week by Arthur S. Kane, president of Associated Exhibitors; P. L. Carroll, local Pathe Exchange manager; L. E. Kennedy, local manager for Associated, and Manager David, of the Mission.

"Souls For Sale" for Goldwyn.

We hear that Rupert Hughes is all set to transfer his popular novel, of the films, "Souls for Sale," to celluloid as his next Goldwyn production. He will again play the triple role of author, adapter and director, with editing and titling as incidental occupations.

"Young Rajah" Scores at Preview.

"The Young Rajah," the second of the Rodolph Valentino starring productions under the Paramount banner, also "tried on the dog" at a preview in a Glendale Theatre Friday night. And if the reception of that audience and the unanimous opinion of a number of film folk who motored over for the showing are any criterion, then "The Young Rajah" is destined to even greater success than "Blood and Sand." Personally, we confess that we like it better. It gives Mr. Valentino a more versatile role, presenting him as the young Rajah of India, who in childhood is spirited to America by his father's sympathizers and brought up in New England as Amos Judd. The picture, skillfully adapted by June Mathis from the story, "Amos Judd," concerns the development of the character of the young Rajah and his ultimate assumption of the rulership of his country. It is replete with spectacle and romance, unwound with a big thread of suspense and with all the pageantry that could be asked.

"The Young Rajah" is another feather in the cap of Philip E. Rosen, whose direction of the production brought him congratulations on all sides. He is to be especially commended for the atmosphere of mystery which holds every interest, and for the color and realism of the Oriental scenes.

Edith Roberts Opposite Horton.

Edith Roberts has been signed by Jess Robbins for the leading role opposite Edward Everett Horton in a new Vitagraph comedy-drama, tentatively titled "I Will." Now all the other baby stars are envying Edith.

Wally Reid in Sanitarium.

Wallace Reid is confined to a dark room in a local sanitarium, suffering with Kliegeyes and a general breakdown. His condition, however, is not considered serious and it is expected that he will be able to return to his work at the studio in about a month or six weeks. He has been suffering with Klieg eyes for weeks and this enhanced his nervous condition and precipitated his illness.

"Dollar Down" Hits Popular Note.

Victor Heerman's new production for Selznick, starring Owen Moore, bears the popular title of "A Dollar Down." We hear that the story, which is also by Mr. Heerman, concerns the struggles of a young married pair to exist on the installment plan. Alice Lake has the leading role opposite Mr. Moore, while Snitz Edwards, Frank Hayes and Douglas Carter are also in the cast, with Jules Cronjager on the camera.

Menifee Johnstone at Lasky's.

Menifee I. Johnstone, one of the most popular young business women associated with filmland here, is now lending her ability and personality to the post of secretary to Louis M. Goodstadt, casting director at the Lasky studios. Her war record and her long association with the American Red Cross, coupled with her linguistic ability, are a splendid background for Miss Johnstone's new work despite the far cry from the former two to filmland. Representatives of the League of Nations can bombard Miss Johnstone in their eagerness to find work in the pictures, and though she will often have to tell them the familiar "No casting today," they will ever be assured of sympathetic and diplomatic understanding on her part.

Hugo and Mabel Ballin Here.

That clever pair, the Ballins, Hugo, producing director, and Mabel, star, arrived in town last week to commute to Culver City while producing Thackeray's "Vanity Fair" at the Goldwyn studios. This is their first visit to the Coast for three years.

Neilan Gets "The Rear Car."

Marshall Neilan believes in making hay while the sun shines. So he purchased the screen rights last week to "The Rear Car," Edward E. Rose's mystery play which is in its eleventh week of record-breaking success at Thomas Wilkes's Majestic Theatre here. Mr. Neilan didn't wait to see what New York might think of the new play. He decided the film rights were worth grabbing right off. He'll produce it for Goldwyn release.

Montagne Sketch for Play Room.

When the play room of the Writers' Club opens next month one of the calls for "Author, Author," will be directed at Edward Montagne, Selznick Pictures editor. In addition to three original photo-plays and one stage play to be produced in New York shortly, Mr. Montagne has found time within the past six months to dash off a one-act comedy-drama of New York labeled "In the Roaring Forties," and the Writers have selected it as one of the features of their opening performance.

Marriott Novel for Tourneur.

The first of the Maurice Tourneur productions to be sponsored by M. C. Levee, president of the United Studios, for Associated First National release, will be a celluloid version of Crittenden Marriott's novel, "The Isle of Dead Ships."

Holuban on "White Frontier."

Allen Holuban is ready to begin work on his next Associated First National production, to be adapted from Jeffrey Dell Prend's "The White Frontier." Dorothy Phillips will be the star. The script is being written by Violet Clark. We hear that M. C. Levee, president of the United Studios, is also sponsoring this production.

Heard in Passing.

Warner Baxter has been signed under a term contract for special roles in coming R-C productions.

Hallam Cooley has been added to the cast of Tom Forman's production of "Are You a Failure?" for B. P. Schulberg.

Helen Daniels left Sunday for New York, accompanied by her mother. She is to make her next Paramount feature, "Glimpses of the Moon," in the Long Island studios. It will be an Allan Dwan production, Mr. Dean and his megaphone being already in the big city.

Hobart Henley is back at Universal City. He will direct "Up the Ladder," the Owen Davis play, which A. P. Younger is adapting for the screen.

Furthermore, be it noted that "Up the Ladder" will be Virginia Valli's first individual starring vehicle under the U banner.

Harry Beaumont has begun work on the next Viola Dana feature, a small town story, titled "A Noise in Newboro."

Charles Kenyon's brother, Albert G. Kenyon, has joined the Universal City scenario staff.

Lloyd Hughes celebrated another birthday last week. We haven't heard which one it was, but Mr. Hughes is still young enough to tell.

Walter McGrail also had a natal anniversary last week. Mabel Normand's leading man in "Suzanna" admitted that he had reached his thirtieth birthday.

Mike Rosenberg returned from New York Friday, ready to announce consummation of new production plans made in the East.

"The World's Applause" is the appropriate title of the new William de Mille feature written by Clara Beranger.

Corinne Griffith is here to film her next Vitagraph feature, "The Arab," at the Coast studios.

Monte Blue is the first star signed by Warner Brothers for their production of "Brass." Sidney Franklin will direct it.

J. P. Lockney has been added to the cast of the Irvin Willat Metro production of "All the Brothers Were Valiant."

A BIG FOREIGN DEAL

Put Over by Schlesinger of Warner Brothers.

Gus S. Schlesinger, general manager of the Warner Brothers' foreign department, successfully negotiated with the F. B. O. of London, headed by Edward Hulton, prominent British newspaper owner, for the distribution of the entire series of six Warner pictures, it is announced.

The deal, according to report, was consummated on the strength of the Wesley Barry picture, "Rags to Riches," a print of which was taken abroad by Mr. Schlesinger. An unusual feature in connection with the negotiations is that for the first time in the history of foreign distribution the F. B. O. organization has taken over the six Warner attractions on a percentage arrangement, and is said to have turned over a large figure as advance payment. Mr. Schlesinger has planned an indefinite stay in Europe in the interests of the Warner Brothers pictures. His headquarters are in London, and he plans to visit Paris, Vienna, Berlin, Hague and Holland.

ENLARGE FIELD FORCE OF THE COOGAN COMPANY

Additions Made Under Supervision of Irving J. Lesser of Eastern Offices.

The Jackie Coogan Productions announce the enlargement of the special field force of representatives. These men are in the territory to bring about a personal contact between the producer and exhibitor that heretofore has never been attempted by a producer.

Under the personal supervision of Irving M. Lesser, manager for the Eastern distributing offices of the Coogan Company, three men are now in various parts of the country learning the exhibitor's needs, his complaints, his suggestions, and in fact, bringing about a spirit of harmony that only personal contact can command.

The latest representative added to the Coogan field staff is Newt Levy. Levy's territory comprises Portland, Seattle, San Francisco, Los Angeles, Butte, Denver, Salt Lake City, Des Moines, Omaha, Kansas City, Oklahoma City, Atlanta, Charlotte, and the entire Dominion of Canada.

Harry Rathner and Max Roth are now in the Eastern territory, where special previews of "Oliver Twist" are being arranged for. The exhibitors of every territory come into the key center, where the Coogan representative shows the Dickens film and acquaints them with the possibilities that are theirs when they book the production.

Joseph Deitch has been added to the Coogan offices and his activities will be in New York looking after bookings on "Oliver Twist," "Trouble," "My Boy" and other Jackie Coogan offerings.

QUERY F. I. L. M. CLUBS.

Theatre Owners Want to Know a Few Things.

The F. I. L. M. clubs of New York State are going to be asked in plain language just where they get off. This attitude was voted upon at an executive meeting of the Theatre Owners' Chamber of Commerce yesterday and followed a letter sent by the F. I. L. M. Club of New York to certain members of the Theatre Owners' Chamber of Commerce. This letter asked that these several members of the T. O. C. C. appear before a board of the F. I. L. M. to answer a charge of having operated their theatres in restraint of trade.

Now what the Theatre Owners' Chamber of Commerce wants to know is, where the F. I. L. M. clubs get authority to demand a trial and to sit in the role of judge. A very heated discussion took place in the Chamber of Commerce rooms and it was voted to send a letter to the F. I. L. M. clubs, demanding an explanation.

Paramount in Japan.

Cable reports received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, from Wm. D. Corbraine, general manager of Paramount's offices in Japan, report the signing of contracts for first runs in a leading theatre in each of the five largest cities, Tokyo, Osaka, Kyoto, Kobe and Yokohama. Under these arrangements some of the recent Paramount successes, such as "Blood and Sand," "Saturday Night," "The Valley of Silent Men," "Her Gilden Cage," will be shown shortly in these first-run houses.

Mr. Exhibitor:
Ask Your Film Company for the
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It means more to you than any other accessory. It is the cue sheet that insures a musically prefect picture presentation.

Two Pictures You must not miss!

ADOLPH ZUKOR PRESENTS A

George Fitzmaurice PRODUCTION

"TO HAVE and TO HOLD"

WITH

Betty Compson and Bert Lytell

ONE of the season's biggest sensations. A thrilling, brilliant, spectacular production of a world famous novel. Two big stars in the greatest roles they ever had, and a star supporting cast. A genuine masterpiece.

From the novel by Mary Johnston. Scenario by Guida Bergere.

A Paramount Picture



Jesse L. Lasky presents

Rodolph Valentino

in

"THE YOUNG RAJAH"

ANOTHER triumph for Valentino. As thrilling a story, as great a production as "Blood and Sand." Marvelous in costumes and settings. Breath-taking in its beauty. Cast includes Wanda Hawley and Charles Ogle.

From the play "Amos Judd" by Alethea Luce and the novel by John Ames Mitchell. Scenario by June Mathis. Directed by Philip E. Rosen.

A Paramount Picture





This Week at the

CAPITOL ← → RIVOLI

BULL MONTANA COMEDIES ARE GOING OVER IN GREAT STYLE

B. P. Schulberg Is Filming "Poor Men's Wives"—Lloyd Comedy Tested at Long Beach—Earle Doing Art Titles for Selznick. Larry Semon Gives Dinner to Sid Grauman.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Oct. 30.

Grabbing the spotlight of success in the two-reel comedy field seems to be the favorite indoor sport these days of Hunt Stromberg, producer, and his unmatchable star, "Bull" Montana. This past week was an especially notable seven days in the life of the Stromberg-Metro unit. While winning laurels and praise on all sides for the second of the series of fun subjects, "A Punctured Prince," at its prerelease showing at Loew's State Theatre, Mr. Stromberg quietly sprang a scoop with his announcement that the third of the "Bull" Montana comedies under the Metro banner will be a hilarious burlesque of Douglas Fairbanks in "Robin Hood," the burlesque to be labeled "Rob-'Em Good."

Furthermore, the two-reeler is well under way, preparations and production having been quietly launched sometime ago, and the comedy already scheduled on the Metro chart for early release. Aside from this inimitable fitness to burlesque the role of Robin Hood and the Earl of Huntingdon, "Bull" is especially eager to follow in the footsteps—and costume—of Mr. Fairbanks, so to speak, because of their friendship. "Doug" is "Bull's" idol and his adviser, and no one will be more interested in seeing "Rob-'Em Good" than the original silver sheet Robin Hood.

Mr. Stromberg is directing "Rob-'Em Good" himself and the cast supporting "Bull" includes Chuck Reisner as King Richard, Joan Standing as Maid Marian, James Quinn as Prince John, Sidney D'Albrook as Gisbourne, Billy Elmer as Little John, John Welden as Friar Tuck, Spike Robinson and Vincent Bryan as henchmen to Prince John, and an array of court beauties who promise to jeopardize the reputation of the original Mack Sennett bathing brigade. And they do say that "Bull" practiced for five weeks to get the Robin Hood hop as introduced by Mr. Fairbanks.

"They Call It Dancing."

After "Rob-'Em Good" comes, "Glad Rags," fourth of the series, directed by Hughie Fay, and the fifth on the list will have the catchy label of "They Call It Dancing." And thereby hangs another tale. When attending the Music Box Revue in New York in which Irving Berlin's song of that title set them all whistling, Mr. Stromberg bit on a clever comedy story idea for the same name. So he adopted it for the fifth "Bull" Montana comedy, by special arrangement with Irving Berlin.

If "A Punctured Prince," the second of the comedy series which broke all laugh records at Loew's State last week, is any criterion, then "Rob-'em Good," "Glad Rags" and "They Call It Dancing" are all treats for comedy fans to anticipate. "A Lady's Man," which launched the series and which we understand, has been booked by Dr. Riesenfeld for the Rialto Theatre in New York, is a story-comedy, but "A Punctured Prince" hits slapstick angles with a bang. It went over at the State with a howl, having a number of comedy gags and situations which honestly merit the adjective "original." And "Bull" himself is an original comedian—he's probably the only actor in captivity without a "double," that is, the only one of his type and pattern—so the honors are even.

"Poor Men's Wives" Comes Next.

There is no busier place in all filmland than the B. P. Schulberg stages at the Mayer studios. And right now they don't know what between-pictures lulls are. Even before Gasnier had completed his Preferred Picture, "The Hero," adapted by Eve Unsell from the well known I. F. the Schulberg studio had set in motion the technical machinery for his next production.

It's to be "Poor Men's Wives," a sequel to Gasnier's successful production, "Rich Men's Wives." The former is another original story from the pens of Agnes Christine Johnston and Frank Dazey, the opposite of the picture which they drew in "Rich Men's Wives."

And while they're building sets for "Poor Men's Wives" on one stage, Tom Forman is busy on another "shooting" interiors for "Are You a failure?" after an eventful trip to northern California and the Canadian border for exteriors.

With a cast which includes such players as Lloyd Hughes, Madge Bellamy, Tom Santschi, Hardee Kirkland, Jane Keckley and Myrtle Vane, Mr. Forman expects to turn out a picture which will satisfy even the blase northwoodsmen, who have doubted the ability of a director to put their adventures on film convincingly.

"The Scarlet Lily," the current Katherine MacDonald production, under direction of Victor Schertzinger, caused the company to brave forest fires and rain-washed roads last week to go to Arrowhead for the special location desired for exteriors.

Thew-Stauffer: "In Command."

It looks very much as if Aubrey Stauffer and Harvey Thew will have two New York theatres before which to stand and read their names as composer and librettist. Waldemar Young and Al Cohn wrote the book, Mr. Thew the lyrics and Mr. Stauffer the score for that successful musical play, "The Writers Revue," which Warner Brothers are to sponsor in New York shortly.

And now Messrs. Stauffer and Thew are collaborating on another musical piece, a comic opera, which they have titled "In Command." Mr. Thew is on the book and lyrics and Mr. Stauffer is composing the music. Those who have heard an outline of the play predict that New York managers will be competing for the rights just as they did for "The Writers Revue."

"Safety Last" One Long Howl.

While down at Long Beach the other evening, we slipped into Hoyt's Theatre just in time for a quiet pre-view there of Harold Lloyd's latest comedy, "Safety Last," which he completed that morning and tested on the Long Beach audience. Well, it's a howl! Even the sphinx would laugh at "Safety Last." We haven't been lucky enough to get in on a preview of "Dr. Jack," the Lloyd five-reeler which Manager Harry David bought at what is said to be the biggest price ever paid for the run of any film, and will present at the Mission Theatre beginning next Saturday. But we have heard wonderful reports of it and in view of the cash which Manager David tendered for it, said reports must be true. But Mr. David himself said, after seeing "Safety Last," that it is ever better than "Dr. Jack."

"Safety Last" is that "different" type of comedy. It is a six-reeler, with scores of thrills and hundreds of laughs.

Lloyd and Reddy Go East.

Speaking of Harold Lloyd reminds us that he departed for New York yesterday for a well-deserved vacation. He isn't even going for conferences, he's just going to play, specializing on the theatres. With him went Joseph Patrick Reddy, his studio publicist, who has been so homesick that he counted not just the days but the minutes, too, until they boarded the Limited. Mrs. Reddy preceded him east about a month ago, which explains it. She will return with him about the first of December.

May McAvoy for Ince Special.

By special arrangement with the Famous Players-Lasky Corporation, Thomas H. Ince has signed May McAvoy for the featured lead in his next big special, an original by Bradley King, tentatively titled "News." John Griffith Wray is to direct. 'Tis said May has a particularly good role in the story, one which will give her another chance to wear the laurels which her work in "Clarence" is bringing her now.

House Peters Back at U City.

Universal City executives keep close tab on House Peters and have him commuting to their lot for stellar roles just as often as possible. His work in such specials as "Human Hearts" and "The Storm" is the answer. They have just proffered the role and salary which combined to win his signature on another contract, this time for "The Attic of Felix Bavu," a story of the Russian revolution to be directed by Stuart Paton. Wallace Beery, Sylvia Breamer, Martha Mattox and Boris Karloff have other important roles.

Earle Doing Special Art Titles.

Myron Selznick has signed Ferdinand Earle to devote some of his current leisure moments between his own productions to art titles for "One Week of Love," the Selznick special, directed by George Archainbaud from Edward Montagne's original story.

"Who's Who" at Warner Bros.

A visit to the Warner Bros. studios these days discloses the fact that a good share of the "Who's Who" of filmland is punching the Warner time clock. There are four Warner brothers, the energetic producers, topping the list, since H. M. Warner, eldest of the quartette, arrived from New York a few days ago to confer on the wonderful production plans scheduled.

Then one sees Pat O'Malley, Irene Rich and Marie Prevost there for "Brass," which Julien Josephson adapted and Sidney Franklin is directing; Claire Windsor, Kenneth Harlan, Alec Francis, Hobart Bosworth, Bessie Love, Cyril Chadwick, Winter Hall, Walter Long and others for "A Little Church Around the Corner," which Olga Printzlau wrote and William Seiter is directing, and now they are beginning to corral others for "Main Street."

C. A. Logue Completes Second A. E.

News from Porto Rico tells us that the second of the series of features being produced by Charles A. Logue and Edward MacManus for Associated Exhibitors release, has been completed and will be delivered to New York this week. It will be there to greet Arthur Kane, of Associated Exhibitors, when he returns east from his present visit to his Coast interests.

This new feature—we haven't heard the final title—is another original from the prolific pen of Charles A. Logue, who party at the Plantation Inn Friday night, in honor of Sid Grauman and local newsagain plays a dual role for it, since he is not only the author and continuity writer, but also the director. The all-star cast includes Monte Blue, Mary Alden, Frank Currier, Mary Thurman, Sally Crute, Charles Lane and Mary Harlam. Advance reports would indicate that it is a "winner," being a story with the ever-popular Moroccan background. Desert scenes were filmed at Arrecibo on the Island.

The Logue-MacManus contract with Associated Exhibitors calls for two more features, which will probably be filmed in Porto Rico, too, though they all admit they're dreadfully homesick for California. Anyway, the many friends of Mr. and Mrs. Logue can expect to see them on the Coast again within a few months.

Abe Fried and Gene O'Donnell are handling the cameras, with Reineck, formerly with the Talmadge organization, as technical director.

"One Week of Love" for California.

Fred A. Miller of the California Theatre has booked the Selznick special, "One Week of Love," directed by George Archainbaud, for the week of November 5. This will be the world premiere of the picture, to be duly celebrated by opening-performance theatre parties, including Myron Selznick, Eddie Montagne, the author; Mr. Archainbaud, and Elaine Hammerstein and Conway Tearle, the featured stars.

Semon Dinner for Grauman.

Celebrating the opening of Larry Semon's new Vitagraph comedy, "Golf," at Grauman's Million Dollar Theatre, Mr. Semon presided at a delightful dinner party for the Semon proving as successful in his "host-ing it" role as he is in slapstick comedy parts. The only disappointment of the evening was Lucille Carlisle's absence. Miss Carlisle, who is Mr. Semon's lovely leading woman, was quite ill all week, suffering from a heavy cold, but she hopes to be able to appear personally with Mr. Semon in connection with the Grauman showing of "Golf" tonight.

Picture Jackie Coogan as "Toby."

It isn't hard to imagine what gales of laughter and bits of pathos we will get out of "Toby Tyler" or "Ten Weeks With a Circus," when this James Marcus story is transferred to celluloid with Jackie Coogan as Toby. Can't you just picture Jackie in the center of the circus ring, chumming with freaks of the side-shows and menagerie heroes? It looks like a very happy selection for the starlet's next starring vehicle, and a good contract to his biggest "hit," "Oliver Twist." Eddie Cline is to direct "Toby."

Meehan Has His Troubles With Pets.

James Leo Meehan, director of "Michael O'Halloran," Gene Stratton Porter's novel, which she is producing and personally supervising as the first of her film offerings, has acquired much knowledge concerning the habits of domestic animals and insects during this production.

"I have worked in pictures with lions, bears, camels and leopards," said Mr. Meehan the other day, "but these are easy compared with rams, cows, turkeys, farm horses, birds, butterflies, wasps, grasshoppers and bumble-bees. For downright meanness, commend me to a gentle cow or a frolicsome lamb, a sparrow or a hop-toad. These are the 'animals' that have no ideas of the importance of close-ups or long-shots. A lion seems to know that he is making money for the firm, but it is next to impossible to teach a field-mouse the importance of the camera."

Taking "Hearts Aflame" East.

Louis B. Mayer left yesterday for New York, taking with him the first of the Reginald Barker productions for Associated First National release. It is "Hearts Aflame," a thriller, 'tis said.

Ben and Nan Glennon Enjoying New York.

Mr. and Mrs. Bert Glennon, the former "Uncle" George Melford's clever cinematographer, and the latter better known as Nan Herron, Mr. Melford's script assistant, seem to be getting quite at home in New York where they are filming "Java Head." They have taken an apartment in the big city, and between "location" trips out of New York, are enjoying it and the Broadway theatres when not on the set.

Murfin-Trimble Feature at Kinema.

"Brawn of the North," the second of the Larry Trimble-Jane Murfin productions, featuring Strongheart, the wonder dog, is scheduled for the Kinema Theatre next Saturday. Its regular release date throughout the country from Associated First National exchanges is two days later, the thirteenth.

Ballin Begin "Vanity Fair."

Hugo and Mabel Ballin began "Vanity Fair" last week at the Goldwyn studios, with Edsel Ford, of the well-known "flivver" organization, turning the camera on the first scene. This by way of publicity and special celebration, we judge. The cast for this Hugo Ballin Production, to be released through the Goldwyn Company, includes Harrison Ford, Willard Louis, Earle Fox, Eleanor Boardman, Tempe Pigott, William Humphrey and Robert Mack, with Mabel Ballin in the [illegible] role, of course.

Ben S. Heilman, secretary and treasurer of Hugo Ballin Productions, arrived from New York last week to spend about a month with the company at their Goldwyn offices.

Borzage to Direct "Nth Commandment."

Frank Borzage is preparing to direct another Cosmopolitan feature here on the coast. It will be Fannie Hurst's popular story, "The Nth Commandment." Frances Marion is adapting it.

Father Dodd Assisting Seiter.

When Olga Printzlau began writing the continuity for her own original story, "The Little Church Around the Corner," for Warner Brothers' production, she consulted Father Dodd, the popular minister of Hollywood's Little Church Around the Corner, as to insure accuracy of important ecclesiastical action, and now Father Dodd is spending much of his time at the Warner studios lending his experienced aid to Director William Seiter in filming special sequences. The story has a theme of universal appeal and every detail is to be impressive.

Lee at Work on "Alice Adams."

Rowland V. Lee is breaking all union hours these days, working early and late on important dramatic bits of Booth Tarkington's prize novel, "Alice Adams," in which he is directing Florence Vidor. Claud Gillingwater, Margaret McWade, Harold Goodwins, Vernon Steel and Tom Ricketts are in the supporting cast of this Associated Exhibitors special.

Isabel Johnston Off for London.

Isabel Johnston, scenario writer and sister of Mrs. Frank Dazey (Agnes Christine Johnston, y'know) is en route to New York to sail for London with her friends, Mr. and Mrs. Cleveland Moffatt. She expects to combine business with pleasure while abroad, having a contract to do scripts for a British producer.

Clara Horton a Brunette.

They do say as how Clara Horton has gone and become a brunette, all for the sake of her art. It seems that except for her golden tresses, Clara was exactly the type for the heroine in the "Fighting Blood" series, which Mae St. Clair is directing for F. B. O. release at the R-C plant, now more familiarly known as the Powers studios. So to be able to qualify in every respect for the Witwer character, Miss Horton decided to dye—her hair.

Pat O'Malley in "Brass."

Pat O'Malley is parking his car at the Warner Bros. studios these days, having been engaged for their all-star production of "Brass," adapted by Julien Josephson from Frank Norris's story.

Mrs. Percy Hilburn Dead.

Friends of Percy Hilburn, popular cinematographer, associated with Reginald Barker, are sympathizing with him in the death of his wife, who passed away Tuesday morning after a long illness due to pneumonia.

BEN LYON.



Photo by Bachrach.

Who for the Past Three Months Has Been Busily Engaged in Making "Penrod," a Herbert Brenon Production.

FAMOUS CONVENTION TO BE HELD IN LOS ANGELES

On the invitation of Mayor Cryer of Los Angeles and the Chambers of Commerce of that city and of Hollywood, and at the earnest solicitation of Jesse L. Lasky, Adolph Zukor announced last week that the semi-annual convention of the department of distribution of the Famous Players-Lasky Corporation will be held November 21 in Los Angeles.

A special train, leaving the Grand Central Station the night of November 16, will carry the Paramount executives, heads of home office departments and many of the district and branch managers to the Coast, picking up other contingents at stops along the route. The party is due to arrive at Los Angeles Monday afternoon, November 20, and for the rest of that week the convention will be held at the Hotel Ambassador.

Both executives of the Paramount organization and the civic leaders of Los Angeles and Hollywood are completing plans which are expected to make this convention the most important of its kind ever held in the film industry. When Mr. Lasky arrived in New York a week ago he laid before Mr. Zukor and S. R. Kent, head of the distribution department, all of the plans which had been formulated by Los Angeles officials and business men for the entertainment of the Paramount organization. Mr. Zukor and Mr. Kent immediately accepted the arrangements and wired Mayor Cryer that he had won the convention for his city.

Details of the convention were not divulged by either Mr. Zukor or Mr. Kent further than the announcement that the sales policy of the company for the six months after February 1 will be discussed and announced. Details of the events scheduled for the entertainment of the party were also withheld, as several surprises have been planned.

When Mr. Lasky made it known, before his departure for New York, that he was coming East to persuade Mr. Zukor and Mr. Kent to hold the convention in Los Angeles, Mayor George E. Cryer sent the following letter to Mr. Zukor:

"It is with considerable interest that I have learned that an invitation is to be extended to you to hold the annual convention of the department of distribution of Paramount pictures in Los Angeles in the near future.

"As the chief executive of the City of Los Angeles, I want to urge upon you and your associates the acceptance of this invitation.

"Los Angeles is proud of the wonderful development of the motion picture industry on the Pacific Coast, and enjoys the distinction of being the motion picture capital of the world.

"I assure you that it affords us pleasure to extend to you and your associates the freedom of the city and the hospitality that has made our city famous. Trusting to have the pleasure of meeting you personally and welcoming your convention to our city, I remain, etc., etc."

In giving the details of the convention, Mr. Kent said that more than seventy-five executives, home office department heads, district managers, branch managers and others connected with the company would attend the convention.

The special train will be sent out from New York as a section of the Lake Shore Limited and will make stops at Albany and Cleveland to pick up members of the party. More will join the expedition in Chicago and another contingent will be picked up at Kansas City. Pacific Coast managers will go direct from their home cities to Los Angeles.

Those going to the convention with the main party are as follows:

Adolph Zukor, Jesse L. Lasky, S. R. Kent, E. E. Shauer, Marcus Loew, Gerald E. Akers, Harry Ballance, P. A. Bloch, of Philadelphia; A. M. Botsford, advertising manager; P. N. Briach, of Boston; H. H. Buxbaum, New York district manager; John Clark, divisional sales manager; H. B. Franklin, G. B. J. Frawley, of the home office; Harry Hunter of Washington; J. H. MacIntyre of Portland, Me.; John D. Towers of New Haven; Charles E. McCarthy, publicity manager; Henry Salsbury of the home office; Claud Saunders, exploitation manager; Walter B. Seates of Boston; George J. Schefer, New England district manager; Mel Shauer, accessory sales manager; W. E. Smith, Philadelphia district manager; George Spidell, general purchasing agent; R. W. Swelgert of Wilkes-Barre; George Weeks, divisional sales manager; M. W. Kempner of Albany, Allen S. Morits of Buffalo, Otto Bolle of Chicago, G. A. Durham of Milwaukee, H. E. Elder of Cincinnati, J. E. Fontaine of Cleveland, H. W. Given of Detroit, M. M. Hirsh, M. C. Hughes of Pittsburg, A. B. Lesk of Sioux Falls, Charles M. Reagan of Indianapolis, Philip Reisman, Minneapolis district manager; H. A. Ross, Detroit district manager; Frederick Strief of Minneapolis, C. C. Wallace of Chicago, B. Bioteky of Kansas City, V. F. Creswell of Atlanta; D. Prince of Atlanta; R. C. LaBeau, Kansas City district manager; R. J. McManus of St. Louis, A. W. Nichols of DesMoines, Frank Newman of Kansas City, R. D. Thompson of Omaha, Oscar Morgan and George Meeker, representing Cosmopolitan, and A. O. Dillenbeck of the Hanff-Metzger Advertising Agency.

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(Pat. Applied For)
It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

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by Victorien Sardou, I hereby give notice that any exhibitions of or dealings in any motion picture based on "MADAME SANS GENE", or the use of that or any similar title will be prosecuted to the full extent of the law.

EXHIBITORS AS WELL AS DISTRIBUTORS WILL BE HELD LIABLE NOT ONLY FOR DAMAGES BUT UNDER THE CRIMINAL LAW.

KATHRYN KIDDER ANSPACHER

ERNST, FOX AND CANE, ATTORNEYS

ALL-STAR CAST IN "RUPERT OF HENTZAU," A SELZNICK SPECIAL

Antonio Moreno, Bert Lytell and Elaine Hammerstein Cast for It—Warners to Enlarge Studios—Another Jane Murfin Production—Other News From Hollywood.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Nov. 6.

"Rupert of Hentzau," with Bert Lytell as Rudolph Rassendyll, Elaine Hammerstein as Queen Flavia, Bryant Washburn as Fritz Von Tarlenheim, Adolph Jean Manjou, Hobart Bosworth, Marjorie Daw, and Victor Heerman directing Edward Montagne's adaptation of Sir Anthony Hope's famous story,

and its followers on both sides of the silver screen will agree that this is the beginning of a Selznick super-special which should make 'em sit up and take notice. Certainly it is the most ambitious production yet essayed by Selznick Pictures Corporation and one quite in line with their recently announced policy of making only big all-star specials. It is also of more than usual interest because of the fact that "Rupert of Hentzau" is a sequel to "The Prisoner of Zenda," Rex Ingram's Metro production, which is now breaking records everywhere.

This announcement by Myron Selznick last week set at rest the rumors that the Selznick organization was to return East before the first of the year. Director Heerman and Associate Editor Montagne, with a staff of technical experts, have been preparing for the production of "Rupert of Hentzau" for several months, and everything is set now to begin actual "shooting" at the United Studios next week. Mr. Selznick purchased the rights to "Rupert of Hentzau" from the author himself while he was abroad last Summer and immediately launched a research campaign, the results of which will guarantee the atmospheric accuracy of this modern costume romance.

Bert Lytell's engagement is of special importance and interest. We hear that Mr. Lytell, who has just completed two George Fitzmaurice-Paramount specials with Betty Compson, "To Have and To Hold" and "Kick In," was to have played Rudolph in Metro's "The Prisoner of Zenda." But under his contract with Metro at the time, he was making only five-reel program pictures and Metro officials did not wish it to be a program release, they decided to have Rex Ingram transfer "The Prisoner of Zenda" to celluloid as an all-star special. Rudolph Rassendyll is typically a Bert Lytell role and his fans will watch for "Rupert of Hentzau" with special interest.

In addition to those already announced for the principal roles, Mr. Selznick is now negotiating with half a dozen other leading stars for other important parts, but we cannot list them until next week, since the contracts have not yet been signed, sealed and delivered.

Victor Heerman's directorial ability and Edward Montagne's script skill need no introduction. Mr. Heerman has been associated with the Selznick organization for a long time and has not only directed but has also written some of their biggest successes. "Love is An Awful Thing," the current Selznick release, is a Victor Heerman production, and right now the director is finishing "One Dollar Down," another comedy with Owen Moore and Alice Lake, which he also wrote. To Mr. Montagne goes credit for the original story and continuity of "One Week of Love," the first of the new series of Selznick all-star specials, which is being premiered at the California Theatre here this week, as well as a score of other originals and adaptations for the Selznick banner.

All told, "Rupert of Hentzau" is to be filmed so elaborately that its place in the spotlight of "fewer and better pictures" is already assured.

Warners to Enlarge Studios.

Instead of buying another studio to take care of their overflow productions as first rumored, Warner Brothers announced last week that they have decided to immediately enlarge their Sunset boulevard plant. Just before H. M. Warner concluded his visit to his brothers here and departed for his New York offices Saturday, it was stated that plans have been completed to build one of the largest and most modern stages possible on their present site. It is to cost about $50,000, and will cover nearly an acre of ground, the Warner Brothers' plot including five acres. The new stage will be both fire and weather proof, with latest lighting and stage equipment and one hundred dressing rooms attached.

Another Jane Murfin Production.

When we look over the field of those whom we are inclined to envy, we find Jane Murfin high up on the list. Any one who meets Miss Murfin just casually away from the studio, "location" or her study in her own home would probably bet her down as a very delightful and interesting young society woman. Blame her beauty, charm and style for that. But those who know her for these qualities and also for her achievements as a dramatist, photo-playwright and film producer, are doubly interested.

Our chats with Miss Murfin have been limited to the telephone for the past few months, between her many absences in the East and on production locations. But we finally managed to get another inspiring chat with her last week at the luncheon table at the Writers' Club. And between gossip of the East and West which we exchanged and Miss Murfin's interesting accounts of stage productions in New York, we learned that she is now completing plans to make another independent production all on her own responsibility.

Everything is in readiness for the third of the series of Larry Trimble-Jane Murfin productions for Associated First National, starring Strongheart, the wonderful canine actor.

This, Miss Murfin told us, is to be from an original story largely Mr. Trimble's, though, as usual, they have collaborated on its details. He is still up in Canada adding to their collection of animals for the interesting series of pictures launched with the highly successful "Silent Call."

"And since it is to be made principally on location up North and there is no reason whatever for my being there," explained Miss Murfin "I have decided to employ the time producing another feature here."

She has not selected her story, nor her director, nor her cast, but she has executive plans arranged, she knows just what she wants to produce and she will have it under way within a very short time. Meanwhile, "Brawn of the North," the second of the Trimble-Murfin pictures with Strongheart, goes into the Kinema here next Saturday.

Loew and Schiller Coming.

We understand that Joseph Engel, general manager, returns to his desk at the Metro studios this week, following his executive trip to New York, and that a week later Marcus Loew is expected here, with E. A. Schiller, his special representative, Lionel Keene, Western representative for Mr. Loew, has been down from Frisco for several days, conferring with Manager E. C. Bostwick of the State Theatre. Rumor has it that one reason for Mr. Loew's coming visit is to create a new production policy.

Blache with Universal.

Herbert Blache has arrived from New York and will park his megaphone at Universal City for a special production, we hear.

Writers to Dine Frank E. Woods.

An invitation which we received to-day brought news of a dinner party to be given next Saturday evening by the Writers, at their clubhouse, in honor of Frank E. Woods, beloved president of the club. This is no doubt to celebrate Mr. Woods's graduation from the editorial ranks to the post of independent producer, since he leaves the Famous Players-Lasky Company this week to take up reins in the Affiliated Authors, Inc., the new production organization in which Thompson Buchanan and Elmer Harris are to be associated with him.

Writers Elect Willis Treasurer.

Speaking of the Writers reminds us that Richard Willis has been elected treasurer of the Guild, succeeding Elmer Harris, who has resigned because of his extended absence in the East, where he is arranging business details for the new producers, Affiliated Authors, Inc.

Play Room Opening This Month.

Another reminder regarding the Writers is that their Play Room is to be formally opened on or about November 25, the opening program to include four one-act plays, written by members of the club and presented by star casts. Three of the playlets already selected and in rehearsal are from the versatile pens of Edward Montagne, Carey Wilson and Frances Marion, respectively.

California Gets "Tess."

Once again Director Fred Miller of the California Theatre has outbid them all for Mary Pickford. Meaning that last week Mr. Miller closed the deal by which he books the new production of "Tess" for the California. The opening date will be announced shortly.

Ordynski Preparing to Direct.

You can page Richard Ordynski at the Lasky Studios now. He is studying the whys and wherefores of film production and concentrating especially on direction, preparing to take up a brand new megaphone for Paramount at no very distant date. It is rumored that Mr. Ordynski may later direct Pola Negri, whom he directed in footlight productions abroad.

For Scenes in "Remittance Woman."

The motor boat regatta held at San Pedro under the auspices of the California Yacht Club, the other day, was used as a background for scenes in "The Remittance Woman," Ethel Clayton's second starring vehicle for F. B. O. release, insuring realism to the 'nth degree. Rockliffe Fellowes, Matilio Carillo, Tom Wilson, James B. Leong and Etta Lee are in Miss Clayton's cast.

Sylvia Breamer in U Special.

Universal City has persuaded Sylvia Breamer to sign on the dotted line and return to their plant for the feminine lead in "The Attic of Felix Baru," which Stuart Paton will direct from Albert Kenyon's adaptation of Earl Carroll's play. Wallace Beery, Martha Mattox, John Wallace and Boris Karloff have also been signed for this special.

Jinx Visited Selter Set.

It never rains but it pours, says William A. Selter, directing Olga Printzlau's "The Little Church Around the Corner" for Warner Brothers. A heavy cold and daily encore on it had him almost out of the running last week. Then, as if that were not enough, his assistant, Frank Kingsley, fell from a twenty-foot platform, spraining an ankle and so wrenching his back that he had to add a crutch to his assistant's equipment. And on the same day Homer Scott, the cameraman, tripped on a floor cable, crashed into a live wire and got a nasty burn on the wrist. But, fortunately, it was his left hand, so he can still crank the camera.

Tamar Lane's Folks Here.

Those who remember Tamar Lane's clever anti-California propaganda when he first came West with the Selznick company will regret to hear that Tamar has turned traitor. He actually seems to be undergoing a metamorphosis from a loyal New Yorker to a native son of California. Anyway, his father and mother joined him here last week. They have adopted a bungalow and settled down. Tamar admits that neither his father nor his mother are ready to hand California so much right now. They found it easier to keep warm back East than they do here. But he piles the wood on the grate fire, urges them to draw their chairs closer and says: "Wait till Summer comes here again!" Which shows what a complete traitor he is.

Prehistoric Spectacle in "Adam's Rib."

When you know that C. B. De Mille's new picture is titled "Adam's Rib" you aren't surprised to learn that the spectacular episode or one of them at least will be an elaborate prehistoric sequence. Julia Faye is to play "the world's first vamp" in this episode.

Marion Fairfax With Barker Unit.

Marion Fairfax has been especially engaged by Louis B. Mayer to write the titles of "Hearts Aflame," the initial Reginald Barker production under the Mayer banner, and having completed that, to write the celluloid version of Blanche Upright's novel, "The Valey of Content," which is to be Mr. Barker's second independent unit production.

Duncan May Return to Serials.

William Duncan, Vitagraph star, admits that he contemplates returning to the serial field, in which he was king of them all a couple of years ago. He says it has never been his intention to drop serials forever. When he changed to feature productions, he says, it was because it then seemed that the chapter play had passed out of style temporarily, but now everything points to a revival of interest in the "Continued Next Week" type of melodramatic film diet. Mr. Duncan's Vitagraph contract expires in about six months. At present he does not contemplate any renewal of it and it is not unlikely that after that time he will re-enter the serial field.

Duncan Would, but Edith Wouldn't.

Speaking of William Duncan reminds us of the story they're telling on him. Mr. Duncan was lamenting the fact that he returned from Honolulu on the steamer preceding the ill-fated City of Honolulu which was burned at sea.

"I figure I missed a fine chance to be a hero and get a lot of free publicity," mused Bill. "There wasn't a picture person on board the City of Honolulu and none of the passengers seemed to be of vocations that could use a lot of front page space with pictures. Now, if I had been aboard, I might have shoved my wife overboard, then jumped in and saved her. That would have given us a lot of added fame and I could have picked up some fine serial material besides."

But when Mrs. Duncan, who on the screen is lovely Edith Johnson, heard his explanation of how he might have been a hero, she hadn't any such regrets that they were not on the burned liner. In fact, her opinion so changed Bill's idea of the publicity value of such a "stunt" he has decided that if ever such a hero-ing chance comes to him, it will doubtless be better for him to try to shove the captain overboard and save him instead of inflicting the cold thrill on friend wife.

"Bull" Shops Early.

"Do your Christmas shopping early," says "Bull" Montana, and follows the advice himself. Last week the Stromberg-Metro star packed a big box of gifts for his father and mother and sent them on their merry way to Voghera, Italy.

Mabel for "Mary Ann."

If Mabel Normand can ever tear herself away from New York and return to the Coast again, she is to play "Mary Ann," that being the title announced by Mack Sennett for her next production. It will be another Associated First National special, to follow "Suzanna," scheduled for early release.

Preparing for Paramount Convention.

Go into the Lasky studios these days and you will hear one dominating topic of conversation, the annual convention of the Department of Distribution for Paramount Pictures. From the time Jesse Lasky went East to try to stage it this year in Los Angeles, as he has succeeded in doing, at the urgent request of the Hollywood and Los Angeles Chambers of Commerce, Mayor Cryer and other public officials, we have known it was to be a big event. But if we hadn't appreciated its importance before, the busy activities of Arch Reeve of the publicity staff and Jerome Beatty, studio representative for the distribution department, would so enlighten us.

More than a hundred members of the department are expected here on the 20th, the party to be headed by President Adolph Zukor, First Vice President Jesse L. Lasky, and S. R. Kent, head of the distribution department. In addition to the daily business sessions of the convention, several social events are being arranged, one of which will be a banquet to be staged on one of the big indoor stages of the studio.

Heard in Passing.

Olga Printzlau has moved her Lares and Penates from the bungalow she leased for the Summer into a lovely apartment at the Hillview.

Baby Peggy is making a two-reel comedy, labeled "The Senorita," with Alf Goulding again directing.

Three leading men, David Butler, Allan Forrest and Malcolm McGregor are in Viola Dana's cast for "Noise in Newboro," her current Metro production under the direction of Harry Beaumont.

Ruth Stonehouse has deserted filmland again for a brief tour over the Orpheum Junior circuit.

Herbert Rawlinson is busy on "Prisoners," a celluloid version of George Barr McCutcheon's "Castle Craneycrow." Eileen Percy is the girl.

Shannon Day is to be seen as the South Sea Island dancers in the Metro production, "All the Brothers Were Valiant," directed by Irvin V. Willat.

Edward Everett Horton, starring in Jess Robbins Vitagraph productions, has been elected an associate member of the Writers Club.

Corinne Griffith's next Vitagraph picture is to be titled "One Stolen Night."

Mack in Own Story for Metro.

Willard Mack is one of the most interested spectators at the sensational murder trial of Mrs. Clara Phillips. We met him coming from the court house the other day, his dramatist mind keenly alert to every detail of the "hammer" case. Mr. Mack is to appear before the camera for Metro shortly, playing an important role in the Sawyer-Lubin production of his vaudeville sketch "Your Friend and Mine," which Winifred Dunn is adapting. After which, he told us, he expects to return to New York.

Cutting "When Civilization Failed."

Leah Baird has completed her next Associated Exhibitors' release, "When Civilization Failed." Tom Santschi, Walter McGrail, Richard Tucker, Alec B. Francis, Bobby Bolder and Ruth Mitchell are in the cast which was directed by Wallace Worsley.

P. S.—We hear Miss Baird has been persuaded to return to her first love, the footlight world, next season. She's reading stage plays with that idea in mind now.

Edith Roberts Goes East.

Edith Roberts and her mother are en route for New York. They left yesterday on the Limited to fulfil a special engagement for which Edith was signed by wire. It is for the featured lead in the celluloid version of "Backbone," the Saturday Evening Post story, which is to be produced for release by United Artists.

Arthur Friend is interested in the organization back of the production. This is a distinct "scoop" for Edith, who has been rapidly forging to the top for the last year, since it is said to give her the role of a little French girl with exceptionally good acting opportunities. And Edith can act as well as look lovely and charming, her performance in Cecil B. De Mille's "Saturday Night" being but one of many proofs.

Tourneur North for Atmosphere.

Maurice Tourneur is up in San Francisco, spotting locations and collecting ships for use in "The Isle of Dead Ships," the first of the series of Associated First National productions which he is to make under the sponsorship of M. C. Levee. Mr. Tourneur persuaded Charles Maigne to renew an earlier day and very happy association by writing the continuity for the picture. Before Mr. Maigne took up a megaphone for Famous Players-Lasky you will remember that he worked with Mr. Tourneur on "The Blue Bird" and many other successes.

Three Specials Booked for Mission.

Manager David and the Mission Theatre aren't worying about the w. k. dearth of good pictures. After outbidding them all for Harold Lloyd's new comedy, "Dr. Jack," which opened its run Saturday night, Mr. David settled on Mabel Normand in "Suzanna" to follow it and then, just by way of making it a record week, also booked D. W. Griffith's "One Exciting Night" to follow Mabel. Prosperity and Mission promise to be good friends for many weeks to come.

Willat Back in Frisco.

After spending the week-end of last week on "location" at Balboa, Irvin Willat, producing "All the Brothers Were Valiant" for Metro, took his cameramen and crew and journeyed to San Francisco again for additional atmospheric shots in this sea story.



PRINT OF A NEW WARNER FEATURE ON ITS WAY EAST

The completed print of the Warner Brothers second release, "The Beautiful and Damned," featuring Marie Prevost, is en route to the Eastern offices of the Warner organization, according to an announcement. The story was adapted by Olga Printzlau from F. Scott Fitzgerald's novel of the same name, and it was directed by William A. Seiter.

In expediting the print East, the Warners are said to be complying with the urgent requests of the exchanges that have contracted to handle the entire series of seven productions being released this season by the Warner Brothers. It is declared that the exchange men have received many advance bookings on the feature, and from present indications the production is expected to surpass the popularity of the current Warner attraction, "Rags to Riches," featuring Wesley Barry.

The definite release date of "The Beautiful and Damned" is announced for November. Miss Printzlau's adaptation of the novel is said to reveal a cross-section of American society in all its glitter and color, showing in particular two wealthy young people, Gloria Gilbert and Anthony Patch, portrayed by Miss Prevost and Kenneth Harlan respectively. These two people are cast upon the shining sea of a thoughtless, luxury-seeking population, and the resultant climax is declared to drive home a significant phase of modern life hitherto unrevealed.

The cast supporting Miss Prevost includes Harry Meyers, Louise Fazenda, Tully Marshall, Emmett King, Cleo Ridgley, Kathleen Key, Parker McConnell, Clarence Burton, Walter Long, George Kuwa and Charles McHugh.

Buys "Bright Shawl."

A triumvirate composed of John Robertson, Joseph Hergesheimer and Richard Barthelmess circulated through the Algonquin last Thursday talking shop. Mr. Hergesheimer, as the author, had just made a sale by which Richard Barthelmess comes into the motion picture rights of "The Bright Shawl." John Robertson will direct the picture, which will be taken in Cuba, where the story is laid.

RIALTO COMPANY HAS REORGANIZED AND IS ACTIVE

The Rialto Productions, Inc., formerly at 130 West 46th street, has quietly undergone a reorganization. Louis T. Rogers having resigned as president, is no longer connected with the organization either actively or otherwise. Michael D. Fields is now president and Samuel R. Reece is treasurer.

The Rialto is now established in their new quarters at 729 Seventh avenue, and ready to shoot ahead with new features and single-reelers.

An announcement is promised within a short period, outlining the product for the coming season, which is said to include features of quality.

According to President M. D. Fields of the Rialto, this concern will distribute mainly in New York and New Jersey. The remaining territory will be sold on a State right basis.

Mr. Reece, who has been appointed general sales manager, expects to set out shortly on an extended tour through the key cities in order to get the lay of the territory, for the purpose of State right sales. This trip will include such cities as Cleveland, Chicago, Detroit, Cincinnati and St. Louis.

Last week Mr. Fields was in Philadelphia, Pittsburg and Washington to make connections with franchise holders on features already bought by the Rialto Productions.

The names of these features will be announced within a fortnight.

Chester in Town.

C. L. Chester is in New York for a few weeks. He reports conditions improving on the Coast and says that he will soon resume production at his new studio. He has a new series of travel pictures which will be ready for the market in January. The entire twenty-six will be ready at that time, making it possible to make delivery of all of them at one time.

Artists of Stage and Screen, attention! The Art Editions for the great Christmas Number of The Morning Telegraph will close December 5.

BULL MONTANA IN REAL SCRAP FOR A METRO COMEDY

Bull Montana's hard-boiled friends thronged to the Metro studio to see him in action against Tom O'Brien, former lightweight championship contender, in the ring scrap which is a feature of Bull's new Hunt Stromberg comedy production for Metro, "Glad Rags." The cave-man comedian issued invitations to the tin-eared gentry of Spring street in Los Angeles. None of them plended a previous engagement.

They filled the ringside seats. Many were compelled to witness the fray from less advantageous points in the arena, which had been specially constructed for this picture. Throughout the combat, despite protests from the director, Hughie Fay, the hard boiled eggs kept up a continuous barrage of encouraging and discouraging remarks, all for the benefit of their little playmate Bull.

The rough banter failed to bother toe burgler-faced comedian, who went about his work in a business-like fashion. In O'Brien he had an opponent who had the ability to maintain the fast pace that was set for him. O'Brien's fight with Charles Ray in the latter's picture, "Scrap Iron," was declared the best of its kind seen in motion pictures up to that time, but toe ex-lightweight contender himself said his mill with Bull outclassed anything he has yet done.

There is nothing delicate about Bull physically, and O'Brien had an opportunity to let go with his heaviest guns. But the punches bounced from the handsome one's noble brow and rugged chin like hits bounce off Ty Cobb's bat.

Rawlinson Gets Divorce.

The marriage bonds of Herbert Rawlinson and Roberta Arnold were severed in Judge Summerfield's court in Los Angeles on Wednesday, according to a wire received from the Coast. Rawlinson told the court his troubles since his marriage twelve years ago, and as Mrs. Rawlinson did not appear to contradict her husband, the Judge granted the divorce. Mrs. Rawlinson, who is on the stage and scored a big success in "Their First Year," is in the East.

Associated Exhibitor Hits.

Associated Exhibitors attractions packed two big theatres simultaneously in Detroit last week, it is said. While Harold Lloyd, in "Grandma's Boy," was playing its second week at the Fox-Washington, having been held over because the crowds could not be accommodated in the one week which had been contracted for originally, the Florence Vidor feature, "Dusk to Dawn," was appearing at Warren & Cohen's Colonial Theatre.

FILMING BIG SCENES FOR "THE COVERED WAGON"

Large Company on Location Work for the Paramount Feature Production.

Eighty-five miles from the nearest town Director James Cruze and his Paramount company of actors, technical men, Indians and cowboys, aggregating three thousand individuals, is proceeding with some of the most thrilling scenes of "The Covered Wagon," by Emerson Hough, Paramount reports. This famous story of the great West is being made with an idea that it shall be Paramount's supreme production of the year. The only large herd of buffalo still in existence has already been used.

Mr. Cruze has been filming an Indian attack on a pioneer village, and now is using scores of canvas-covered wagons to portray the trials and tribulations of the hardy men and women who crossed the Indian infested plains to make a new America in the great West. One scene that Mr. Cruze has taken occupies over two miles in width and is said to be the largest setting of its kind ever attempted. The setting represented the old-time pioneer village of Westport Landing.

"The Covered Wagon" company, which includes Lois Wilson, J. Warren Kerrigan, Alan Hale, Tully Marshall, Charles Ogle, Ethel Wales, John Fox and Guy Oliver, will remain on location for another week. This will give them two full months in the very heart of the country described in the story. Their present company is located on the famous 200,000-acre ranch at Baker, Nev., Jack Cunningham made the adaptation, and Walter Woods is with the troupe in a supervisory capacity.

WRITERS' CLUB OF HOLLYWOOD DOES HONOR TO FRANK E. WOODS

Give Brilliant Dinner to Their President—Buchanan Play for N. Y.—"Refuge," Katherine MacDonald's Next—Moreno for "Trail of Lonesome Pine"—Stars Play "Charley's Aunt."

By FRANCES AGNEW,

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Nov. 13.

When you want to give a brilliant dinner party, scintillating with wit, wisdom and delectable food, we would suggest that you employ the Writers' Club to stage it for you. They're headliners in the art and, of course, in their membership and club they have the ingredients.

The Writers of Hollywood do not stage many formal dinner parties. Dinner is served at the club nightly, but the dress-up and speechmaking affairs are limited exclusively to celebrities of real achievement.

So no one is more eligible for the privilege of being their guest of honor than their president, Frank E. Woods, writer of the first continuity, author of the script of "The Birth of a Nation," and for the last few years chief supervising editor and director of the Famous Players-Lasky Corporation. And it was for him that the Writers tendered their latest brilliant banquet, Saturday evening.

Strictly speaking, however, the Writers' Club was not the host of the occasion, though it can certainly take credit in good measure by virtue of the dinner itself and the fact that the speakers represented the general membership. But the foreword on the clever "continuity of eats" explained it thusly: "The Frank Woods Dinner, given at the Writers' Club by his playmates of the Lasky Studio upon the occasion of his stepping forth to the greatest of all cinema adventures—'shooting your own.'"

The guest list, necessarily limited because of the limited space at the club, included those who were associated with Mr. Woods at the studio just prior to his resignation, and personal friends.

Kyne-Fed Turkeys Featured.

Milton Schwartz again proved himself one of the cleverest masters of ceremony extant. He started the comedy rolling from the opening course of the luscious turkey dinner.

Important. P. S.—The turkeys were contributed by Peter B. Kyne from his ranch. If he has any more of them left he should be able to do a thriving business for Thanksgiving.

The early courses were punctuated with appropriate parodies on popular songs, written by Harvey Thew, Percy Heath and Aubrey Stauffer, and sung by the latter, with the entire party serenading Mr. Woods with the chorus. Mr. Schwartz read telegrams brimful of humor, congratulation and good will for the guest of honor from Mary and Doug, Lotta Woods, William De Mille, Clara Beranger, Waldemar Young, Julian Johnson, Elmer Harris, Jesse L. Lasky, Tully Marshall, John Emerson, Anita Loos, Lorna Moon, June Mathis, Tom Geraghty, Guy Price, Whitman Bennett, Walter Woods and James Cruze.

And at the regular speech hour Mr. Schwartz launched what proved to be a highly amusing burlesque of the "conference system" of film production. They decided to film "The Life of Frank E. Woods," and Lee Dougherty, Peter B. Kyne, Beulah, Marie Dix, Jack Cunningham, Thompson Buchanan, Rob Wagner and Wells Hastings were among those who offered subtly humorous and satirical suggestions as to how to cast the said proposed film. They settled the problem by showing a hilarious short reel, introduced with the title plate, "The Lasky Editorial Staff presents Frank E. Woods in 'The Man Who Saw To-day.'" This comedy photo-biography was made up of funny old photographs and original drawings picturing Mr. Woods and his trusty pipe in various stages of the lives depicted for him by the aforementioned writers. It was a scream! The reel was then presented to Mr. and Mrs. for home entertainment.

House Peters Not in "Felix Bavu."

The recent announcement that House Peters had been signed by Universal for the featured lead in their new special, "The Attic of Felix Bavu," is in error. It seems that Universal executives offered the part to Mr. Peters and sent him the script to read. But the part did not appeal to the star of "The Storm," "Human Hearts" and other recent big pictures, so he returned the script with his refusal. However, the news of the offer gave the impression that the contract had been signed with Mr. Peters. Hence, the previous announcement. The publicity folk recalled the story, but meantime it had been printed. So the denial is in order.

We hear that another company is negotiating with Mr. Peters now to play the star part in a big revival, but Mr. Peters himself has not confirmed the news, saying he has not signed the contract. We also hear that he is wanted for a series of big specials. So it is likely that he isn't saying "yes" or "no" to any of the various offers he has until he has juggled them all. Few free-lancing stars are in such demand as Mr. Peters, and with him it is always the part, not the salary, to which he gives first consideration.

Presented Smoking Set.

Victor E. Clarke, representing the Lasky studios, "passed upon the photobiography," and read a telegram of good wishes from Mr. Lasky for Mr. Woods and his associates, Thompson Buchanan and Elmer Harris, in their new organization, Affiliated Authors, Inc. After which Mary O'Connor, who has been associated with Mr. Woods for nine years, spoke interestingly of their work together, and of the assurance of success for the trio of new producers. In lighter vein she listed the parting gifts which had been sent to Mr. Woods's home by his Lasky staff, including a thousand and one submitted scenarios and Madame Elinor Glyn's course in photo-playwriting, guaranteed to teach him the art in "three weeks." And then she presented the de luxe gift, a lovely bronze smoking set, with silver inscription reading: "To Frank E. Woods. Your script children of the Lasky studio wish you success."

At this point, Mr. Woods himself was almost as near tears as were Mrs. Woods and Miss O'Connor. But when he rose to retaliate to the speeches, he found the comedy keynote again in reminiscing over his early days in filmland, recounting his work on the Dramatic Mirror, where he introduced moving picture criticism and began writing one-reelers and half-reelers for Biograph, getting the princely sum of $10 and $15 per.

Briefly touching on the plans of Affiliated Authors, Inc., he stressed the fact that no million-dollar pictures are planned. Their productions are to be photo-plays, not film spectacles. There may come a time when they will put the bankroll on one feature, but it will never be spent simply for sets without a story. The plan of production is economically sound and exceptionally promising. Their organization is to be made up of three units, with one expert technical and one editorial staff serving each. So that, while one of the three authors is supervising his unit production in actual shooting, another will be preparing and the third cutting, thus enabling each unit to take all the time necessary in preparing, shooting and cutting, but eliminating much of the overhead which results where there are technical and editorial staffs for each unit.

En Route East.

Mr. and Mrs. Woods left for New York yesterday morning for a hurried business trip. Elmer Harris is already there, and Mr. and Mrs. Thompson Buchanan will leave on Thursday. The trio will then close the deal for the releasing of their productions. While there is no definite news on the subject, rather authentic rumors suggest that they will tie up with the United Artists, wires from D. W. Griffith, with whom Mr. Woods was associated so long, and others influencing such a move. We shall see! Anyway the deal blows, however, here's to the success of Affiliated Authors, Inc.

Buchanan Play for New York.

Thompson Buchanan has two missions in going East. In addition to his interest in closing business deals for Affiliated Authors, Inc., his play, "The Sporting Thing to Do," is to go on in New York under the Oliver Morosco banner early in December, with Emily Stevens starred. He will stay East for that. He also has completed another play, yet untitled, which Mr. Morosco will try out here this season and take into New York next year.

Lois Zelner Story For MacDonald.

"Refuge," another original story from the pen of Lois Zellner, is to be Katherine MacDonald's next F. P. Schulberg production. Victor Schertzinger will direct it. Florence Hein, who has been associated with Miss Zellner and Eve Unsell, head of the Schulberg story department, in previous literary efforts, has written the continuity.

Baby Peggy Ill.

Baby Peggy Montgomery, the Century comedy starlet, has been seriously ill for the past few days, with pneumonia. Latest reports indicate that she is improving, however, and her many friends hope that the crisis has passed.

Hilliker-Caldwell Here for Goldwyn.

A telephone call from Katherine Hilliker the other evening brought forth the glad news that Captain and Mrs. H. H. Caldwell (Katherine Hilliker, y'know), their infant son and his nurses had arrived from New York to join the Holywood colony indefinitely. They are to continue their affiliation with the Goldwyn organization, editing and titling productions here, rather than after they are shipped East. They have a host of friends here who are welcoming them back and assuring them that despite their loyalty to New York, "they all come back." They're at the Ambassador Hotel now, but expect to move to Hollywood this week.

Elizabeth de Jeans, Hostess.

Mrs. Elizabeth de Jeans, novelist, whose latest book, "The Romance of a Million Dollars," is just off the Lippincott press, entertained at a delightful dinner party at her Hollywood home Thursday evening. Among her guests were William McKenzar, the artist; Miss McKeavar, Mr. and Mrs. Phil Hurn, Josephine Quirk, Cosmo Morgan and Kenneth Gibson. Dancing added to the zest of "the good time that was had by all."

Robert Agnew in "Prodigal Daughters."

Robert Agnew, the clever young juvenile who, with May McAvoy, stole the spotlight in "Clarence," has been re-engaged by Lasky for the next Gloria Swanson picture, "Prodigal Daughters," a Sam Wood production adapted from Joseph Hocking's novel. Meantime, Mr. Agnew is completing "Pawn Ticket No. 210," with Shirley Mason.

Bostwick Celebrates State Birthday.

Because a silver spoon is considered the proper and useful birthday gift for a one-year-old, Manager E. C. Bostwick, of Loew's State Theatre, has presented said State Theatre with a spoon and had it framed in memory of the initial anniversary of the opening. The birthday was celebrated yesterday.

Moreno for "Trail of Lonesome Pine."

Despite various announcements, Antonio Moreno, that much-in-demand stellar lead, will not play the title role in "Rupert of Hentzau" for Selznick. Mr. Moreno, Myron Selznick and Director Victor Heerman were all of one mind on the subject of Tony's proposed appearance in "Rupert of Hentzau" when it was found that he could not fulfill the engagement because of conflicting contracts. So now Mr. Moreno is to continue his Paramount engagement by playing the featured lead opposite Mary Miles Minter in the re-filming of "The Trail of the Lonesome Pine." Charles Maigne is to direct.

Stars Play "Charley's Aunt."

The Philharmonic Auditorium was the setting for an interesting presentation of "Charley's Aunt," staged last week under the auspices of the Elks Lodge for the benefit of Los Angeles orphans. This was the all-star line-up for the four evening performances given: William H. Crane, Ruth Roland, Larry Semon, D. R. O. Hatswell, Catherine Van Buren, Ora Carew, Mabel Van Buren, Fred Huntly, Herbert Mayes and Chester Conklin. Brandon Hurst directed. Another evidence of the big-hearted generosity of the film folk.

"White Flower" Company Returning.

Betty Compson and "The White Flower" company, under the direction of Mrs. Julia Crawford Ivers, are leaving Honolulu next Saturday with all exteriors of the production completed on the locale where Mrs. Ivers wrote the story. The feature will be completed in the studios here.

Archalnbaud Directing "Flesh."

"Flesh" is the title of the original story by Rupert Julian which will be George Archalnbaud's next Universal production. Grace Darmond will play the lead.

Colleen Moore in "Nth Commandment."

Colleen Moore would have to be twins to keep any busier or to accept all the parts offered her. She completed the "The Ninety and Nine" for Vitagraph, under direction of David Smith, one day last week, and the next day she reported for the leading role of "The Nth Commandment," the Fannie Hurst story which Frank Borzage is directing for Cosmopolitan. They're working at the Ince studios.

Cast for "Attic of Felix Bavu."

The complete line-up for the Universal special, "The Attic of Felix Bavu," includes Forrest Stanley, Estelle Taylor, Josef Swickard, Nick de Ruiz, Sylvia Breamer, Harry Carter and Martha Mattox. Stuart Paton is directing from Albert Kenyon's adaptation of the Earl Carroll play.

James Young Back.

James Young, producing director, is back from New York, where he delved into the play market for material for his series of Sam Rork productions. We haven't seen him since his return, but judge he intends to direct "Trilby" for Richard Walton Tully before beginning his personal productions.

Worsley to Direct "Hunchback."

Wallace Worsley has been signed by Universal to direct "The Hunchback of Notre Dame," one of the most ambitious productions on schedule. Lon Chaney, as previously announced, is to be the star in the title role. Everybody has been wondering whose megaphone would work on this feature and the announcement of Mr. Worsley's engagement has settled a lot of speculation. Mr. Worsley is the man for the job, as his previous dramatic productions prove, notably "The Penalty" and "The Night Rose" for Goldwyn. In both of these features Mr. Chaney also was featured, and it is quite likely that the star had a hand in influencing the contract with Mr. Worsley. Perley Poore Sheehan and Edward Lowe, Jr., collaborated on the adaptation.

Frank Mayo With Goldwyn.

On the heels of the news that Frank Mayo's contract with Universal would not be renewed, comes the announcement that he has been signed by Goldwyn for the lead in Rupert Hughes's celluloid production of his own novel of filmland, "Souls for Sale."

And after that, we hear that Mr. Mayo has plans brewing to head his own organization, working at a studio to be leased here.

Enid Bennett With Metro.

Enid Bennett is to commute from her Beverly Hills home to the Metro studios shortly, having been signed for the feminine lead in the Bewyer-Lubin production of "Your Friend and Mine." This is to be a celluloid version of Willard Mack's vaudeville sketch, adapted by Winifred Dunn.

What's in a Nickname!

They call Buster Keaton "The frozen-faced comedian," and now they're publicising Bull Montana. Hunt Stromberg's Metro star, as "the burglar-faced comedian." But at that their faces are a good part of their fortunes.

GORDON TRENT'S GOSSIP

Another Blonde.

It is said that Wesley Barry wanted to remove his "freckles" because a blonde in his company had expressed an abhorrence of such things. He would have succeeded in his attempt to alter his countenance if it had not been for the prompt action of his playmate and fellow actor, Joey Mack. The freckle king's latest picture is "Little Heroes of the Street," a Harry Rapf production, which will be distributed by Warner Brothers.

Marion's Next.

Marion Davies, Cosmopolitan star, will start work in December on her next picture, "Little Old New York," which will be adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. Sidney Olcott will direct. Robert G. Vignola, who directed Miss Davies in "When Knighthood Was in Flower," has left on a trip around the world.

Popular Actress.

Alice Crawford, who played the dark-eyed adventuress in the all-color photoplay, "The Glorious Adventure," is one of the best known actresses on the London stage. She was associated with the late Sir Herbert Tree in many of his productions, and is prominent as a Shakespearian actress. She was cast in J. Stuart Blackton's picture, an Allied Producers and Distributors' release, as a foil for the blonde beauty of Lady Diana Manners, its heroine.

Our Own Casting Service.

For the benefit of casting directors, who are at a loss to introduce a new element into their pictures and get away from the type method employed too carefully and also in order to reveal the unknown capability of the players, we offer a few suggestions that we believe will stimulate the interest of the public in a few of the classics which should be brought to the screen:

"Hamlet" with Johnny Hines; Eva Tanguay as Ophelia.

"Hedda Gabler," Marie Prevost.

"Pelleas and Melisande," Big Boy Williams and Texas Guinan.

"Richard III," Ben Turpin.

"Monsieur Beaucaire," Bull Montana.

Ken's Vaudeville Sketches.

Two more vaudeville sketches have been completed by Kenneth Webb, the motion picture director, and his brother, Roy. Both are now in rehearsal and will soon be booked over the larger circuits. As soon as Mr. Webb completes his work in this connection he will again resume the production of films.

Ben's Resting.

Ben Lyon, who has just completed "Pensie" with Mary Carr, is taking his first vacation in over a year and a half. Mr. Lyon is a golf enthusiast and in less than a week he has finished 130 holes and swears he will be on the links for another three hundred before he visits any casting director or studio. Previous to his Fox engagement he was for sixty weeks with Doris Keane and Jessie Bonstelle.

Screen Pioneer.

Myrtle Stedman, a prominent figure since the pioneer days of the screen, has the titular role in "The Famous Mrs. Fair," the James Forbes play which Fred Niblo is now making for Louis B. Mayer presentation through Metro. Prior to being purchased for film production by Fred Niblo, "The Famous Mrs. Fair" ran a year on Broadway and several years on the road with Henry Miller and Blanche Bates as the stars.

Coming East.

Edith Roberts, one of the stars in John M. Stahl's latest Louis B. Mayer-First National attraction, "The Dangerous Age," has left for New York to play the lead in "Backbone," a Clarence Buddington Kelland story now running in the Saturday Evening Post, which Distinctive Pictures Corporation will produce. It is reported that Edward Sloman will direct the picture.

Palmer With Stahl.

After several months in England, Ernest Palmer has returned to the Louis B. Mayer forces to rejoin the John M. Stahl company as chief photographer. Among Mr. Palmer's recent pictures with Mr. Stahl were "One Clear Call," "The Child Thou Gavest Me," and "The Song of Life," all of which were released as First National attractions.

First National Bits.

Maurice Tourneur recently conferred with Admiral E. W. Eberle, commanding officer of the Pacific Fleet, regarding the scenes depicting the Sargossa Sea in "The Isle of Dead Ships." The admiral graphically described the miles of entangling kelp which endangers vessels caught in its tendrils.

Allen Holubar has decided to brave the elements and start production next week on "The White Frontier." The director is personally supervising the preparation of the continuity, as well as casting the production. Dorothy Phillips will be the star.

James Young is expected to return to Los Angeles from New York within a few days to start production on the first of a series of productions for First National release. Upon the completion of the first it is expected that Mr. Young will rejoin Richard Walton Tully to direct "Trilby," starring Guy Bates Post, according to a prior arrangement with Mr. Tully.

Simultaneously with the completion of arrangements of the early nation-wide presentation of the Jane Murfin-Larry Trimble production, "Drawn of the North," starring Stronghearst, the wonder dog, comes the announcement that Jane Murfin has started work on the scenario for Strongheart's third First National picture. The title has not yet been decided on.

With Allan Dwan.

David Powell has been selected to play one of the principal male roles in "The Glimpses of the Moon," an Allen Dwan production which will be started soon at the Paramount Long Island studio. Bebe Daniels and Nita Naldi will have the leading feminine parts in the picture.

Change Title.

The title of Dorothy Dalton's latest Paramount picture now in production at the company's Long Island studio has been changed to "Dark Secrets." The working title was "Black Fury." It was written by Edmund Goulding.

What I Saw Yesterday.

The electric bulbs in the letter P in the sign at the Times Square Theatre refusing to perform made the announcement read, "The Selwyns resent 'The Pool.'" According to Channing Pollock, this makes it unanimous—at least, as far as the managers are concerned.

On the Fox Shelf.

Ann Forrest, who plays the role of Lady Tyber in the screen version of A. S. M. Hutchinson's novel "If Winter Comes," has left for the West Coast studios where she will start work in another production.

John Gilbert, who has been spending his first vacation in a number of years in New York, has left for the coast, where he will begin work on a production. Gilbert has just signed a new starring contract.

Wanda Hawley, star of a number of screen successes during the past two years, will be seen opposite William Farnum in "Brass Commandments."

Shirley Mason recently entertained Mrs. John Ringling, Mrs. Henry Ringling, Henry Ringling, Jr., and a number of others connected with the Ringling and Barnum and Bailey Circus at the West Coast studio, where the entire circus was turned over to Miss Mason to help her make her latest picture, "Shirley of the Circus," a real success.

Marc McDermott will be seen in the "Lights of New York." The picture is heralded as the successor to "While New York Sleeps."

Directs Bebe Daniels.

Allan Dwan, who directed "Douglas Fairbanks in Robin Hood," will begin work shortly on a picture for Famous Players in which Bebe Daniels will appear. Mr. Dwan is not making pictures independently. He says that a director-producer has too much on his mind other than direction and he will hereafter concentrate on direction only and let some one else do the worrying.

With Maude Adams.

Gustav Seyffertitz, the screen's villainous villain, disillusioned many of his fan friends last week. He showed that he wasn't such a villain after all. He spoke to his friends over the WJZ wireless station at Newark, told them of his plans and gave several anecdotes of his experiences with Maude Adams, whom he directed on the stage for about ten years.

Ballins Resting.

Mabel and Hugo Ballin are resting for a few days at their home in Hollywood, having completed supervision of the sets and costumes for the big Hugo Ballin production, "Vanity Fair," to be filmed at the Goldwyn studios, Culver City, Cal. Actual camera work will start in a few days. The picture will be released by Goldwyn. Mr. Ballin will direct, Mrs. Ballin will have the principal role as Becky Sharp, although the cast is an all-star one and many prominent screen luminaries will be seen in this picture.

Mary Young Again.

Mary Alden, just back from Porto Rico, has refused an offer to make a picture in Holland and instead has accepted an offer to star in a production entitled "Disposing of Mother," which is being filmed at the Eatey studios in New York City. It is understood that in the picture following this Miss Alden will appear as a young woman. After her success as the mother in "The Old Nest" and her other mother roles she believes this should be a refreshing change.

Strauss Busy.

William Strauss started work last week on "The House of Solomon" at the Whitman Bennett studios in Yonkers. Ruth McNamara will be seen in the role of the "social secretary."

FOX WRECKAGE MAKES LIBRARY FOR FORT LEE

Fort Lee, the motion picture center just across the Hudson on the Jersey shore, sometimes referred to as the Hollywood of the East, is just one public building richer to-day by reason of the fact that William Fox made one of his "specials" in the municipality. When the producer of "The Town That Forgot God," now running at the Astor Theatre, decided to make the production, the script called for a cyclonic storm and flood scene that required the co-operation of some municipality to assure its success.

One after another of nearby towns were approached, but the officials seemed afraid that damage might result to local property, and refused to grant a permit for the filming of the scene. For many years Fox had maintained his big studio in Fort Lee and finally when George Hill, the Mayor, learned of the difficulty, he called up Mr. Fox and offered him a location. This was just back of Calla's Hotel, and with the assistance of the Mayor and Fire Chief George Scholl, an entire village was built on the lot a village such as one would find in numerous localities, a town within a town.

According to reports, it took three months to build the village, which consisted of houses, halls, shops and concrete streets. Hundreds of thousands of feet of lumber were used, besides other building material. When the rush of waters was let loose this village was wiped out, and the lumber, concrete and other material was considerably broken up. Here was a mass of material that could be turned over to a wrecking company, and an appreciable sum of money saved. But Mr. Fox had an idea. He knew that Fort Lee had been talking about a public library, but had no money with which to build it.

"Don't sell a stick," he told his wrecking crew. "Turn the whole set over to the town and tell the Mayor to use it for his library."

Mayor Hill took advantage of the offer, salvaged the wrecked town, and to-day Fort Lee boasts a fine little library built from the material left by the flood that destroyed "The Town That Forgot God."

SMITH'S VICTORY MEANS THE END OF CENSORSHIP

(Continued From Page 1)

known as one of the most intimate friends and confidential advisers of Smith, it seems certain that he will meet but little opposition in his onslaughts on the commission.

The personnel of the body appointed by Governor Miller consists to-day of George H. Cobb, chairman, of Watertown; Joseph Levenson, secretary, of New York City, and Helen H. Hosmer of Buffalo. Cobb's term is scheduled to expire on December 31, 1923, and those of the other two on December 31 of 1924 and 1922, respectively. The salary is $7,500 a year.

Although this is the body which decides what films the millions upon millions of New York residents may see, commentators have often remarked that none of its personnel, prior to their appointment, had ever done anything noteworthy, either in the realms of art, literature or moral philosophy. Nor had any one of them experience in the making or showing of motion pictures.

In addition to the three commissioners, there is maintained a staff of deputies, inspectors, secretaries and other employees. Provision is made for theirs, as well as the traveling and other expenses of the commissioners.

Lives on Taxes Imposed.

The body imposes a tax on the film makers for each picture passed upon. It is pointed out that several hundred thousand dollars in the form of fees are levied on the picture exhibitors of the State in this manner each year. It is assumed that this increased cost is eventually borne by every man, woman or child who buys a ticket of admission.

During the stormy period of the commission's existence, among the furors of resentment caused by its repressive acts was its decision to force the submission of news reels to its censorial scissors. Protests were made that these films, showing the events of the day, had exactly the same status as daily or weekly illustrated newspapers, but the objection was overridden.

The Commission for the Regulation of Motion Pictures announced that even though bathing beauties in one-piece suits could be shown in rotogravures, they could not be exhibited on the screen of the State. They decided to ban any and all views of occurrences of local, national or international import if they did not meet their conceptions of propriety.

As a result, organizations in favor of free speech and a free press were aroused by what they termed a "flagrant violation of the principles of the constitutional bill of rights." By means of propaganda, both spoken and written, public sentiment was aroused and many followers of political affairs in New York State attribute not a small share of the success of the Democratic party to its frank and unmistakable avowal to abolish once and for all this Commission for the Regulation of Motion Pictures.

THREE FOR "VANITY FAIR."

Hugo Ballin Adds Ford, Walsh and Fox to Thackeray Production.

Harrison Ford, George Walsh and Earl Fox are the three leading men cast last week by Hugo Ballin for his all-star production of "Vanity Fair," which is to be released by Goldwyn. As previously announced Mabel Ballin will play the role of Becky Sharp. Elinor Boardman will have the role of Amelia. The first actual camera work on this production, an adaptation of the Thackeray novel, was commenced after several weeks of preparation by Hugo Ballin, the director, who also wrote the continuity.

Those who have seen the massive Goldwyn sets and the "rushes" of the earlier footage believe that "Vanity Fair," will be regarded as an honest and sincere illustrated edition, in motion, of that story. Mr. Ballin was casting last week for the roles of Lord Steyne and Joseph Sedley.

A New Comedy.

Ben Wilson has completed his next Monty Banks comedy release for the Federated, the title of which is "Brilliantino, the Bull Fighter," a satire on the favorite pastime of sunny Spain.

ONE A MONTH IS COMEDY POLICY OF W. W. HODKINSON

In order to inject exceptional comedy in their short subject program, the W. W. Hodkinson Corporation announce that beginning December 3 they will release the All-Star comedies one a month. It is understood that these two-reelers, made by the Affiliated Distributors, Inc., will materially increase the value of the Hodkinson short program. There will be a series of thirteen comedies, personally supervised by Charles C. Burr, producer of the "Torchy" series, and directed by Gregory La Cava.

The first two productions, entitled "Faint Heart" and "The Four Orphans," have been shown to the home office of the Hodkinson Corporation, and it is said that the executives are enthusiastic. The cast, which will be headed by Charles Murray and Raymond McKee, both of whom have made success as comedians in other productions and are well-known to the trade and the motion picture public.

RONALD COLEMAN SIGNED.

The important matter of choosing a leading man for Lillian Gish has been settled at last. For three weeks her trip to Italy has been delayed because of the impossibility of finding a leading man to answer the description of the youth in "The White Sister." Ronald Coleman, who plays opposite Ruth Chatterton in "La Tendresse," had all the qualifications needed, but he was under contract to Henry Miller.

As soon as Mr. Miller heard of Miss Gish's dilemma he came to the rescue by offering to release Mr. Coleman. His offer was accepted at once and next Saturday when Miss Gish and her company sail on the Providence for Italy, Mr. Coleman will be in the party. The other members of the company are J. Barney Sherry, Gail Kane, Charles Lane and Madame Juliette La Violette. Miss Gish, needless to say, is very grateful to Mr. Miller, as is the Inspiration Company and Henry King, the director.

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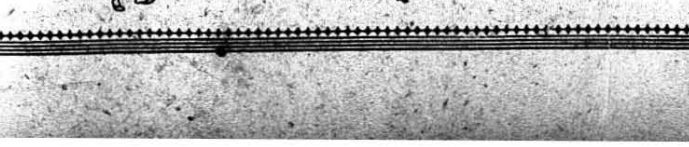
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OFFICIALS OF MANY PRODUCING COMPANIES NOW ON THE COAST

Marcus Loew, Adolph Zukor, Richard Rowland and Jesse Lasky to Discuss Plans for Their Respective Companies—Frank Lloyd on Way East.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Nov. 20.

The "Welcome Back Again" sign is playing a special and extended engagement at the Metro studios right now. Joseph W. Engel, first vice-president of Metro, and general manager of the West Coast studios, returned a week ago from a two months' visit to New York, and after acknowledging the personal greetings of Metro-ites here, he announced an even more important event, the annual visit of Marcus Loew. Mr. Loew arrives to-day on the special Santa Fe Limited, which is bringing the Paramount Convention folk.

P. S.—Don't jump to any conclusion, however, that there are merger rumors to resurrect because of the company with whom Mr. Loew is arriving. As we understand it, Mr. Loew happened to be coming at the same time that Messrs. Zukor and Lasky were piloting the convention delegates across the continent, so he decided to take the same train.

While here Mr. Loew will confer with Mr. Engel, Milton Hoffman and other local officials of the producing organization regarding the studios' activity for the coming year and will also look over his two California Theatres, Loew's Warfield in San Francisco and Loew's State in Los Angeles.

Of major importance in the outline of the coming productions policy is the definite announcement that Rex Ingram will return from the East during the latter part of December to start filming "Scaramouche." When Mr. Ingram left for Miami to produce "Where the Pavement Ends," he did not feel that he would want to return to California for many months to come. But apparently he has decided that the West Coast studios will offer the best facilities for filming of "Scaramouche." Mrs. Ingram (Alice Terry, y'know) and Ramon Navarro will return with Mr. Ingram.

Viola Dana has completed her fourth picture of the year, "Noise in Newboro," and is ready to start on the fifth, "Her Final Millions."

"Your Friend and Mine," the next S-L (Sawyer-Lubin) production for Metro, has been started, with Enid Bennett, Rosemary Theby and Willard Mack in principal roles. This was first a vaudeville sketch by Mr. Mack, adapted for the screen by Winifred Dunn.

"Bull" Montana, now publicised as the burglar-faced comedian, has finished his three-reel travesty, "Rob 'Em Good," sponsored and directed by Hunt Stromberg, and will begin work on his next Stromberg-Metro comedy within ten days. It's to be "They Call It Dancing," suggested by Irving Berlin's song.

Jesse D. Hampton is still juggling names of players and directors to find just the right ones for his refilming of "The Spoilers." He expects to get started by the middle of December.

Amalgamated Productions for Metro, featuring Stan Laurel in two reel comedies have started on "When Knights Were Cold," another travesty.

Robert Z. Leonard is directing final scenes for "Jazzmania," starring Mae Murray, this to be their next Metro release. And Clara Kimball Young has "The Woman of Bronze," a Harry Garson production, also well under way, with King Vidor directing.

Mr. Loew will see these units all in production while here, and it is rumored that he will also launch other production plans. Of this more anon, however, after we get a chance to have a chat with him.

Pauline Garon Puzzled.

Pauline Garon, the clever and delightfully independent little French actress, who was recently brought out from New York to play the flapper lead in Cecil B. De Mille's "Adam's Rib," is trying to decide whether to accept another special offer she has had here or to return East and thence to Canada for the Christmas holidays with her parents. Pauline and her devoted sister, Loretta, have an apartment in Hollywood and at times the many excellent offers Pauline has had and the thought of a bungalow home here with their parents makes them inclined to forget the East. And at that moment comes a wire with a good offer for the little bobbed-hair blonde to return to the stage. So it is a problem.

While dining with them the other evening, the three of us tried to figure it out and Pauline decided to accept another film offer here, but the next day her sister told me that she was a bit undecided again, having begun to think of Christmas and home. She is to finish "Adam's Rib" in about two weeks and meantime she will make a definite decision.

Pauline is the wise and practical little actress who made her first big film hit opposite Richard Barthelmess in "Sonny" and repeated it in "Reported Missing." She is the one who rather flabbergasted the industry by her refusal to sign a long term contract with the Paramount organization, when they offered it with the role in "Adam's Rib." Pauline wanted this particular part with Mr. De Mille and was finally given it on a single picture contract, but she doesn't want to be held down yet on a term contract. She says she wants to be able to accept or reject roles. And many of those with term contracts, despite their security, admit the logic of Pauline's reasoning and applaud it.

Frank Lloyd En Route East.

The eastbound limited to-day has Frank Lloyd as one of its best known passengers. Mr. Lloyd is going to New York to meet Mr. and Mrs. Joseph Schenck (Norma Talmadge, y'know) and Constance Talmadge on their return from their European jaunt and to direct several sequences in the big city of the production of "Within the Law," in which Norma will appear next. Mr. Lloyd has made his own adaptation of the Bayard Veiller play. They will all return to the coast in about three weeks to complete "Within the Law" here.

O'Connor to Head Own Company.

We hear that Frank O'Connor, one of the most popular and successful of the directorial brigade at Lasky's, is to head his own production company, having incorporated the Frank O'Connor Productions to begin work shortly. Mr. O'Connor, it will be remembered, was for sometime associated with the late William D. Taylor, after which he was promoted to first megaphone, directing May McAvoy and other Paramount stars. Then he was loaned to Marshall Neilan to direct "Penrod," returning to the Lasky lot to cooperate with George Fitzmaurice on the Betty Compson unit and more recently on Pola Negri's first production here.

Ruggles to Direct Reid.

Wesley Ruggles has been signed by Famous Players-Lasky to direct the next Wally Reid production. Mr. Reid is rapidly recovering from his recent breakdown and is scheduled to begin "Mr. Billings Spends His Dime," adapted by A. S. Levino and Ralph Block from Dana Burnett's story, on the 27th of this month.

Beaumont to Direct "Main Street."

Harry Beaumont, who has been adding many laurels to his directorial record, by his work on recent Metro productions starring Viola Dana, has been signed by Warner Bros. to wield the megaphone on their all-important production of "Main Street." One of the oft-asked questions of the day has been "Who is to direct 'Main Street'?" so this announcement settles the matter in a way which brings mutual congratulations to Warner Bros. and to Mr. Beaumont. The director moves over to the Warner studios shortly, after completing "A Noise in Newboro" for Metro, to begin preparations for "Main Street," which is to be one of the truly big all-star specials of the year. Monte Blue has already been signed for one lead.

P. S.—Mr. Beaumont, you will remember, has added claim to fame now in the fact that he is the father of Ann and Gerry, twin daughters, who have been residing with Mr. and Mrs. Beaumont (Hazel Daly, y'know) for about three months now. And, take it from the proud father, they are adorable infants.

Lew Cody in "Rupert of Hentzau."

What do you think? Lew Cody is to play the title role in the Selznick special, "Rupert of Hentzau," under Victor Heerman's direction. Mr. Cody arrived on Wednesday and started work Thursday, having fitted his costumes by proxy, in a way, since he was wired at every station en route West for measurements, and went right to the costumers from the train to don the uniforms.

With Bert Lytell as Rudolph Rassendyll, Bryant Washburn as Fritz Von Tarlenheim, Elaine Hammerstein as the Queen, and Adolph Jean Menjou, Marjorie Daw and other favorites in important roles, "Rupert of Hentzau" is acquiring all-star proportions to the nth degree. Edward J. Montagne wrote the script, y'know.

Ouida Bergere Goes to Frisco.

Ouida Bergere (Mrs. George Fitzmaurice, y'know) left for San Francisco Saturday. Miss Bergere finds the Northern city a better locale for concentration on writing, not only because of its more-like-New York atmosphere but also because she thus gets out of the social whirl of Hollywood for a time. She is to write the story and continuity of the next George Fitzmaurice-Paramount production, to be based on Cosmo Hamilton's "Rustle of Silk." It will star Betty Compson with Conway Tearle and Conrad Nagel featured.

By the way, we hear that title will complete the Paramount contract of the producing director and writer and that they will not renew it. They have made plans, we understand, to go on a vacation tour of Europe early in the new year, after which they are to make a big independent feature production in France. We will miss "the Fitzmaurices," as they are affectionately called, but their plans are so interesting and extensive that no one would wish to change them.

Why Pick on Pictures Only?

While lunching at the Goldwyn studios the other day with Joseph A. Jackson and Tom Engler, popular publicists out that way, we overheard one of the Goldwyn executives chatting interestingly of the X-ray question, "What's the matter with pictures?" The question has really become a bromide; it is such a habit on every one's tongue.

"Why is it," observed the Goldwyn executive, "that no one ever asks 'What's the matter with novels or plays?' In proportion aren't there a greater number of successful and commendable motion pictures than there are successful novels and plays?"

Which brings up a new idea for thought and one which reformers and alleged critics might do well to digest.

"Fourth Musketeer" for Walker.

Johnnie Walker is to produce and star in "The Fourth Musketeer," H. C. Witwer's Cosmopolitan Magazine story for F. B. O. release. He will use this same F-C organization which surrounded him for "Captain-Fly-By-Night," this including William Kerrigan Howard as director and Lucien Andriot as cameraman.

Rowland Here for First National.

Richard Rowland, newly elected general manager of Associated First National, arrived yesterday to look over the production field, and confer with Sol Lesser, member of the advisory board, and John McCormick, Western representative of the circuit. He will be joined here this week by the executive committee of Associated First National, including President Robert Lieber of Indianapolis, secretary and treasurer: H. O. Schwalbe of New York, W. V. Richards, Jr., of New Orleans; Sam Katz of Chicago, A. H. Blank of Des Moines, and Moe Mark of New York.

In view of the announcement from New York that First National is now going into the production business with emphasis, their visit is of special importance, since they plan to here choose their 1923 program from the propositions submitted by independent stars, directors and producers.

New York Offices Must Be Deserted.

With Marcus Loew here for Metro, Richard Rowland, President Lieber and others for First National, and Adolph Zukor, Jesse Lasky and the Paramount convention folk in session, this promises to be about the busiest week, executively speaking, that Hollywood's filmland has yet known. The various meetings should bring forth some very interesting announcements for future plans.

Hughes Opposite May McAvoy.

Lloyd Hughes is back at the Ince studios playing opposite little May McAvoy, borrowed from Paramount, in the big special production of Bradley King's story tentatively titled "News."

"Meanest Man" at Majestic.

Thanks to Thomas Wilkes, we are to have an opportunity to see "The Meanest Man in the World" this week, since it opened yesterday at the Majestic with the Wilkes players headed by George Barnes and Nana Bryant. It follows "The Champion," which has been a treat for the past two weeks.

Gasnier on "Poor Men's Wives."

Louis Gasnier began work last week on "Poor Men's Wives," his next B. P. Schulberg production. Barbara La Marr has the feminine lead in this answer to "Rich Men's Wives," from the same versatile pens of Agnes Christine Johnston and Frank Dazey.

Filing Suit Against Bricker.

"Robin Hood, Jr." will be the subject of an injunction suit to be filed next week, according to Josephine Quirk, well known scenario writer, against Clarence Bricker of the Popular Pictures Company, the injunction planned to restrain him and his company from producing a child's version of "Robin Hood."

Attorney William Schreiber is representing Miss Quirk, the complaint alleging that the scenario writer was engaged to write a series of child plays for the company, and that after she had written two stories, one of which has already been produced, and had submitted and developed the idea and plot of "Robin Hood, Jr.," she was told by Mr. Bricker that the company could not afford to retain her services. The complaint states that the company, however, went on with the production of "Robin Hood, Jr."

Death in Tamar Lane's Family.

The sympathy of scores of friends in the industry goes out to Tamar Lane, Selznick publicity director, and his father and mother, in the death of his sister, Beatrice. Miss Lane passed away suddenly in New York, just a short time after her parents came West to join Tamar. She and her sister had planned to follow them here later. The other sister is now en route to the Coast with the body, funeral services to be held here this week.

"Tess" at Two Theatres.

Fred Miller, managing director of the California and Miller Theatres, is demonstrating service with a capital letter this week in showing Mary Pickford's "Tess of the Storm Country" in both houses. "Tess" lined 'em up so steadily all last week at the California that Mr. Miller decided to put it in Miller's too this week.

Heard in Passing:

Louis Weadock is titling Lea Baird's new production "When Civilization Failed."

George Walsh and Hobart Bosworth are recent additions to Hugo Ballin's Goldwyn production of "Vanity Fair," starring Mabel Ballin.

Larry Semon is recovering from injuries received when he was accidentally shot in the leg while hunting ducks at Elisabeth Lake last week.

The Jackie Coogan Special, a pushmobile for youngsters, was a feature of the Los Angeles Automobile Show last week.

Anna Q. Nilsson has been signed for Maurice Tourneur's production of "The Isle of Dead Ships."

Frank Lawrence has been engaged by Mike Levee of the United Studios as editing chief for the Tourneur and Holubar productions.

Gene Stratton Porter's initial film production, "Michael O'Halloran," is in the cutting and titling stage. James Leo Meehan directed.

Fay Tincher is back. She's playing opposite Lewis Sargent in a Universal comedy.

Buddie Messenger, the juvenile player, has been signed by Julius and Abe Stern for a series of Century Comedies.

Alice Calhoun in "Stolen Night."

Alice Calhoun has begun work on Vitagraph's "One Stolen Night," adapted by Bradley Smollen from the story, "The Arab."

In "Greatest Menace."

Robert Gordon is just completing work in the lead of "The Greatest Menace," a dramatic production with propaganda interest dealing with the drug evil. Mrs. Angela C. Kaufman, prominent philanthropist and welfare worker here, is sponsoring the picture, the cast also including Ann Little in the feminine lead, Wilfred Lucas, Mildred June and Jack Livingston. Albert Rogell is directing.

"HUNGRY HEARTS," GOLDWYN FEATURE, AT THE CAPITOL

The long awaited showing of Goldwyn's picturisation of Anzia Yezierska's stories of immigrant life in New York City, "Hungry Hearts," will take place at the Capitol Theatre beginning to-day, coincident with the national release of this film.

"Hungry Hearts" was directed by E. Mason Hopper with a cast that includes Bryant Washburn, Helen Ferguson, Rose Rosanova, E. A. Warren, Otto Lederer, George Siegmann, Bert Sprotte, A. Budin and other well-known names.

Famous writers, picture stars and directors, reviewers of photo-plays and others who have seen this picture screened privately have been singing its praises for months, Goldwyn reports. It has received a big publicity campaign and the public expects a film much out of the ordinary. They will not be disappointed, it is said, for "Hungry Hearts" is one of the most human and realistic of photo-plays, the Goldwyn company asserts. Its story is one that will appeal to every person, it is said.

BURR COMEDY IS NOW READY FOR EARLY RELEASE

C. C. Burr is producing a series of comedies at his Glendale studios under the direction of Gregory La Cava. The first of the series is now nearing completion, it is announced.

Prominent in the cast of these "All-Star Comedies," as they have been named, are such well-known players as Raymond McKee, Charlie Murray and Mary Anderson. Flora Finch also is one of the featured players.

The producers state that the sets provided for the comedy are both elaborate and lavish. Cabaret scenes, the interior of an exclusive country hotel, a well appointed home of the novelty type and some specially constructed village sets are announced as unusual by the Burr offices.

Ed Wynard, who has been cameraman for Norma Talmadge, photographing some twelve or more pictures for her, and who also has handled the camera for several Fox films, is responsible for the photography of this Burr comedy, which is said to be of a high standard.

HARRY RAPF.



Who Has Just Signed a New Producing Contract With the Warner Brothers.

BIG BOOKINGS ON WARNER FEATURES

Five Productions to Be Shown at New York and Brooklyn Strand.

ALSO ON MANY LARGE CIRCUITS

One of the most important booking deals of the current season was consummated during the past week between Warner Brothers and the Mitchel H. Mark Realty Corporation, whereby five Warner productions are booked for the Strand Theatres in New York, Brooklyn and Albany, the State Theatre, Schenectady, N. Y., and the Troy Theatre, Troy, N. Y.

The productions booked and which will be shown in the order named are: "The Beautiful and Damned," "Heroes of the Street," "Little Church Around the Corner," "Brass" and "Main Street."

Early dates are said to have been arranged for the New York and Brooklyn showings and at least two of the productions will be seen at the New York Strand before the holidays.

The other theatres that have contracted for the series include: New England—Gray, Gordon, Empire, Goldstein, Paramount and Hodgdon circuits; Chicago—Commodon, Crystall, Howard, Julian, New Irvine, Parkside, State Windsor, Bugg and Atlantic Theatres; Empire, Syracuse; Modern Beacon, Codman Square and Eagle, Boston; Nemo, Johnstown, Pa. Grand, Topeka, Kas.; Criterion, Oklahoma City; Strand, Providence; Broadway, Lawrence, Mass.; Garden, Canton, O.; Majestic, Bloomington, Ill.; Strand, San Francisco; Liberty, Kansas City; Victoria, Altoona, Pa.; Palace, Little Rock, Ark.; I. S. Theatre, Hoboken, and scores of other theatres.

OSCAR LUND HAS DIRECTED NINETY-FOUR PICTURES

Experience in the making of ninety-three pictures, including a score of successes going back through "The Dollar Mark" and also a list of one and two reelers that made early screen history, is responsible for the audience appeal of "Love's Old Sweet Song," recently completed by Oscar Lund, according to Hopp Hadley, who is handling the new subject.

He says in this regard: "Most everybody in the art knows that Oscar Lund is an artist to his finger tips and as near a sure fire director as such a thing is possible, but it is interesting to know that 'Love's Old Sweet Song,' which was announced as going into production last May, is actually his ninety-fourth picture.

"That is a whole lot of directing for one man to look back over in this young industry and, knowing that he had a great story and was straining every nerve to make this picture his best, I was very anxious to see it on the screen," continued Hadley. "It was his first picture under his own management. He took several months to finish it and it seems to me that he has done the best work of his career in spite of his excellent past record. 'Love's Old Sweet Song' is an audience picture from start to finish," Hadley concluded.

FOX COMPANY TO USE AIRPLANES IN AUSTRALASIA

Fox Film Corporation, Ltd., of Australasia has launched a unique exploitation campaign by which its pictures, specials as well as short subjects, will be distributed throughout the Commonwealth by aeroplane carriers, they announce.

Captain Tracey and Lieutenant Butler of the Australian Aircraft Forces, two airmen who particularly distinguished themselves in France during the World War, have been engaged to distribute Fox productions and conduct a special advertising campaign in New South Wales in the interests of the exhibitors.

The two aviators began their exploitation flight during the Fox anniversary week, September 10 to 16, leaving Sydney in their Avro planes on a special three weeks' tour of the towns in New South Wales.

Aside from the fact that the films are delivered to the exhibitors much more quickly than by the ordinary means, the publicity obtained for Fox pictures alone is very big.

New Publicity Head.

W. W. Ham, who has been associated with the Vitagraph Company for the past three or four years, has stepped into the position of director of publicity and advertising. Mr. Ham takes the position left vacant by the resignation of C. F. Hodge. His many friends congratulate him on his promotions as well as the Vitagraph Company, on getting a man of Mr. Ham's ability for the position.

RENOVATE AND REMODEL THE CHICAGO ORPHEUM

Jones, Linick & Schaefer House Will Then Present Films for Long Runs—Special Features Held Over.

By VIRGINIA DALE.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Nov. 25.

The activities of Jones, Linick & Schaefer, always important in our loop, bid fair to increase. Beginning the first of the year, their Orpheum Theatre, located on State and Monroe streets, will undergo a thorough renovation. Most of the work will be accomplished without interrupting business, though the house will be closed for two months to complete the alterations.

After the opening of the new Orpheum, long-run Paramount features will be shown there. Such pictures as "Manslaughter" and other special subjects will inhabit it, all eminating from the Paramount workshops.

Paramount and the firm are excellently pleased with each other, by the way. Receipts at McVicker's, where the Paramount program is used exclusively, are very gratifying. Zukor sent out word that he was making every effort to have as many of his stars as possible make personal appearances in the house, and Dorothy Dalton, who looked pretty, please, there yesterday and to-day, has been the first to come.

The Zukor organization is to interest itself in three outlying theatres to be built by Jones, Linick & Schaefer in the near future, one to be located near Sheridan Road and Wilson avenue, in the vicinity of the Riviera of Balaban & Katz.

At the first of the year, the lease expires on the three Madison street picture houses of J. L. & S. At the moment, it is said, but one, that for the Rose, will be renewed.

Pictures Linger.

"Manslaughter," presented at the Roosevelt of Balaban & Katz, has done excellent business since its opening last Monday. It lingers on. George Arliss, in "The Man Who Saw God," remains for a second week at the Universal house, the Randolph. And "One Exciting Night," with its prologue in which Porter Strong himself appears, at the Illinois, reports sell-outs regularly. This is an astonishing record to those who declared the days of the two-dollar picture were gone. Strong's name as a member of the prologue is not mentioned in advertising or general publicity.

Frenchman Speaks.

Charles de Rouche stepped off in our town for some four hours, and in heavily accented English, expressed himself. He declared that Valentino was only "one pretty boy," describing himself a moment later as some one with "the features classique." De Rouche, accutrer for the most part in citron shades, created quite a feverish interest along our Boul Mich.

"In Person."

Betty Blythe spent the week among us, in person and in "Why Women Love," dividing her time between two outlying theatres, the Windsor and the Crystal. Altogether ravishing in an afternoon frock of soft fawn, and an evening dress of shining black, she was the most beautiful figure, quite, ever to grace the stage of a motion picture house hereabouts.

Bought Twice.

The Harvard Motion Picture Theatre and the building which contains it, changed hands twice during the past week, showing a paper profit of $36,000. The California and President theatres, both on the south side, have also changed hands.

Will Release Independently.

Unity Photoplays, Inc., headed by I. Zambreno, will independently release in this territory "The Streets of New York," made from the old melodrama. A loop theatre is being sought for an initial showing.

JACK HOLT'S FEATURE.

Will Be Seen in "The Tiger's Claw," a Paramount Picture.

For the first time during his career as a star in Paramount pictures, Jack Holt is playing in a photo-play with a triangle love plot. Previous to "The Tiger's Claw," his current picture, Holt has been seen in fast action pictures, petures with thrills and gasps. But the triangle plot has never appeared in one of his starring vehicles.

In "The Tiger's Claw," however, two women are in leading roles. One of these, Eva Novak, has the character of a beautiful English girl whom Holt once loved. The second, Aileen Pringle, is the wife of Holt, a half-native, half-English girl. How Miss Pringle, in the character of Holt's wife, turns out to be unworthy, and how Miss Novak saves the character of Holt and wins him for her husband, makes a romantic setting that is enhanced by the unusual number of thrills to be found in the story.

MARK STRAND
Broadway at 47th St.
BEGINNING TODAY

OF course you saw the big stage success, "East Is West"! Now it is back on Broadway with Constance Talmadge in the screen production, her first big dramatic role. We believe you will be intensely interested in comparing the stage and screen presentations.

The Washington Post says: "Constance Talmadge has brought many interesting character studies to the screen, but never has she done anything to approach her portrayal of Ming Toy in 'East Is West.' It reveals a new Miss Talmadge. She discloses a versatility, a deftness in expressing pathos and a dramatic fire that stamp her as something more than a comedienne. While she stresses the amusing qualities, the more serious moments prove her an actress of heart and soul and feeling, capable of touching the sentiments and sounding the emotions that lie deeper than laughter."



Presented by JOSEPH M. SCHENCK; by Samuel Shipman and John B. Hymer, from the play by William Harris, jr.; adapted by Frances Marion; photographed by Tony Gaudio; art direction by Stephen Goosson; directed by SIDNEY FRANKLIN, director of "Smilin' Through."

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FAMOUS PLAYERS CONVENTION IS IN FULL SWING ON COAST

J. D. Williams to Make Announcement Regarding His New Company on His Return East This Week—Grauman Entertains Secretary Davis—Other Hollywood News.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Nov. 20.

New York must be understudying the deserted village so far as motion picture executives are concerned, right now. A good majority of them are in California. In fact there have been so many executive celebrities around Hollywood for the past week that the rumor hounds haven't had time to keep up with their personal speculations.

Of outstanding interest among the visitors were the Famous Players-Lasky folk, who gathered here from leading cities throughout the country for the annual Paramount Distribution Convention, with Adolph Zukor, president; Jesse L. Lasky, first vice president; S. R. Kent, general manager of distribution; Emil E. Shauer, vice-treasurer and director of foreign department; A. M. Botsford, advertising manager; Charles E. McCarthy, publicity manager, and a dozen other department managers from the home offices, heading the delegation of some hundred or more conventionists.

The convention began Monday with the arrival of their special train and the motor parade through Hollywood with Mayor Cryer and other city officials who welcomed the delegates. Daily meetings were held behind closed doors at the Hotel Ambassador, official headquarters of the convention, with several big social affairs intervening.

Especially noteworthy was the family banquet given at the studios on Tuesday evening, with the marvelous prehistoric forest set built at tremendous expense for Cecil B. De Mille's current production, "Adam's Rib," as the background. As many of the conventionists expressed it, a glimpse of this wonderful setting, the largest ever constructed at the Lasky studios, was alone worth the trip to the Coast.

Mr. de Mille was toastmaster for the banquet, which was attended by all the stars, directors and department heads of the plant, while speeches were made by Mayor Cryer, Mr. Zukor, Mr. Lasky, Mr. Kent, Charles Eyton, for the studio; Sam Wood, for the directors; Theodore Roberts, for the players; Rob Wagner, for the scenario writers, and Arch Reeve, for the publicity department.

Between courses and speeches the guests were entertained with the C. B. de Mille fashion show; songs by Louise Dresser, a new popular number, "Adam's Rib," written by Aubrey Stauffer and sung by Adolphe Menjou, and a prehistoric dance by pupils of Theodore Kosloff. For the success of this big social event, principal credit goes to Jerome Beatty, studio representative, who demonstrated all his Eastern "pep" and perseverance in putting it over.

Sid Grauman was host at another big banquet, which he tendered to the convention delegates at the Alexandria Hotel on Wednesday evening, after which he led them on a tour of inspection through his new Metropolitan Theatre, which is to open early in 1923.

And on Thursday evening Mr. and Mrs. Cecil B. de Mille gave the convention folk and studio stars a dance at their home.

Convention Lists "Super-39."

Another important result of the Paramount Distribution Convention was the compiling of the list of what is to be dubbed the "Super 39 Paramount Features" scheduled for release during the six months beginning February 1. This list includes an array of writing, directorial and starring talent which is splendid evidence of the steady "come-back" of this big industry and its survival of the depression which hit every business to a marked extent. Of special interest in the "Super-39" list is one special entitled "Hollywood," based on Frank Condon's novelette, "Hollywood and the Only Child." All the celebrities on the lot are to be seen in this picture, including Pola Negri, Gloria Swanson, Thomas Meighan, Wallace Reid, Bebe Daniels, Agnes Ayres, Betty Compson, Mary McAvoy, Lasky Joy, Lila Lee, Theodore Roberts, Conrad Nagel, Lois Wilson, Theodore Kosloff, George Fawcett, Charles Ogle, Walter Hiers and so on.

In every way the Paramount Convention was a triumph not only for the Paramount folk, but also for Los Angeles. And Los Angeles showed its appreciation by co-operating to the nth degree, especially in the matter of publicity. Local papers fell right into the spirit of the publicity campaign ably directed by Arch Reeve, of the studio staff, and greeted the convention folk and their activities right royally.

The Paramount special left yesterday, taking the delegates back to their respective homes, with a day's stop-over at the Grand Canyon scheduled. Mr. Zukor and Mr. Kent will stay in Los Angeles for another week.

Other Executives Here.

With Richard Rowland, new head of the Associated First National; Marcus Loew, Metro head, and J. D. Williams are also here, it is quite apparent that filmland has a lot to talk of both in rumors and in facts.

Mr. Williams, formerly with First National, is organising a new and independent distributing corporation, complete plans of which are to be given out on his return to New York next week.

Dr. Riesenfeld Here With Convention.

The Paramount convention brought Dr. Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres in New York, on his first visit to Los Angeles. We were glad to renew our acquaintance with him in a chat at the Ambassador Wednesday afternoon. When not attending the convention conferences and meeting other celebrities at the studios, Dr. Riesenfeld was visiting the local film theatres, getting acquainted with Sid Grauman, Fred Miller and other leading exhibitors here and exchanging ideas on photo-play showmanship.

He expressed himself as being delighted with the climate here and, for a wonder, he had no occasion to learn the favorite phrase of the true California booster, "This is unusual." The climate was on its very best behavior for the many visitors here during the week, giving us seven days of what we would dub back East as Indian Summer weather. Dr. Riesenfeld will be back on his busy tri-job next Sunday, having left for the East on the convention train yesterday. They will stop for a day at Grand Canyon where he will doubtless receive inspiration for his musical baton and original compositions.

Harry Wilson Back From East.

Harry D. Wilson is back, after having spent the better part of three months in New York in behalf of "Oliver Twist," Jackie Coogan's greatest production. And though he says he had a fine and busy time in Gotham, he actually boasts of the fact that he is glad to get back to the Coast, phrasing it thusly: "After the premiere of 'Oliver Twist' at the Mark Strand in New York, I emulated the Arabs, silently packed my tents and crept away to the Grand Central station where a noted train that brings smiles to all Californians leaves for the sunny land."

Secretary Davis Their Guest.

Larry Semon and Sid Grauman entertained at a theatre and dinner party Saturday afternoon in honor of Secretary of Labor James J. Davis. The party of twelve first saw "Robin Hood" at Grauman's New Hollywood Theatre and then motored to the Ambassador for dinner. Mr. Semon numbers Secretary Davis among his life-long friends, having first become acquainted with him at the Mooseheart College where the screen comedian was given his degrees by the Secretary of Labor.

Tully Marshall Back From Utah.

A circle of interested folk on the Lasky lot attracted our attention Friday. At first glance one suspected that the pivot of the circle was a bearded wonder, but looking closer it was discovered that the bearded one was none other than Tully Marshall who, as he phrased it, is another of the survivors who are trekking homeward daily from the Utah location where "The Covered Wagon" has been in progress for several weeks. Mr. Marshall will continue in his bearded disguise until the interior scenes have been completed here.

Al Green on Hurried Visit Here.

Alfred E. Green, Paramount director, who has been East on a new Thomas Meighan feature, slipped into town last week to see his family and have a conference at the studios with Mr. Lasky. He returns to New York this week to direct Mr. Meighan in "The Ne'er-Do-Well," Rex Beach's story adapted by Tom Geraghty. We haven't had a chat with Mr. Green yet, but we hear that South America is to be a location for this new feature.

We also hear that Mary Pickford wanted Mr. Green to direct her in "Dorothy Vernon of Haddon Hall," but the Lasky plans for "The Ne'er-Do-Well" prevented his acceptance.

Congratulating June Mathis.

June Mathis has been kept busy all week responding to congratulations on her new contract with Goldwyn, under which she becomes editorial director of the Culver City studios. Those who know Miss Mathis professionally only are quite ready to applaud the Goldwyn action in placing her in such an important position, while those who know her personally and professionally are doubly enthusiastic, knowing that Miss Mathis merits every bit of her success.

Jackie Coogan as "Toby Tyler."

Jackie Coogan is getting quite well acquainted with Toby Tyler now, thank you! He's playing that small hero of the circus world for his next release, to follow the highly successful "Oliver Twist." Eddie Cline, of Buster Keaton's brigade, is directing, with Harry Well, formerly Frank Lloyd's right hand man, acting in a similar capacity with Mr. Cline. They are going to lease a circus next week for special scenes in which Jackie, needless to say, will have the time of his young life.

B. P. Schulberg, Jr., Arrives.

We dropped into B. P. Schulberg's office the other day and found him beaming even more optimistically than usual. Of course, Mr. Schulberg, one of the youngest and most successful producers in the W. K. industry, has every reason to be optimistic. He heads a well-organized production company with three units now making some of the headlining successes of filmdom—witness "Shadows," the Tom Forman production, starring Lon Chaney, which opened at the Kinema Saturday—and furthermore, he has another unit or two up his sleeve to launch shortly.

But even all that was not the basis of his beams last week. The premier cause was the arrival at the Good Samaritan Hospital Friday morning a week ago of B. P. Schulberg, Jr. Two nearly empty boxes of feature stogies on the desk were evidence of the congratulations which have been directed at him and the way he has been receiving them. Junior is the third child in the home of Mr. and Mrs. B. P. Schulberg, proving that aside from being a successful film producer, Mr. Schulberg is also a headliner in the family field.

Randolph Bartlett With Lasky.

When we greeted Randolph Bartlett at the Lasky studios the other day, following his arrival from the East with the Paramount convention folk, we found that he had come to stay awhile, having been appointed business manager of the scenario department, a newly created post. He is not only very glad to be back in this proverbial land of sunshine, more or less, but he also proved it by purchasing a car the day after he arrived. As The Script puts it, Mr. Bartlett's chief occupation at the Lasky studios will be to see that the writers have plenty of work to do and go it.

Edward Montagne, Selznick editor, took a day off last week to welcome Mrs. Montagne and their two children who arrived from New York. They have taken a home in Hollywood for the Winter. When Eddie first came out it was expected that the Selznick folk would stay only six months, but the six months grew and so he decided that since he could go home only, he would have home come to him here.

Katherine MacDonald to Wed.

We hear on very good authority that Katherine MacDonald's contract with Preferred Pictures for First National release will expire with one more picture after the current "Refuge," in which she is presented by B. P. Schulberg, and that it will not be renewed. Miss MacDonald, we understand, is going to sign a life contract with Jack Morrell, prominent chilman, to whom she is engaged to be married. Dame Rumor has been talking of this for some time and the star has been wearing a glistening diamond which corroborates the rumor. But we hear she does not intend to leave filmland, but wants to make about two features annually after her marriage.

Chaplin Begins "Destiny."

While a curious public, and in this case just as curious filmland, is eagerly awaiting some definite answer to the question, "Are Charlie Chaplin and Pola Negri engaged to be married?" The supposed bridegroom-to-be is christening a brand new phonograph to-day on his first personally directed dramatic production, to be a feature tentatively titled "Destiny," starring Edna Purviance, erstwhile the comedian's leading woman. Furthermore, the story which is said to be an exceptionally strong drama, is an original by Mr. Chaplin. His fans will await "Destiny" with special interest, but they will also deplore the fact that it will keep Mr. Chaplin himself, off the screen for a longer period than usual between his pictures.

The cast he has assembled to support Miss Purviance includes Adolphe Menjou, Lydia Knott, Charles French and Clarence Geldert. Edward Sutherland, by the way, is Mr. Chaplin's assistant director, having shelved the grease paint to take the other side of the camera.

Mervyn Leroy in Swanson Cast.

Mervyn Leroy begins work to-day under the Lasky banner again, in Gloria Swanson's support for "Prodigal Daughters."

Platt Going East to Stage Play.

George Foster Platt, managing director of the Writers' Club, is to leave for New York next Sunday to fill a special and long standing engagement to direct Margaret Anglin's new footlight production. Mr. Platt was associated with Miss Anglin for many seasons, his long illness interrupting what might have proved a record. So at Miss Anglin's special request he is to go East to stage her new play, after which he will return to his post with The Writers. Before he leaves, however, he will receive congratulations of all for his work in staging the opening program of the Playroom at the club set for next Saturday evening.

Charles de Roche Arrives at Lasky's.

Count Charles Authier de Rochefort—Charles de Roche for short—arrived Thursday from Paris via New York, and promptly reported to the Lasky studios where reporters and photographers were lined up. We met him on the lot Friday, where he was making friends rapidly and posing quite amiably for the studio's staff photographer. Everybody around voted him a very genial personality and a regular he-man. "What shoulders," murmured one star of the same sex, while all commented on his resemblance to Carpentier. To all queries and leading hints, he responds that he has not come to take Valentino's place but to make his own. Which is as it should be. He will first appear opposite Dorothy Dalton in "The Law of the Lawless," which Victor Fleming is here to direct. And then he will fall heir to "The Spanish Cavalier," adapted by June Mathis and intended before for Valentino.

Leah Baird in "Destroying Angel."

"The Destroying Angel" is to be Leah Baird's next independent production of Associated Exhibitors' release. She began work last week, Arthur F. Beck, producing manager, announcing that John Bowers, Ford Sterling and Noah Beery had been signed to lead Miss Baird's supporting cast.

Beulah Bains With Lasky.

Beulah Bains, popularly known as "Babs," has been signed by Lasky for a prominent part with Mary Miles Minter and Antonio Moreno in "The Trail of the Lonesome Pine," which Charles Mayne will direct.

Storm Directing Russell.

William Russell's next Fox production will be "McFee's Sensational Rest" a Saturday Evening Post story, which Jerome Storm is directing. Carmel Myers is playing opposite the star.

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Best equipped motion picture studio in the East can be leased for a term of years. A. C. & D. C. current; plenty of scenery; modern lighting; large offices; plenty of dressing rooms; wardrobe and property rooms filled to capacity.

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756 SIXTH AVENUE
NEW YORK

SELZNICK FILM HIGHLY PRAISED

Many Prominent People Endorse "One Week of Love," Company's New Feature.

TWO STARS ARE IN IT

Unsolicited endorsements of the latest Selznick production, "One Week of Love," are being received daily both at the home offices in New York and by President Myron Selznick at the Selznick studios in Los Angeles, according to a statement made by David O. Selznick in a recent interview.

"Among the letters we particularly prize," said Mr. Selznick, "is one from Rupert Hughes, addressed to Myron Selznick. Mr. Hughes says, in part: 'Rarely have I enjoyed a picture more than "One Week of Love." It opens with great vivacity and brilliance, then suddenly develops a situation that seizes and holds to the last moment. Elaine Hammerstein . . . meets every situation with remarkable power and restraint. Conway Tearle gives a magnificent performance. The conflict between the two characters . . . gives the picture high dramatic value. The production is gorgeous in its interiors and majestic in its landscapes. The photography and titling are perfect.'

"Another message of praise which we value highly is from Mitzi Hajos, the da'nty little Viennese star of comic opera, who has so endeared herself to American theatregoers. In one paragraph Miss Hajos says: 'I am an ardent movie fan and see nearly every picture released, but I must take off my chapeau to this Selznick masterpiece. I have never been so thrilled by a photo-drama, and, to use one of the lines in my show, "It made me feel like the first time I saw Niagara Falls".'

"Rae Samuels, the popular vaudeville star also saw 'One Week of Love,' with a party of professional friends and said of it: 'We all agree that it is the last word in photo-plays and each person of our profession has voiced the fact that they would look for this picture when it runs in other theatres along our route and see it over and over again'."

New Goldwyn Exchange.

Goldwyn's new branch exchange at 438-440 North Illinois street, Indianapolis, Ind., was officially opened last week with more than 100 exhibitors from the territory to be served in attendance. W. W. Willman, resident manager, was the host, and he was assisted by G. C. Parish, his office manager, and H. T. Snowden, Goldwyner attached to that exchange.

ROMANTIC SCENES IN "ROBIN HOOD"

The Douglas Fairbanks Feature Pictures Love of Some 800 Years Ago.

LIFTED OUT OF THE DIM PAST

It Is All Projected Before the Modern Eyes in a Most Comprehensive Manner.

Love-making of to-day is devoid of many of the qualities which entered into the art eight centuries ago.

This is due to the fact that we are living in a commercial age and it is inevitable this commercialism extends into the field of Cupid's activities.

Primarily, the outstanding difference between the manner of wooing employed by the knight of old as pictured in "Douglas Fairbanks in Robin Hood," at the Lyric, and the style in vogue to-day is, that the knight really fought for the hand of his fair lady, while the modern man argues for it.

Around the formidable old castle of Richard the Lion-hearted and the Village of Nottingham in those palmy days of debonair knighthood, the most stirring scenes in the annals of mortal romance were enacted.

Probably never before has a motion picture served such an enchanting purpose in "re-stating" the true basic principles of romance as "Douglas Fairbanks in Robin Hood" so adequately does. The very spirit of what love meant in its most notable triumphs has been lifted out of the dim past and presented in this production which aptly can be termed, "photo-play at its peak."

The poetic verve, the enlightening artistry of the master painter and the exhilarating "atmosphere" of it all are projected before the modern eyes in such a comprehensive manner as to cause any one actually to live with those characters who reenact the thrills and the frills, the glory and the story which unfold the secret of the truest and highest form of the greatest thing in life—love; undying, "unsighing" love.

DOROTHY GISH WILL HAVE SPANISH ROLE IN "BRIGHT SHAWL"

Dorothy Gish will be a member of the company supporting Richard Barthelmess, in a picturization of Joseph Hergesheimer's story, "The Bright Shawl." This is Miss Gish's second appearance with Mr. Barthelmess, having recently completed "Fury," an original story for the screen, by Edmund Goulding, who has also adapted "The Bright Shawl."

Miss Gish will be seen in a Spanish role in "The Bright Shawl," and it is reported that in order to make her performance accurate in every detail she is undergoing an active and intensive course in Spanish, having as her teachers two young Spanish girls.

For two hours a day Miss Gish lives Spain, thinks Spain and acts Spain. She is learning Spanish dancing and something of the costumes of that country as well as the gesticulations, for which the Latins are famous. Her costumes, which are of the period of 1850, have been authenticated by her teachers. "The Bright Shawl," which she will wear is an antique, almost two centuries old, and has been handed down from the family of an ancient and honorable grandee.

Miss Gish, by the way, is for the first time taking lessons on a musical instrument—the castanets—which is a necessary part of her role.

"In order to play a part understandingly, it is necessary to live that part in real life," Miss Gish says. "When I played Louise, the blind sister in 'Orphans of the Storm,' I visited institutions for the blind in New York, and I had as a companion for days a blind boy who had had a tragic life and whose thoughts, mannerisms and actions I absorbed."

INCE AS BIRTHDAY CHILD.

Producer Guest at Special Fete Arranged by Members of His Staff.

Thomas H. Ince celebrated a birthday recently in honor of which all the motion picture celebrities who are working on or have recently completed work in any of the Ince production organized a luncheon party.

With John Griffith Wray and Lambert Hillyer directing, Colleen Moore, May McAvoy, Frank Keenan, Madge Bellamy, Milton Sills, Lloyd Hughes, Marguerite de la Motte and Douglas MacLean, heading the all-star commi'tee, Mr. Ince played the leading fete-day scene.

Marguerite de la Motte, featured in "What a Wife Learned," a forthcoming Ince production, was cast by Horace Williams for the birthday speech. Madge Bellamy, wearing her "Lorna Doone" court costume, blew the first candle on the big cake which was specially baked for the occasion. Colleen Moore, who is being featured in Frank Bosarge's production of "The 10th Commandment," cut the cake, while Gene Stratton Porter, who has just completed the production of an adaptation of her first novel, "Michael O'Halloran," presented the slice.

Douglas MacLean and Lloyd Hughes gave a duet which Wray and Frank Keenan directed simultaneously, each according to his own idea. The cake was big enough for everyone on the lot to have a generous slice with enough left over for the 'birthday guest' to take home as a souvenir of the occasion.

The producer did not say which birthday it was.

SCREEN FOOTBALL GAMES.

Selznick Gets Slow Motion Views of Recent Contests.

Selznick News No. 1,096 presents exclusive slow motion pictures of the Army-Navy game. In issue No. 1,094 a Selznick cameraman also obtained slow motion pictures of the Princeton-Yale game. The Selznick News has placed special emphasis on football pictures because slow motion analysis of the big games is of unusual interest to sport lovers all over the country. The camera has caught all the interesting details of the most important plays in the big football contests of the season.

WANT PROGRAM BOOKINGS.

On the Lichtman Product, It Is Reported.

Many contracts received by the Al Lichtman Corporation in the past few weeks indicate that exhibitors, in frequent instances, are reverting to the program methods of booking when worth-while product is concerned.

When the Al Lichtman Corporation was formed, it was the intention of the organizations to sell Preferred Pictures on an individual basis only. When "Rich Men's Wives" was released and after it had played a number of important theatres, exhibitors began to insist on placing contracts for the entire series with Lichtman managers, it is said.

FRANK LLOYD.



Photo by Witzel.

Who Will Direct Norma Talmadge in "Within the Law," an Associated First National Production.

DIRECTOR FRANK LLOYD DISCUSSES CENSORSHIP

Should Not Be Political, He Says, but Come From Within Industry,—Here Making "Within the Law" Scenes.

Frank Lloyd, who directed Jackie Coogan in "Oliver Twist" and who is in New York to make some preliminary scenes for the new Norma Talmadge picture, "Within the Law," a First National release, believes in censorship, but, and this is important to the picture industry, he believes not in political censorship but in censorship within the industry.

"I believe we are all trying to make pictures better," declared Mr. Lloyd at the Hotel Biltmore. "I am not afraid of the political censorship that has been set up in different States but I am afraid of the censorship of the men, women and children who go to see pictures. I don't want to offend them. Directors to-day who have in mind the good future of pictures are censoring their pictures in the making and they are making the jobs of the political censors pretty hard, because they leave nothing for those censors to do.

"The trouble has been that 'fly-by-night' picture companies have put out pictures that offend the public taste, but I believe the public has censored those pictures by withdrawing its patronage from picture houses that show such pictures.

"If State governments want to spend money on censorship boards to catch these 'fly-by-night' pictures that's all right, but it is wrong to say that the entire motion picture industry is responsible for these few pictures. I think exhibitors and the public will agree with me when I say that pictures to-day are bigger and better than ever; that they offer greater entertainment; that they are more educational and more instructive.

"I know that exhibitors have faith in 'bigger and better' pictures because wherever you go you find 'bigger and better' picture houses not rivalling but outstripping the legitimate stage. These are the results of faith in the future and the future is bright if we keep the photo-plays not only entertaining but clean."

Mr. Lloyd will make only a few scenes of the Norma Talmadge picture before he returns to Los Angeles. The big purpose of his visit to New York is to complete the cast for "Within the Law." This picture therefore will have not only the best types to be found for the different parts in the West, but also in the East.

"A number of men and women may be able to 'type' the parts in 'Within the Law,'" explained Mr. Lloyd, "but I want to get the 'types' that can 'feel the parts.'"

"Within the Law" will be a First National release. The screen play will be an adaptation from the successful stage play. Mr. Lloyd is writing the "script."

TO BEGIN ABBEY FILM.

Plans to Make Six Features Yearly for Independent Market.

John A. Murphy president of the newly organized Abbey Pictures, Incorporated, with offices at 1674 Broadway, announces that his company is ready to start work on the first feature production which will include a cast of public favorites, and be released on the independent market. Six a year is the present plan of the company.

The production department will be in charge of Maurice Kriger, formerly with Triangle and Universal. Mr. Kriger has had a wide experience in this branch of the business and is also an exchange and executive man. He has handled many of our best-known stars, such as William S. Hart, Douglas Fairbanks, Bessie Barriscale and Enid Bennett. He has been a film editor, cutter, salesman, exchange manager, production supervisor and studio manager.

Lola Lee is in charge of the scenario department of Abbey Pictures and it is said has completed the first story, an original from her own pen. This will be made in the East under Mr. Kriger's personal supervision. The Abbey Company feels the time is now opportune for a series of worthwhile pictures. The cast of players that will enact the leading roles of the first Abbey production will be announced shortly.

OURSLER TO SPEAK.

Will Preside at A. M. P. A. Meeting on Thursday.

The tip has gone forth that there will be "something doing" at the next weekly luncheon of the A. M. P. A. in the Hotel Boulevard, to be held Thursday, December 7. Arthur Leslie will preside as chairman.

The speaker of the day will be Fulton Oursler, supervising editor of six publications. One member alone has reserved a dozen seats for friends. It is an open meeting. There is an air of suppressed excitement and rumors are flying thick and fast as to the nature of the surprise in store.

MISS IRVING IN DEMAND.

Will Play Lead Role in Independent Feature.

Elizabeth Irving slipped quietly away from her retreat in Santa Barbara last week and made straightway for New York. It was only to be a short visit with relatives. Three days after her arrival she was besieged by several production managers to remain on Broadway a short while to play leads in new productions, it is said.

While her mind was definitely made up to sojourn in California several months more before taking up her stage activities, she confided that the temptation and the lure of Broadway was too great to res'st and that she has decided to accept a leading role in a new Independent production that will have an early premiere.

THE COW THAT BARKED.

Director Tries a Little Ventriloquism on Henry Hull.

Henry Hull's co-workers at the studio where he is starring in a new Producers Security feature had a good laugh a few days ago at Mr. Hull's expense.

An exterior scene was necessary, and Director Hamilton Smith took Mr. Hull, Mary Thurman and a few others over to Long Island on location. Everything was in readiness for the shot when Mr. Hull noticed a cow standing directly behind him. He looked at the cow, and the cow reciprocated. A noise rang out like the barking of a dog, but no dog was in sight.

When the bark was repeated Mr. Hull took to his heels. The cow followed and the barking continued. Henry reached the automobile completely out of breath, and wildly exclaimed: "Gosh I've seen lots of freaks, but I never saw a barking cow before."

He still insists the cow barked, but he doesn't know that Director Smith is a ventriloquist.

TITLES OF GLENN HUNTER SERIES

The Hodkinson Company Makes Announcement Relative to the Film Guild Features.

FOR NEW YEAR RELEASE

Mary Astor and Martha Mansfield Will Be Seen in Support of the Star.

Great satisfaction has been expressed by the officials of the W. W. Hodkinson Corporation relative to the announcement of the acquisition of the Film Guild series starring Glenn Hunter.

Following on the heels of other important announcements that have been made and will be made, it is stated by the Hodkinson organization that the distribution of the Film Guild product is another significant step forward in the rapid advancement of the Hodkinson program.

The Film Guild product consists of four feature attractions featuring Glenn Hunter and supported by a cast of well-known dramatic artists. The series will consist of "Second Fiddle," with Glenn Hunter and Mary Astor, from a story by Frank Tuttle; "The Lap of Luxury," by Townsend Martin and Frank Tuttle, with Glenn Hunter and Martha Mansfield, and Percy MacKaye's Salem witchcraft romance, "The Scarecrow." The fourth picture will be announced later.

These pictures, it is stated by the Hodkinson Corporation, will be released early in the new year. Each and every one, according to reports is a worthwhile production of merit with a variety of settings and plots.

In commenting on the announcement of the Film Guild releases, Mr. W. W. Hodkinson, president of the W. W. Hodkinson Corporation, said:

"This is one of the most important steps we have taken in some months toward insuring for the new year a continuing supply of high grade product. It is, in fact, a preliminary announcement of a program of important releases which will be added to as rapidly as negotiations now under way can be completed."

BERLIN SCENES SHOWN IN A NEW WM. FOX PICTURE

Among the new releases of Fox Educational Entertainments appear parts of the City of Berlin, in the reel called "Rita of Europe." The German capital, regarded as the model city of the Continent, is noted for its orderliness, cleanliness and excellent sanitation as well as for its architectural beauty and conformity to artistic symmetry of design.

Before the World War, Berliners pointed proudly to the "Kaiser Allee" in the Thiergarten, where stood life-size monuments of German rulers from "Roland of Berlin" to the ex-Kaiser. It is worth noting that William Hohenzollern did not give himself any the worst of it when he had his "classic" physiogomy congealed into concrete.

Although granting their respect to this gallery of illustrous Teutons, Berliners have a deeper regard for Unter den Linden, the famous boulevard which leads from the royal palace to the Brandenburg Tor. Nearly a mile in length, this double avenue is divided by a promenade planted with lime trees. What the Champs Elysee is to Paris, what Fifth avenue is to New York, Unter den Linden is to the German metropolis. World celebrities—diplomats, prime ministers, artists, historians, musicians, scions of age-old aristocracy, the upper world elite and the underworld master criminal—Kultur cranks and socialistic scholars—have rubbed elbows unter den linden.

MISS DE MILLE AN AUTHOR.

Director's Daughter Wins First Prize in Essay Contest.

Cecilia De Mille, daughter of Cecil B. De Mille, Paramount's director-general, has made her first bid for literary distinction. She won first prize in an American Red Cross essay contest conducted at Hollywood School for Girls as part of the present Christmas drive for that charity.

Although Miss De Mille is still in her teens her essay is said to have shown admirable work in research and detail. Her style of writing is climacteric, with a sense of the dramatic easily understood for, besides her famous father, she has an equally famous uncle, William B. De Mille, author of "Strongheart," "The Woman" and other stage triumphs. Although very busy on "Adam's Rib," Jeanie Macpherson, his new Paramount picture, Cecil De Mille took off sufficient time to see his daughter receive her reward.

Announces Engagement.

At a dinner given Thanksgiving Day at 87 Clinton avenue, Brooklyn, Mr. and Mrs. Michael Rispoli announced the engagement of their daughter, Rose to Vincent Trotta, manager of the art department of the Famous Players-Lasky Corporation. Mr. Trotta, who has been with Paramount in his present capacity nearly nine years, is pioneer in his line in the motion picture industry, having established the first motion picture art department with the Gaumont Company in 1913.

NEXT SUNDAY

In This Section of THE MORNING TELEGRAPH

FULL PAGE

Service Section

On

LOUIS B. MAYER'S

OFFERING OF

JOHN M. STAHL'S

PRODUCTION

"THE DANGEROUS AGE"

A FIRST NATIONAL PICTURE

LOUIS B. MAYER PRODUCTIONS, INC.

FOX CIRCUIT GETS



PRESENTED BY
PRODUCERS SECURITY CORPORATION

featuring
Evelyn Greeley *and*
Carlyle Blackwell
Directed by
Oscar Apfel
Produced by Hollandia Film Corporation



HODKINSON PICTURES

LAEMMLE APPOINTS MAURICE E. CHASE

To Act as Continental Manager for the Universal Company—To Sail Soon.

TO PROMOTE CO-OPERATION

Maurice A. Chase, who has been Eastern Division sales manager for Universal during the past twelve months, will leave New York aboard the Aquitania early in December to be general manager for Universal in Continental Europe. He will be liaison man between Universal and its European exchanges. His territory will embrace all European countries except the British Isles.

Universal's European business has become so great in the last year that it has become necessary to have closer co-operation between the various exchanges on that continent and the home office in America, it is explained by James V. Bryson, Universal export manager.

Mr. Chase will visit each of the forty Universal exchanges on the continent and will study their wants and use his offices in seeing that they get what they need to increase their service and efficiency.

The Universal agent will help to place Mr. Laemmle in closer contact with foreign exhibitors. He will see that they get the friendly co-operation which has marked Universal's policy in America. It is Mr. Laemmle's intention to make his "live and let live" methods a slogan in the European film world.

Universal now has exchanges in France, Spain, Italy, Germany, Czecho-Slovakia, Austria, Hungary, Poland, Holland, Norway, Sweden and Denmark. Exchanges are being arranged for in Belgium, Portugal, Russia, Rumania, Bulgaria and Albania. These latter countries now are served by adjacent exchanges.

Mr. Chase is well acquainted with European business methods, having traveled extensively on that continent as a commercial agent. He has been with Universal almost five years, first as a salesman in the New York Exchange, then as a special representative in New England, next as the general manager's representative throughout the United States, then in the Orient, and finally as exchange manager and division sales manager in various sections. He has made his headquarters in Buffalo during the last two years.

HARRY BEAUMONT SIGNED BY THE WARNER BROS.

Harry Beaumont has been engaged by the Warner Brothers to direct the screen version of Sinclair Lewis's novel, "Main Street." According to reports from the Warner Coast studios, Monte Blue, Harry Meyers and Louise Fazenda have been signed to play prominent parts in the production.

The complete cast is being selected, and it is expected that actual production will be started early next week under the direct supervision of Sam and Jack Warner. It is the last of seven productions to be made by the Warner Brothers for this season, and upon its completion the organization will concentrate on the eighteen pictures scheduled for next year.

Director Beaumont leaps into the public limelight following the showing of "Skinner's Dress Suit" at the leading theatres throughout the country. Beaumont has directed for the most prominent organizations in the industry, and his screen career dates back to the early days of Edison and Essanay.

Meyers and Miss Fazenda recently completed prominent roles in "The Beautiful and Damned," the film version of F. Scott Fitzgerald's novel, under the direction of William A. Seiter, and Blue played the lead in the Charles G. Norris novel, "Brass," a Harry Rapf production directed by Sidney Franklin.

WRITERS' CLUB OF HOLLYWOOD HAS OPENED THE PLAY ROOM

Latest Innovation of Organization That Helped Put Colony on Map—Al Lichtman Conferring With Schulberg—Edward Bowes Gives Dinner to Abraham Lehr.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Dec. 4.

If the motion picture industry and its attendant fame and notoriety had not already put Hollywood indelibly on the map the Writers' Club and its activities would steadily attract the spotlight of interest to this locale.

The club's latest innovation, the Play Room, which was formally opened Saturday night with a program of four playlets, merits an individual spotlight in theatrical and film circles and unless we miss our guess it is going to get it. The Play Room is well named. It is a beautiful decorated assembly room, a new wing just constructed on the cozy clubhouse, so furnished and equipped that it can be used for many play purposes, for dining, for dancing, for motion picture projection and for other intimate stage entertainments. It will seat about 200 for dinners and nearly 400 at other functions. The Writers' Club is, we believe, the only club of its kind in the country and certainly the only one with such a versatile play room.

It is primarily intended for the performance of plays written by the club members. And if the opening program is any criterion of what we may expect, we would suggest that the Producers' Association of New York and vaudeville magnates would do well to have representatives on hand for each similar performance in the future.

The opening program arranged by the entertainment committee, of which Alfred A. Cohn is the energetic chairman, included one-act plays from the pens of Carey Wilson, Garrett Elsden Fort, Frances Marion and Edward J. Montagne.

The first, "Saffron," by Mr. Wilson, is an interesting tragedy of Chinatown, splendidly played by Brandon Hurst, Sidney Bracey, Tully Marshall, and Irene Hallman (Mrs. Reginald Denny).

The second, "Tryst," described as a tragi-comedy of youth, is a delightful effervescent sketch of young love, a garden and moonlight, with Patsy Ruth Miller charming as the girl who flappers her vamping way into the affections of a love-sick youth (played by William Parke, Jr.), until he forgets about the tryst he has with his dead sweetheart and runs after the modern baby vamp just before the spirit appears. The latter was May McAvoy, who appeared for just a moment and did not speak a word, but was such a beautiful apparition that she drew prolonged "ahs" and "ahs" with the applause which followed the fall of the curtain.

Garrett Elsden Fort, the clever young author of "Tryst," was the only one of the four writers represented who could not be present to hear the applause and praise for his work. He is in New York. However, he'll be receiving congratulations by letter and wire, for "Tryst" was one of the hits of the program.

'Cup of Life,' Graphic Drama.

"The Cup of Life," by Frances Marion, is one of the most intense playlets ever written. It is bitterly realistic, a graphic word picture of seven characters, six of them insane, who converse within the grim walls of an asylum yard. It gripped its audience Saturday night through its strong dialogue and situations and also through its wonderful portrayal. "The Cup of Life" had required more rehearsing than the other sketches and had received it. It was acted by a superb cast including Walter Long as a crude taxi driver who is rescued from the watery grave he sought in suicide by one of the "strange people." The six "strange ones" were Russell Simpson, Snitz Edwards, Lucien Littlefield, Guy Oliver, Edith Lyle and Lillian Leighton. To praise one was to praise all, for each character was ever in the picture, though perhaps Snitz Edwards as the tailor attracted greatest attention because of the surprise which his splendid dramatic performance created. Everyone has hitherto looked upon him as a comedian only.

The last sketch on the splendidly balanced program was "In the Roaring Forties," described as a one-act comedy of questionable morals, written by Edward J. Montagne. Played by only two characters, Ruth Stonehouse as a chorus girl and William Conklin as a man-about-town, it is really a page from one phase of life "in the roaring Forties" of New York, with a surprise finish which made it a knock-out. It is a real "find" for vaudeville, we should say, and we have no doubt Ruth Stonehouse could book herself a long tour on it, for Miss Stonehouse's excellent performance was one of the high lights of the program.

Lionel Belmore introduced each sketch with appropriate comment in blank verse written by Ralph Block. Special credit is also due George Foster Platt, who staged the plays with the assistance of Eddie Sutherland, Frank Beresford, Alfred Hustwick and Jefferson Moffitt. These performances, reminiscent of the work of the Washington Square Players and Greenwich Village Players, are to be given once each month, thus promising a rare treat for those whose one complaint against Los Angeles is that we haven't the novel and different in theatrical productions which New York always affords.

Everybody Congratulating Hiers.

There are some folk who are so genuine everybody who knows them wishes them the best that success has to offer. Walter Hiers is one of them. Since the announcement that he had been promoted to the ranks of Paramount stars, we have heard on all sides good wishes for his success and dozens of people have said to us, "If you see Walter, tell him we're congratulating him and Famous Players-Lasky, too. He deserves it."

Mr. Hiers himself is modestly happy about it, of course, but his mother, with whom he makes his home now, and his fiancee, Miss Adah McWilliams—he calls her "Peaches"—of Syracuse, are even more delighted. He's hard at work now on his first production, "Mr. Billings Spends His Dime," which Wesley Ruggles is directing, and looking forward to the end of the month, when he goes to Syracuse to claim his bride and take her to New York for a brief honeymoon before returning here for his second starring production.

P. S.—Once and for all, be it recorded that Mr. Hiers isn't being starred as "Fatty" Arbuckle's successor. He isn't as fat as Mr. Arbuckle for one thing; he isn't the same type of comedian, and he isn't to play in the same type of productions. He's just finishing the third year of his five years' contract with Paramount and his promotion to stardom was the result of the recent Paramount convention here, when the distributors reported his popularity throughout the country. A recent personal appearance tour which Mr. Hiers made was another proof to the Lasky folk that the time had arrived to star him. So that's that.

Baxter Signed By R-C.

Warner Baxter has been signed on a term contract by R-C Studios to be co-featured, we understand, with another prominent player. We have a hunch the other star will be Derlys Perdue, who, we understand, has also been signed by R-C.

Montagne Resigns With Selznick.

Speaking of Edward Montagne's and the success of his sketch on the Play Room's opening program, reminds us that Mr. Montagne has just renewed his contract with Selznick. He was resigned last week by Myron Selznick, on a long-term agreement under which he continues on the post of associate editor. Mr. Montagne's latest work for the screen is the adaptation of Anthony's Hope's novel, "Rupert of Hentzau," which is now in production under the direction of Victor Heerman.

Lois Wilson Has a Nephew.

When Lois Wilson returned from location in Utah with "The Covered Wagon," in which she is playing a featured lead, she was greeted at home by a nephew who was delivered via the stork route to her sister, Mrs. Bell, formerly Janice Wilson. The baby has been named for his father and grandfather, being James Edward Bell, the third.

And now Lois's work has a rival, for she is so fascinated by the first nephew that even "The Covered Wagon" takes second place in her conversations right now. When the loud young mother graciously allowed Lois to bring the baby downstairs Sunday morning, the Paramount star "walked as if she were treading on eggs." At least that's the way she puts it. The first thing she did after returning from Utah was to go on a shopping tour to buy everything in babyland for the new arrival.

Rowland Lee Editing "Alice Adams."

Rowland V. Lee is busy cutting and titling his new production of Booth Tarkington's prize novel, "Alice Adams," in which he directed Florence Vidor.

Lichtman Conferring With Schulberg.

Al Lichtman, head of the distributing corporation which bears his name, is another of the Eastern executives visiting the Coast now. He arrived last week to have a conference with his associate, B. P. Schulberg, of Preferred Pictures.

He found a new Preferred picture just ready to go into production. It is to be another Tom Forman production. "The Girl Who Came Back," with Kenneth Harlan and Miriam Cooper in the featured leads, and Joseph Dowling, Ethel Shannon and Fred Malatesta prominent in the supporting cast.

Lytell Dyes Hair for Art's Sake.

You would hardly know Bert Lytell now. He's a blond. Mr. Lytell might have acquired a light wig for his performance of Rudolph in "Rupert of Hentzau," in which he is appearing under the direction of Victor Heerman. But feeling that the public would be glad to see one costume picture in which the players do not wear obvious looking wigs, Mr. Lytell decided to do his part by bleaching his hair. After this engagement, however, he will allow his hair to regain its natural color, so the legion of Bert Lytell "fans" need not be perturbed.

Metro Signs William Beaudine.

William Beaudine has been added to the director's ranks of Metro to wield his megaphone on Viola Dana's next production, "Her Fatal Millions."

Barrett Kiesling to Marry.

Barrett Kiesling, Paramount publicity purveyor, is to march to the altar Thursday with Lillian E. Wendling, non-professional, of Pasadena. The young couple will take a brief honeymoon trip before Mr. Kiesling returns to the studio.

Bowes Gives Dinner For Lehr.

Life for film folk has been just one banquet after another for the past two or three weeks ever since the executives of the different organizations appeared for their special visits to Coast studios.

Among the big affairs staged was the dinner at the Ambassador over which Edward Bowes, vice president of the Goldwyn Pictures Corporation, presided last week in honor of Abraham Lehr, vice president in charge of production at the studios. The long guest list included luminaries of other organizations as well as those in the Goldwyn ranks, leading directors and writers.

Meet David Butler, Taxi Driver.

David Butler says he has found an infallible cure for the taxicab blues. It's his role as the poor man in "Poor Men's Wives," which Gasnier is now directing from the story by Agnes Christine Johnston and Frank Dazy, for B. P. Schulberg Productions. Mr. Butler is a taxi driver in said story and for weeks all he has had to do is to recline in the taxi for hours, listening to the dread tick of the meter and actually grinning in enjoyment as the sums mount to unheard of totals!

In his role of taxi driver, Mr. Butler has such notable passengers among his fares as Barbara LaMarr, who is his wife in this feature; Zasu Pitts and Richard Tucker, who are also prominent in the cast.

Charles Ray Signs Enid Bennett.

Enid Beanett has been signed by Charles Ray Productions to play the role of Priscilla opposite Mr. Ray in his coming production of "The Courtship of Miles Standish." Enid is a happy choice for the comely young maiden who made the phrase "Speak for yourself, John," so famous. They're building massive sets for this production down at the Ray studios now and preparing to begin "shooting" very soon.

Dwight Cleveland Back.

Dwight Cleveland returned last week from his visit to New York, much improved in health following the long illness from which he has been convalescing for the past few months.

Henley Continuing At U.

Hobart Henley's production of "The Flirt," so pleased the powers that be in Universal that he and his magaphone have been signed to continue on the lot for another special feature.

Samuel Goldwyn Here.

Samuel Goldwyn arrived on Thanksgiving Day. He has not yet divulged his plans, but we hear he has some interesting announcements to make shortly.

Preview Heerman Production.

If you like delightfully wholesome human entertainment in your screen diet—and who doesn't?—don't miss "Modern Matrimony," the next Victor Heerman production, starring Owen Moore, with Alice Lake featured opposite him, under the Selznick banner. It's a comedy dealing with the experience of a young couple who try to begin their matrimonial career on the installment basis, a dollar down, a dollar per! This production, which is another dual credit for Victor Heerman, since he wrote the story and directed it, too, was pre-viewed at the Ambassador Theatre Wednesday night. The audience liked it, even though it ran for eight reels and had not yet been cut down with complete titles. The censors may not like it, for it is the kind of production which makes them an even more unnecessary evil then they are now. It has a host of laughs and a serious moment or two, also, but not a single censorable bit. It is a typical human interest story, the kind of photo-play which will make spectators say, "Isn't that true to life?"

Gloria Hope Scoring in "Tess."

With "Tess" still packing 'em in at Miller's Theatre, Gloria Hope, who plays Teola Graves with so much delightful charm and distinctive dramatic ability, is still receiving congratulations on all sides. When casting "Tess" Mary Pickford considered dozens of young actresses for the role of Teola, but found no one who she felt would play it convincingly until she thought of Miss Hope.

May McAvoy Playing Ince Special.

May McAvoy is still commuting to Culver City, where she is playing the stellar role in "News," a new Thomas H. Ince special under the direction of John G. Wray. Though other producers have made efforts to borrow Miss McAvoy from the Paramount organization, to whom she is under contract, Mr. Ince was the first one to succeed. The part he offered Miss McAvoy in the new production was such an inducement, however, that the Paramount executives consented to loan the petite star. She is working night and day now to finish in time to return to the Lasky studio in "Grumpy," the next William De Mille production.

Shower for Violet Clark, Bride.

Mrs. Victor Heerman (Sarah Y. Mason, y'know) was hostess Saturday afternoon at a stocking shower given for Violet Clark, who is to be married December 11 to Robert Condit Freeman, commercial artist. We hope Miss Clark had not already completed her trousseau, so far as stockings are concerned. If she did, she had better not attempt to take all those received at the shower on her honeymoon trip abroad. The inspectors in the foreign ports may think she is importing American-made hose to sell in Europe.

It was a delightful party, a reunion of the Studio Club girls and other friends of Miss Clark, who have known her ever since she came out from Chicago and began her career as a scenario writer at Universal. Miss Clark intends to continue her career as a freelancing writer, though her future work will be under the name of Violet Clark Freeman.

Graf Schedules Three for Metro.

Max Graf is making his headquarters at the Metro studios these days while preparing for "The Fog," the next feature which he will transfer to celluloid for Metro release. It is a story by William Dudley Pelley. H. H. Van Loan adapting. After "The Fog," Mr. Graf will produce "Beasts," a story from the pen of Mr. Van Loan, and the third of the series will be "The Gamble in Souls," another original, on which Messrs. Graf and Van Loan receive credit as collaborators.

These three features, like "The Forgotten Law," the first of the Graf-Metro releases, will be made at the San Mateo studios in San Francisco.

Royalty Wants Jackie to Call.

While Jackie Coogan is combining business with pleasure on the circus sets for his new feature, "Toby Tyler," Sol Lesser, his manager, and Jackie's father and mother are debating over the invitation which they have received to take the famous starlet to London in January. Royalty is back of the invitation, if you please, the Duchess of Hamilton and Brandon having extended it.

Meehan Going East.

James Leo Meehan, director for Gene Stratton-Porter's own production organization, is leaving for New York next week to combine business with a long-deferred vacation. He will probably take the first of the Gene Stratton-Porter productions, "Michael O'Halloran," East with him.

Pauline Garon Goes East.

Pauline Garon, who was brought here from New York to play the featured flapper role in Cecil B. De Mille's special, "Adam's Rib," has returned to New York, having left here Saturday. She and her sister are going to Montreal to spend Christmas with their parents and, unless she changes her plans, Pauline will return to the Coast in January to continue her film career, having had many good offers for special features.

VICTOR HEERMAN.



Who Is Directing "Rupert of Hentzau," the Selznick Special.

A REGULAR CIRCUS OUTFIT ON THE LOT FOR JACKIE'S FEATURE

Being Used for Scenes in "Toby Tyler"—Frank Lloyd Back on Coast—Marcus Loew a Busy Guest—Ince Company in Arizona—Other Hollywood News.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Cal., Dec. 11.

The "big tops" are rivaling the glass tops out at the United Studios these days and all for the sake of realism and atmosphere to the 'nth degree. Drive into the spacious studio grounds, past the big individual unit stages labeled to the "exterior" grounds and you will find seven tents making up a complete circus city. On Saturday the entire setting was identified as Jackie Coogan's Circus, but on other days it is the background for circus scenes to be woven into Jackie's new starring production, "Toby Tyler" or "Ten Weeks With the Circus," which Eddie Cline is directing.

This being the season when circuses are put away in moth balls for the Winter, they could not follow the usual procedure of letting Jackie and his company join a "big top" show for the circus scenes, so they simply, though more expensively, staged the circus complete right out on the United lot. Mahomet could not go to the mountain, as it were, so the mountain was brought to Mahomet.

And with the Christmas spirit in the air to influence their thoughts, Sol Lesser, Jack Coogan, Sr. and other powers that be in the Starlet's organization, decided that it was almost a waste of a good circus to keep it entirely for the camera's eyes. So with the co-operation of the Near East Relief organizatoin, they sponsored a circus day for the benefit of charity. The date was first set for last Saturday the 2nd, but Jupiter Pluvius visited Hollywood with such a deluge, of "unusual weather" that the event had to be postponed. However, the sunshine punched the time clock again last Saturday the 9th and thousands of children and grown-ups swarmed to the Jackie Coogan circus, each bringing as an admission fee either a bundle of old clothing or a few cans of milk, all to be shipped to the sufferers in the countries covered by the Near East Relief.

Jackie Coogan's circus was completely equipped with animals, acrobats, clowns and "freaks," all leased from the four different circus organizations now wintering here. Over 200 professional circus folk were engaged for the ring activities, and a three-hour show was staged Saturday, with pink lemonade, 'n peanuts, 'n popcorn given away! A circus, whether it be on a studio lot or on the regular circus grounds, is always a circus to young and old alike. But it isn't every circus that has Jackie Coogan as host, so naturally Jackie was the center of interest, with his photographs more in demand than the pink lemonade 'n everything! Messrs. Lesser, Coogan, Sr., and Publicity Director Harry Wilson helped Jackie receive his circus patrons.

"Toby Tyler" is to follow "Oliver Twist" in Jackie's celluloid career, and though it will have to "go some" to hit the bull's-eye which "Oliver Twist," directed by Frank Lloyd, has achieved, those who have seen the "rushes" say that the circus story will do its share toward boosting the starlet's ever-ascending stock.

Erlanger Here for "Ben-Hur."

F. J. Godsol, president of the Goldwyn Pictures Corporation, who arrived here Monday; Abraham Lehr, vice president in charge of production; Joseph Jackson, publicity director, and other Goldwyn folk were on hand when the Santa Fe rolled in Wednesday to greet A. L. Erlanger, official godfather of "Ben-Hur." Mr. Erlanger, than whom there is no more famous theatrical magnate in the country, is on a tour in the interest of his circuit of theatres and incidentally announced that he would build a new house here to replace the ancient Mason Opera House. However, his chief attraction in Los Angeles is "Ben-Hur," since he is associated with Goldwyn Pictures Corporation in plans for its elaborate filming. June Mathis is at work on the continuity for the play, and rumor still insists that Rodolph Valentino will play the title role and Erich von Stroheim direct it. Anyway, all the headliners of the Goldwyn Corporation are in Culver City now, holding daily conferences regarding this production which promises to be the greatest picture on record.

Frank Lloyd Back From New York.

On the same train with Mr. Erlanger came Frank Lloyd, producer-director, who went East recently to get New York scenes for "Within the Law," in which he will direct Norma Talmadge. John McCormick and Harry Brand headed the delegation welcoming Mr. Lloyd, who will bang his megaphone at the Metro studios where Miss Talmadge will next work.

Marcus Loew a Busy Ghest.

Marcus Loew, head of the Metro Corporation and 'steen dozen other interests, is ready to testify that as a place for a visiting film executive to work Los Angeles and Hollywood are good playgrounds. Not that Mr. Loew wanted to play, but that is about all he has been permitted to do. The Coast community has been welcoming almost all the Eastern executives of filmdom for the past few weeks—the Paramount convention folk, then the First National folk, headed by Richard A. Rowland, new general manager, then Al Lichtman and so on.

Somebody started the ball a-rolling by giving a banquet, another a luncheon and then all the others followed suit. And Mr. Loew found invitations on his Metro desk or else at his hotel for every one of them. He didn't want to be rude, but he did slip away to San Francisco, thinking he could accomplish a little work there. However, they heard he was coming, and the entertainments in his honor up there began the moment he stepped off the train. He returned Thursday, prepared to put in a week of work here before leaving for New York, but when we chatted with him and Joseph Engel, studio manager, in the latter's office Friday afternoon, Mr. Loew had had so many requests for interviews and appointments that he did not see when he would get said work accomplished.

However, we have a hunch that he sandwiched in plans which will bring some interesting announcements of Metro productions shortly. When we met him he had little to say except to confirm the previous news that Metro has achieved its goal of gradually working out its program schedule and changing its policy to specials only.

"There is no longer a middle plane of production," said Mr. Loew. "Pictures today must be big special productions to go in all the high-class theatres or else cheap entertainment for the few houses which cannot afford to run the specials. The public demands 'specials' even in single star features. The star is still an attraction, but not without a good story and attractive production. Douglas Fairbanks and Mary Pickford are first examples of the appreciation of this fact in the specials they are producing.

"We want to make and release only big productions and cost is no object," continued Mr. Loew. That his new policy is well in force is attested by the line-up of pictures to carry the Metro banner. Mr. Loew returns to New York this week.

Bessie Clayton at Loew's.

Before he leaves, Marcus Loew will greet Bessie Clayton, dancer, and her company who arrived Saturday to fulfil a special engagement at Loew's State Theatre beginning next Sunday.

Charles Ray Casting New Special.

While the reproduction of The Mayflower is rapidly rising on Charles Ray's studio lot, and various other big sets for "The Courtship of Miles Standish" are in construction, Mr. Ray, his director, Frederick Sullivan and other associates are casting their cast lines to draw in a roster of supporting players which promises to make the feature a "special" in every sense of the word. As already announced, Enid Bennett is to play Priscilla Mullins opposite Charles Ray in the role of John Alden, and others so far engaged are Fred Warren for Miles Standish, Stanton Heck for Captain Thomas Jones, Thomas Holding for Winslow, Tom Wilson for the role of Fallon, Sam de Grasse for Carver, Joseph Dowling to play Elder Brewster, William Sullivan for Howland, Frank Farrington for Allerton, Norval McGregor for Governor Bradford, Max Asher for Steven Hopkins, Charlotte Pierce for the part of Mary Chilton and Sidney Bracey for the role of Dotey.

Schulberg-Lichtman Dinner.

Messrs. B. P. Schulberg and Al Lichtman were hosts at an elaborate dinner party given at Marcel's cafe last Monday night for visiting executives of Associated First National and other organizations, the guest list also including West Coast executives of the different producing companies and many prominent stars and directors. Covers were set for more than a hundred guests, with cabaret entertainment covering the usual formal speechifying.

Preview "Tansy."

"Tansy," the initial film of Burr Nickle Production was previewed at the Hotel Ambassador Theatre Friday evening. "Tansy," which is said to be the first picture ever shown with characters who use no make up, was seven months in the making, the backgrounds picturing Spring, Summer and Fall scenes. Alma Taylor has the stellar role.

Answering Query on Bill Hart's Book.

We have received a letter signed Mrs. H., in New York, requesting information regarding William S. Hart's latest book, "Told Under a White Oak Tree," which we mentioned in a recent interview with Mr. Hart. This little story is published by Houghton-Mifflin Company of New York and Mrs. H. can no doubt purchase it at any established book store in Greater New York or I am sure the publishers will be glad to send it to her direct. It is listed at $1 per copy. She tells me she wants it for a Christmas gift for her son, who is a great admirer of "Bill" Hart. If the big-hearted star were still punching the time clock at his office here I am sure he would be glad to send her an autographed copy from Hollywood. Unfortunately, however, he has gone East with plans to take a long trip abroad before returning to the screen.

Wilkes to Present "Climbing."

While the Thomas Wilkes Players at the Majestic Theatre are playing a special two weeks' engagement in "East Is West," rehearsals are under way for the opening of another new play, "Climbing," by Lee Hutty. Mr. Wilkes and his associates feel that "Climbing" will go over with all the success which attended the premier production here of Channing Pollock's play, "The Fool," and plans are being made to take it to New York soon after the local engagement. Miss Hutty arrived Saturday to confer with Manager Michael Corper regarding the Majestic presentation.

By the way, Mary Newcomb, who for a year was the popular leading woman of the Majestic organization, will return to the fold in "Climbing."

Mr. and Mrs. Freeman on Honeymoon.

When these lines are read Mr. and Mrs. Robert Freeman (Violet Clark, y'know) will be in New York getting an O. K. on their passports for their honeymoon trip abroad. They were married this morning at the Church of the Angels in Garvanza, after which they motored to the Mission Inn in Riverside from whence they will take the Sante Fe this morning for New York. Miss Clark's host of friends in the writing colony are showering her with congratulations and good wishes for happiness in her matrimonial contract to Mr. Freeman, one of our most successful commercial artists. They expect to return in about three months and make their home in Los Angeles.

Mabel Ballin a Charming Becky.

Take a jaunt to the Goldwyn studios these days, go out on the "Vanity Fair" sets and the romantic atmosphere of the backgrounds and characters lures you into lingering on. And the personality of the star, Mabel Ballin, who in the sedate silks and satins of Becky is irresistible, doubles the lure.

Miss Ballin, whose three or four preceding roles have made her an inseparable part of lovely heroines of old books, plunged into "Vanity Fair" with special interest. She feels it is exceptional material for a film and Becky interests her to the 'steenth degree. We first met Miss Ballin on the set shortly after she came West with her husband-producer-director, Hugo Ballin, to make this Goldwyn release.

By the way, we suppose we should list her as Mrs. Ballin since she is one of the few stars who use their husband's names both professionally and privately.

Anyway, at this particular meeting she was gowned in a lovely clinging pink satin gown with a trailing wrap of pink velvet, both delightful in their lines of that other period and style. Her bobbed hair was dressed in close ringlets and curls, true to Becky's day. Under the quiet direction of Mr. Ballin she was playing for close-ups with George Walsh.

Apart from the romance of "Vanity Fair" and yet influencing its celluloid transation, is the romance which still envelops the Ballins. They have been married seven years—a period time, says the cynic who doubts the lasting quality of stage and screen marriages, even in the face of such a successful one as that of the Ballins. And that complete understanding of good comradeship is evident in their work.

The Ballins expect to stay here for several weeks on "Vanity Fair," which is to be a very elaborate production, and it is not unlikely that they will make their next feature here also. They are perfectly at home at Goldwyn's Culver City studios, Mr. Ballin having been associated with the company at its inception as art director, while Mrs. Ballin was then beginning her very successful screen career by playing small parts with various companies here. It was in the East that she found her greatest opportunities, but she is glad to be back on the Coast renewing old friendships and getting Becky ready to meet a host of "fans."

Edward Phillips Here.

Edward Phillips breezed in the other day when he had a few hours vacation from his work in Frank Borge's current Cosmopolitan Production, "The 'Nth Commandment," for which he was brought East. Mr. Phillips is closely identified with Cosmopolitan Productions, having appeared in "Just Around the Corner," among others. Just before coming West he played an important role in a new L. Case Russell Production filmed at the Russell Studios in Gloversville, New York.

"Michael O'Halloran" Ready Soon.

Gene Stratton Porter, having completed her first own-company production, "Michael O'Halloran," has retired to her study to give the next few months to writing another new book and a series of magazine stories.

Meantime, James Leo Meehan, director associated with her, will take "Michael O'Halloran" to New York for special exploitation.

"Looks Ain't Everything," says "Bull."

Th's one comes out of the Metro publicity department.

"Bull" Montana, star of Hunt Stromberg's Metro comedies, may have a face like a bandit, wear 20-inch collars and scratch matches on his chin, but there's many a feminine heart that thumps and bumps at the thought of him. The amount of mail he receives from fair film patrons bears witness to this statement.

A few days ago he received a package from Italy containing the following note: "When you read this, please think of me. Marie."

The enclosed gift was a neatly made red flannel chest protector.

Ince Company in Arizona.

May McAvoy, playing the stellar role of Thomas H. Ince's new feature, tentatively titled "News," Lloyd Hughes, who is featured opposite her, and other members of the cast left for Yuma, Arizona, Thursday, on a two weeks' "location" trip for exterior scenes. They will be back in time to spend Christmas at their Hollywood homes, completing the picture which is from an original story by Bradley King, about the first of the year.

Selznick Welcomes Patten With Dinner.

Thomas G. Patten, newly appointed representative of Will H. Hays for the West Coast, and Mrs. Patten are being welcomed by the industry here. The first social affair in their honor was a dinner given Friday night at the Hotel Ambassador by Myron Selznick and A. George Volck, president and vice president, respectively, of Selznick Pictures Corporation. Among the guests were Rupert Hughes, Jesse Lasky, Motley H. Flint, Elaine Hammerstein, Mr. and Mrs. Victor Heerman, Mr. and Mrs. M. C. Levee, George Archainbaud, Edward J. Montagne, Winifred Kingston and Josephine Quirk.

The United studios, where the Selznick Company is occupying two big stages and now producing "Rupert of Hentzau" under the direction of Victor Heerman, was the first studio visited by Mr. and Mrs. Patten. Mr. Patten and Vice President Volck were old friends in the East, the new representative losing no time in renewing the acquaintance here.

Mr. and Mrs. Patten are stopping at the Ambassador while "shopping" for a permanent residence in Hollywood.

Hughes Company on Location.

Rupert Hughes, author-director-producer, and his "Souls for Sale" company said au revoir to their Goldwyn colleagues Saturday and left Sunday for Palm Springs, where they will "shoot" exteriors. Mae Bush has been added to the cast, which already includes Frank Mayo, Richard Dix and Barbara LaMarr. The heroine, "Remember Steddon," has not yet been cast.

Goring to Join Riesenfeld.

John P. Goring, exploitation manager for Famous Players-Lasky, has been appointed manager of the Rivoli and Rialto theatres in New York to work in conjunction with Director Hugo Riesenfeld who, following his first association with the Rialto as musical director, is now successfully holding the reins on the Rialto, the Rivoli and the Criterion. Mr. Goring, who is one of the most popular men on the Paramount lot as well as in exchange and newspaper circles here, will be the honor guest at a farewell reception to be given for him by Sid Grauman this week.

The Questions of the Hour.

Is Pola Negri engaged to Charles Chaplin? Is Pola married to Charlie? When are they to be married? And so on. Neither of the parties most interested will speak for print, nor will any one in their confidence. Meanwhile, local newspapers and correspondents are busily weaving their own versions of the story.

Brings Suits Against Bricker.

Joseph'ne Quirk brought suit last week through her attorney, William Schreiber, against Popular Pictures, Inc. and Clarence Bricker, director, for reimbursement on two stories written or prepared by her for Frankie Lee, juvenile star of the organization. The complaint charges that after being engaged to write a series of stories and furnishing three, one of which has already been produced, she was dismissed with the explanation that the company could not afford her services, though it is charged that they launched the production of one of the stories in question, "Robin Hood, Jr." Officials of the Screen Writers' Guild, which aims to protect its authors from financial loss in such matters, are much interested in the outcome of the suit.

Working on 'Common Law."

Edward Montagne is barring his door to all visitors these days, the adaptation of "The Common Law" being the answer. Corinne Griffith is to play the stellar role in this production which will be directed by George Archainbaud, who begins his new Selznick contract with this re-filming.

Completing "White Flower."

"The White Flower," the new Betty Compson Paramount feature, written for her by Mrs. Julia Crawford Ivers, who is also directing the production, will be completed this week. On their return from location in Hawaii, the locale of the story, the entire company was so enthusiastic about the footage taken on the island that a feature of surpassing beauty as well as dramatic effect is anticipated.

James Young Recovering.

Friends of James Young will be glad to hear that the director is rapidly recovering from the serious illness which has kept him confined to his room at the hotel for more than a week. His physician stated Friday that he has shown marked improvement during the past few days.

YULETIDE POEM FOR HODKINSON

"Night Before Christmas," Made by Bray, to Be Released by This Company.

BENEFIT BUREAU PICTURE

Proceeds of Presentations Will Be Turned Over to Two Deserving Charities.

Announcement has been made by the Film Mutual Benefit Bureau that the most widely known poem ever written, "The Night Before Christmas," has been maed by the Bray Productions, Inc., for distribution through the W. W. Hodkinson Corporation, the proceeds of which will be turned over to the fund used by the American Committee for Devastated France and Maternity Center Association of New York. Sophie K. Smith, field secretary for the bureau, wrote the scenario.

Dr. Clement C. Moore, who wrote the poem 100 years ago this Christmas Eve, called it "A Visit From St. Nicholas," but all the world knows it as "The Night Before Christmas," the words forming a part of the first line. To avoid confusion the picture has been given the better known title.

The picturization of this best beloved of poems was made under the direction of Ashley Miller in two reels. It opens with a brief prologue reciting the genesis of the poem. Authentic details of costumes and accessories in the picture were furnished by the descendants of Dr. Moore living in New York. With the aid of old portraits John Woodford and Marie Olivette were able to appear as veracious reincarnations of Dr. and Mrs. Moore.

The officers of the Film Mutual Benefit Bureau who are active in the production of this two-reel Christmas film are Mrs. Gordon Knox Bell, Mabel Choate, Miss V. C. H. Furman, Mrs. Meredith Hare, Miss Anne Morgan, Frank Crowinshield, Marjorie Nott, Elizabeth Perkins, Arthur C. Train and Sophie K. Smith.

POLICE HELP PUT OVER BARRY FILM

Children of Members of Force See "Heroes of the Street" at Strand.

WARNERS ARRANGE SHOWING

Over 2,000 children of members of the New York Police Department were accorded a reception last week at a special morning performance of the Warner Brothers' picture, "Heroes of the Street," a Harry Rapf production featuring Wesley Barry, at the Strand Theatre.

The youngsters at the Strand showing were particularly thrilled when Wesley Barry appeared in person to greet them. The reception was made possible through the efforts of several officials of the Police Department and Mrs. Julia M. Loft, Deputy Commissioner, who acted as hostess.

A special permit was secured from the police, and a brass band composed of 100 boys marched from Columbus Circle to the Strand, headed by Barry, who was arrayed in the uniform of a juvenile policeman. Behind this procession came the Warner Brothers' float, advertising their seven productions for this season, carrying a special display for "Heroes of the Street."

As Barry came into view police cops were distributed to the youngsters who cheered the freckled star for several minutes. Just before the picture was shown Barry appeared on the stage and greeted his little friends. He was followed by six of the bravest heroes of the Police and Fire Department who were awarded cash prizes through the courtesy of Harry M. Warner. The six men had performed conspicuous feats of heroism during the past year, and the cash award was made to serve as an added inspiration to other members of their respective departments.

ADE'S "BACK HOME AND BROKE" SERIAL TO BE A WINNER

George Ade's latest original story for the screen, "Back Home and Broke," in which Thomas Meighan is the star, is heralded by Paramount as the "Great All-American Picture." It's 100 per cent. American, dealing with the lives of people that the politicians say form the backbone of our country.

There are more motion picture precedents shattered in this picture than one can possibly imagine, says Paramount. It is pointed out by the producers that there is not a cabaret scene in the picture, not a cigarette smoked, not a cocktail in evidence, not a triangle plot, not a villain, not a boudoir scene and not a bootlegger. But there are a lot of real American people in the story and they move around in an atmosphere of shabby streets and one-story buildings. Ade has told in his inimitable way, a human, wholesome tale of small town life and large doses of genuine humor and a moral at the end, it is said.

All the sub-titles in the picture are direct from Ade's pen. He has been at the Paramount Long Island studio for the last week working ten hours a day polishing and smoothing the words that punctuate the scenes in the picture.

BEGINS ON "THE NET."

Edwards Starts Work on the Fox Feature.

J. Gordon Edwards, who directed "Nero," the Fox special of the 1922-23 program at the Fox headquarters in Rome, and "The Shepherd King," the date of release of which has not been named, has begun work on a society melodrama at the New York studios of the corporation.

The story, "The Net," is an adaptation of the famous work of Maravene Thompson. Olga Linek Scholl wrote the scenario. Many members of the staff who were in Italy with Edwards are now assisting him in the preparation of the new Fox special. Among them are Michael Miggins, assistant director, and Bennie Miggins, assistant cameraman. George Lane will be first cameraman.

Broadcast "Shadows" Song.

"Ching, Ching, Cainaman," the special song published by Remick's in connection with "Shadows," was sent over the radio to 1,000,000 fans last week from Los Angeles. The arrangements were made by Eve Unsell, head of the scenario department of Preferred Pictures, Inc., who wrote the lyrics for the song. The music was written by Louis Gottschalk, who conducted the specially engaged orchestra for the occasion. Myrtle Stedman sang the song.

MAE MARSH.



Photo by Lenz.

Who Has Returned to the D. W. Griffith Company and Will Appear in a New Feature to Be Produced by the Famous Director.

LONDON ENJOYS MANY OF THE FINEST PHOTO-PLAYS

First-Class Films the Rule in the Picture Theatres There—What the Critics Think of the Several Offerings.

By ORMESBY BURTON.

(Special Correspondence The Morning Telegraph.)

LONDON, Dec. 5.

London this week is having the enjoyment of a bunch of really first-class films. There is the Pola Negri production, "Passion," at the New Scala Theatre, and at the Palace Theatre "The Four Horsemen of the Apocalypse" was shown on Monday for the 200th time. At the New Oxford the British production, "Flames of Passion," is being exhibited, and "Fascination" is being screened at the New Gallery Cinema. "Blood and Sand" can be seen at the Marble Arch Pavilion, and "Way Down East" at the West End Cinema and other theatres. "Foolish Wives," which has been banned in several provincial cities, is being shown at twenty London cinemas this week.

On Saturday afternoon the Queen, the Queen of Norway and Princess Victoria went to the Palace Theatre to see "The Four Horsemen of the Apocalypse." This visit, which follows upon the visits of the Duke of Connaught and of several royal princesses to view the same production, is noteworthy, inasmuch as neither the King nor Queen has ever before been to a theatre to see a film except in connection with charity functions. Her Majesty arrived very quietly, and there was no crowd to greet her, as she had specially intimated that the news of her visit should not be published in advance.

As regards "Passion," E. A. Baughan, the film critic of the Daily News, has some severe things to say about it. He writes:

"If an unsuspecting editor were to print the publicity statements about Pola Negri, who is the star in the German film now being shown at the Scala Theatre, the world would believe that the screen had at last found its Duse and Bernhardt rolled into one. What a poor idea of film critics the publicity agents must have! The truth about Pola Negri is simply that she is a promising debutante, who is gifted with a distinct personality, but, in the "Passion" film at least, is lacking in technique. Her face is not beautiful, nor very impressive, and she has the bad habit of grimacing to such an extent that some of the "close-ups" are repulsive.

"As a matter of fact, she was badly cast for the part of Madame Du Barry. In the early scenes she has to be the traditional film comedian, and Pola Negri is decidedly not a comedy actress. In the more tragic phases of the story she was much more impressive, and I can imagine that when she is given the right kind of part and has learned how to "register" feelings without the self-conscious grimaces of the second-rate actress she may do quite well. But she will have a long way to go before she can be compared with the Gish genius, with Pauline Frederick, with Constance Talmadge, or with our own Fay Compton. Groundless superlatives do no good to any artist or to any film. As to 'Passion' itself, it is possible that some of the poor lighting of the pictures was due to a rationing of electric light in Germany, but in any case there is but little distinctive quality in the photography or in the conception of the pictures."

About "Fascination."

Mr. Baughan, whose earnest desire to improve the film-play is beyond question, has also something to say about "Fascination." After declaring that it is "an example of how American film-makers can decorate a poor story," he goes on:

"The story makes up in complexity for what it lacks in real drama. Bull fight scenes are well done, and the whole film has been most elaborately produced by the Metro Company.

"But it is a labored production, and Mae Murray herself has copied all the pouting and consciousness of eyes of traditional film stars."

With this film there is being shown Harold Lloyd's "A Sailor-Made Man," and Mr. Baughan is pleased to describe it as "one of the funniest films exhibited for a long time." The film critic of the Daily Telegraph is also very complimentary about this Harold Lloyd production. He regrets that, for every film of this undoubted merit, "there are half a dozen other alleged humorous films which, instead of provoking laughter, exude such ennui that they have a soporific effect on the ordinary spectator."

Now let's turn to "Foolish Wives" and read what the film critic of the Sunday Times says about it. He writes:

"'Foolish Wives' is valuable as a revelation of personality. Strohelm plays the villain in it. He dots every 'i' and crosses every 't' in his villainies. He wallows in crime. The part he plays resembles that of the Hun officer in pre-war days. Close cropped, pig-like in visage, slit-eyed, lop-eared, scowling or jeering, he wends his wicked way through two hours of lurid melodrama. He passes off counterfeit bank-notes, he cheats at cards, and in spite of having a couple of mistresses living together with him in one house, he ruins the maid-servant, attempts to seduce the wife of the United States 'Special Envoy,' and achieves his death after a criminal assault upon a half-witted damsel, the daughter of his friend the comedy-hunter who supplies him with the 'boodle.' Nothing in this film is done by halves. Not only is the villainy whole-hearted, but the foolishness of the wife (there was only one concerned so far as I could detect) is similarly complete. When a storm is brought on it looks as if the deluge had re-started, and a new Noah would be required. When a fire commences, the burning of Rome is a kitchen blaze compared to it. When the foolish wife wins at the card table she wins a hundred thousand francs. It is all extravagant, highly colored, reckless to the last degree.

"But Strohelm is worth seeing. For cool, calculating rascality, a devilish gloating over sin, a rampant human goat in search of female flesh, unscrupulous, hard as beatwood, and keen as steel, no photographic villain can have approached him."

"Blood and Sand" is, of course, drawing crowds in London, especially from the ranks of impressionable young women who, having seen Rodolph Valentino in "The Four Horsemen of the Apocalypse," wish to see and worship him again in what is described as his best film.

"Why is Valentino idolized by women? The film critic of the Sunday Express answers the question thuswise:

"The real explanation of Valentino's attraction for women is to be sought not in the 'matinee' traditions of the average histrionic popinjay, but in the dancing craze.

"Valentino looks, and is, an ideal dancing partner. He has a slick, well-groomed appearance which inevitably suggests the ballroom and the combed and curried exponents of the dansant.

"This, however, is not the main reason why American women have gone crazy over Valentino. His chief asset as a 'heart-breaker' is a peculiar set of the eyes which gives a sinister quality to almost every glance. His eyes are full of wicked possibilities. Nearly all women fall for inexpensive thrills.

LAEMMLE FLAYS FIRST-RUN PLAN

"It's All Bunk," He Says in Startling Letter to an Exhibitor.

"LOOK BEFORE YOU BOOK"

Universal Head Asserts That Heavy Exploitation Is Done to Boost Prices.

Denunciation of the present method of first-run showings and a warning that the first-run system is the greatest menace to the business are contained in a statement just made public by Carl Laemmle, head of the Universal organization. The statement is a verbatim copy of a letter written recently to an exhibitor who solicited Mr. Laemmle's personal views on the first-run situation.

"You are making the mistake of your life if you are booking your pictures according to what the first-run house in your territory is showing.

"You know as well as I do that nearly every first-run house in the United States and Canada is controlled either by some producing company or by some distributing concern, and you know mighty well that the purpose of controlling first-run houses is to exploit pictures there so you will book them.

"In the great majority of cases nowadays the quality of a picture has precious little to do with the case. If a company produces a picture and the same company owns or controls theatres, it is going to run that picture in those theatres for the sake of the impression it will make upon you.

"There was a time, when first-run houses were really owned by individuals, that the first-run meant something. In those days, if the man who owned the theatre and made his living out of it picked out a picture to exhibit it was a safe bet for you to follow his lead and book the same picture.

"Evidently 'them days is gone forever.'

"To-day, in most cases, first-run does not mean first-run, but it simply means first exploitation.

"I know what I'm talking about, because the Universal in its time has tried out the scheme of controlling a handful of theatres in order to exploit pictures. The only place we ever tried the 'stunt was in cities where Universal pictures were frozen out of first-runs because competitors controlled all the good houses in the zone. The only place where Universal will ever own or control a theatre is in such cities as that. Heaven knows, we want to stick to the producing and distributing end of the business and never compete with our own customers, but in a few cities we have been driven into the theatre end of the business in self-defense.

"Therefore, I am speaking as an exhibitor as well as a producer when I tell you that in all except a mighty few instances first-runs are bunk. They are the greatest menace to the business and they are a double menace to you, because they not only compete with you but they mislead you into booking pictures that you should not book.

"There is only one safe booking system and that is all summed up in the Universal slogan, 'Look before you book.' I have been telling you this for years. It is even truer to-day than when I first told you."

PREFERRED BUYS STORIES.

Schulberg Acquires Screen Rights to Novels.

B. P. Schulberg last week closed for the motion picture rights to "The Parasite," the novel by Helen Martin and also announced he would make a picture, titled "Sunshine Alley."

Further than this announcement, no information was divulged concerning the nature of the two new pieces of material or who would direct them for release through the Al Lichtman Corporation. Schulberg's production schedule at the moment is an extensive one.

"Who's Your Double?"

"Who's your double?" was the question Nashville asked of itself as First National's "Sonny" played the Knickerbocker Theatre. The fact that Richard Barthelmess has a dual identity role in the picture was seized upon by Manager Dewey Mouson to start a "double" contest in the Nashville Banner. Those finding doubles were given passes to the picture.

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NEW YORK CITY

HOLLYWOOD COLONY READY FOR JOYFUL HOLIDAY SEASON

Western Motion Picture Folk Much More Optimistic This Year. Slogan for 1923 Is "Fewer, Better and Bigger Productions."

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph).

HOLLYWOOD, Cal., Dec. 19.

With the season of Santa Claus, mistletoe, special editions, eggnogg (maybe) and holly again at hand, Hollywood and its filmland echoes "The Same To You!"

As a whole, motion picture folk here on the coast are 'steen times more optimistic this year than last year. The successful are more successful and studios, while not yet at top speed, are busier than for many months previous. "Fewer better and bigger pictures" is still a popular and active slogan and 1923 plans presage an even stronger allegiance to it than in 1922.

So with this outlook to enhance the holiday spirit, the West Coast film folk are wishing everybody a Merry Christmas and a propetous New Year!

Fitzmaurice to Direct "The Chest."

One of the most interesting pieces of news of the week came to light yesterday in the announcement that the next and last George Fitzmaurice production for Paramount, and Pola Negri's second American-made picture will be a refilming of "The Chest," with Miss Negri in the part Jeanie Ward played and Charles de Roche, the new French actor at Lasky's, in the part that made Sessue Hayakawa famous. Ouida Bergere, who is writing the new version, is changing the Japanese role into a Spanish part for Mr. de Roche.

Which means that Mr. and Mrs. Fitzmaurice (Ouida Bergere) will be associated with Miss Negri again, following the completion of "Bella Donna."

Miss Bergere is now in San Francisco writing the script and plans are under way for Mr. Fitzmaurice to start actual "shooting" about the middle of January.

After "The Chest," the producing director and writer will return to New York to pursue their ambitious plans for their own productions. But that is another story for later detailed telling.

Niblo Plans "Capt. Applejack."

With "The Famous Mrs. Fair," the first Fred Niblo production for Louis B. Mayer-Metro release, nearing completion, Mr. Niblo is planning to make "Captain Applejack," his second. This will be an adaptation of the stage success of last season.

Tourneur Filmed via Steamer.

Maurice Tourneur and "The Isle of Dead Ships" company, headed by Anna Q. Nilsson, made a quick trip to San Francisco last week to get boat scenes. By special arrangement with one of the coast steamship companies, the director and his company were passengers on one of the regular vessels plying northward and during the trip they used the steamer as their "location." They returned via train. "The Isle of Dead Ships" is the first of the series of Maurice Tourneur productions sponsored by M. C. Levee, president of the United Studios, for Associated First National release.

C. A. Logue Returning to Porto Rico.

From New York we hear that Charles A. Logue, author and director of a series of features being made in Porto Rico for Associated Exhibitors release, has delivered the second of the series to the A. E. offices and is now ready to return to the tropical studios to begin work on the third.

Before going East to consummate this deal, Mr. Logue was one of the busiest writers on the coast, having written several original stories for Katherine MacDonald during his few months here, among them "The Infidel," recently released by First National.

Mr. Logue will make two more features in Porto Rico, and then he plans to return to California.

Enid Bennett to Play With Ray.

When Enid Bennett completes "Her Friend and Mine" at the Metro studios, she will move her make-up box over to the Charles Ray studios, where she is to play Priscilla of "Speak for Yourself, John," fame in the special production of "The Courtship of Miles Standish."

Thomas Meighan Has Two in "Super-30."

The "Super-Thirty-Nine" list of Paramount productions for next season includes two Thomas Meighan productions, one "The Ne'er-Do-Well," from Rex Beach's story, and the other, "White Heat," by R. G. Kirk.

Mr. Meighan is to go to South America, we hear, for scenes in "The Ne'er-Do-Well," while "White Heat" is scheduled for production in the Paramount Long Island studios. Which means that the coast folk will be missing Mr. and Mrs. Meighan for several months to come. Alfred Green is to direct him in both these features.

Al Green's Family to Join Him.

Mrs. Alfred E. Green and the two children are on their way East to join Mr. Green in New York and be with him while he is there directing Thomas Meighan in Paramount productions. Between preparations for "The Ne'er-Do-Well," their next production; and plans to receive his family Mr. Green has probably been as busy as anybody in Gotham.

Selter Directing "Tinsel Harvest."

William A. Selter is now parking his megaphone at the Thomas H. Ince studios where he is directing the first of the series of Associated Exhibitors productions, starring Madge Bellamy. It is titled "The Tinsel Harvest." With "The Beautiful and Damned" and "The Little Church Around the Corner," by Olga Printzlau, to his credit Mr. Selter is concentrating on special productions these days, playing visiting engagements with the leading studios. The two specials named are Warner Brothers' classics for 1923.

In Honor of June Mathis.

June Mathis, recently appointed editorial director of Goldwyn's Coast studios, is punching the time clock daily to get the many details of her headlining post in good working order before actual production of "Ben-Hur" is started. Between times, Miss Mathis is completing the script for "Ben-Hur." Since it is estimated that this will be more than a year in the making, the question of where Miss Mathis will spend most of her time in 1923 is no puzzle.

Miss Mathis is still receiving congratulations on all sides for the success which she has won by long, hard work, added to her ability. She was the guest of honor at an informal party given Saturday night by Eve Unsell at her home. It was a quiet welcome back for Miss Mathis, who has been East for several months, with many of her closest friends in the writing colony among the guests, including Mrs. H. C. De Mille, Mary O'Connor, Marion Fairfax, Beulah Marie Dix, Hope Loring, Louis Lighton, Tully Marshall, Mr. and Mrs. Toni Miranda, Mr. and Mrs. Alfred A. Cohn, Wilfred Lucas, Bess Meredith, Josephine Quirk, Lois Zellner, Mrs. Sessue Hayakawa, Olga Printzlau, Mr. and Mrs. Victor Schertzinger, Evelyn Campbell, Georgia Strong and Miss Unsell's father.

FitzGerald Completes Belasco Film.

Dallas FitzGerald has completed cutting and titling his initial production for Belasco Productions of San Francisco. It still bears the working title of "Her Price," but this title is to be changed on release. Mr. FitzGerald tells us releasing plans have been made for the picture, which is to go East this week. Further announcements will be made in New York. Lois Zellner wrote the original story.

Meantime, Mr. FitzGerald is completing preparations for the second of the Belasco Productions under his direction.

Ince to Feature Lloyd Hughes.

Lloyd Hughes returned Saturday from the Arizona location where he was working with the Thomas H. Ince Company in Bradley King's "News," being featured opposite May McAvoy.

After "News" is completed Mr. Hughes will continue to commute from Hollywood to his former studio home for another Ince production. It is to be "Atonement," and in it he will have the leading featured role.

With his lovely young wife, Gloria Hope, Mr. Hughes will spend Christmas at their Hollywood bungalow. Both Miss Hope and Mr. Hughes are still winning the Los Angeles "fans" by their performances with Mary Pickford in "Tess," which is having a record run at Miller's Theatre.

Frances Marion Substituting for S. C.

Though Frances Marion is almost as busy as Santa Claus himself right now, being at work on two or three scripts as well as a series of one-act plays to be published in book form early next year, she is still finding time to do more than her bit in the Children's Hospital work here and to plan Christmas surprises for her small niece. When we were at her home the other morning, being delivered there through Miss Marion's kindness in her new limousine, we felt as if we were in one of Mr. S. C.'s branch toy shops.

For Frank O'Connor Productions.

As announced in these columns recently, Frank O'Connor is to launch his own production organization shortly. He is now associated with George Fitzmaurice on Paramount productions. Mr. O'Connor's first independent production is to be a story with a Chinese locale, and San Francisco's famous Chinatown is to supply the true atmosphere.

Adolphe Menjou in Record List.

With "The World's Applause," a William deMille production and the Selznick special, "Rupert of Hentzau," directed by Victor Heerman, to begin his 1923 releases, Adolphe Jean Menjou is rapidly adding up a list of record productions in which he has had dominating roles. His work as the King in "The Three Musketeers" will be remembered. Then there was "The Sheik," "The Eternal Flame," "The Fast Mail," "Clarence," "Pink Gods" and "Singed Wings." When some one commented on Mr. Menjou's busy year, he said, "Yes, I've been very lucky." But those who know his work, know there is more in it than luck.

Hilliker-Caldwell Stay at Goldwyns.

Though Katherine Hilliker and H. H. Caldwell are still subject to moments of extreme homesickness for New York they have decided to continue their association with the Goldwyn studios here, in charge of the film editing and art title departments.

Which means that Santa Claus must come to see H. H. Caldwell, Jr., the 8-months-old son of the couple, who in private life are Mr. and Mrs. H. H. Caldwell, at their hotel home here.

Lois Wilson in "Bella Donna."

Lois Wilson is kept so busy at the Lasky studios that she is finding it very difficult to sandwich in her Christmas shopping for the nephew whom the stork left at her home a few weeks ago.

Miss Wilson had hardly recovered from her strenuous work as Molly in "The Covered Wagon" on location in Utah, before she was cast for the only other feminine part in "Bella Donna," Pola Negri's first production under the direction of George Fitzmaurice. But the latter is so enthusiastic about Miss Wilson's performance that the nephew will doubtless forgive any shortcomings in her shopping for him because of the new hit she will make in "Bella Donna."

Meet Violet Clark Freeman.

Violet Taggart Clark, now Mrs. Robert Freeman, if you please, to be professionally known in future as Violet Clark Freeman, is spending the Christmas holidays on a honeymoon, the couple sailing for Europe this week.

Bert Glennon in New York.

Bert Glennon is still in New York, photographing George Melford's Paramount productions. He and Mrs. Glennon will get a taste of a cold Christmas for the first time in several years.

Chaney and Worsley Together Again.

The new year will find Lon Chaney and Wallace Worsley again on the same production, "The Hunchback of Notre Dame," for Universal, with Mr. Chaney starring in the title role and Mr. Worsley directing. They will be busy on this special production for about five months, as it is to be one of the most elaborate features of the year.

Santa Claus May Not Know Lytell.

When Bert Lytell first had his hair changed to blond for the role of Rudolph in "Rupert of Hentzau" he refused all social engagements, but now that he has gotten used to the change of color he braves the stares of the curious and goes on his way as usual. He hasn't decided where he will spend Christmas Day, but he will be a blond guest, wherever it may be, for he is still submitting to the dyeing process to keep Rudolph's fair hair till the Selznick special is completed.

Tribute to May McAvoy.

May McAvoy and her mother are still on "location" in Arizona with the Thomas H. Ince production, "News," for which May was borrowed from Paramount. They are expected back the end of the week in time to spend Christmas at their home in Hollywood. When she returns May will find among her clippings one in which Harry Carr, a local writer of film doings, says:

"May McAvoy's work as Myrtle in 'Kick In' must go down in film history with Lillian Gish's emotion in 'Broken Blossoms' as one of the glorious achievements of screen acting. In 'Kick In' Miss McAvoy worked under the direction of a master craftsman, George Fitzmaurice, and I think it will be some time before any other actress comes along who will touch the high water mark she has left in the scene where she comes down the dark, creaking tenement stairs with that terrible laugh on her quivering, tear-stained face."

Which is another tribute to the dramatic ability as well as beauty which May McAvoy reveals in every performance.

The little star returns to the Lasky studios early in the New Year to again play under William deMille's direction, this time in "Grumpy."

House Peters Productions.

We hear that early 1923 will record the activities of a new unit producing a series of features starring House Peters, whose performances in "The Storm," "Human Hearts," "Rich Man's Wives" and a number of other productions have made him one of the big leads in pictures. The star himself will not give us any news concerning the new plans, but his refusal of recent offers would tend to confirm the rumors we have heard.

Mr. Peters, who is not only a good actor, but a practical business man as well, does not believe in taking a part simply for the sake of the salary. The four figures he gets is not the first consideration. The story and part must measure up to his standards before he will sign on the dotted line. His good judgment has been proved in the fact that he has never yet appeared in a failure. Mr. Peters is spending Christmas at his home in Santa Monica with his wife and small son.

Rain Holds Up Powell Film.

If Paul Powell were the kind who gets temperamental, he'd be very justified in having fits of it right now. Ten consecutive days of rain have quite shattered the reputation of the California sunshine and postponed the completion of Mr. Powell's production of "Racing Hearts," the Byron Morgan story adapted by Will M. Ritchey. Mr. Powell has been set every day to go out for the exterior racing scenes, but the rain not only constantly held up the plan but also put such a crimp into the roads that it will take more than one sunny day to right the matter.

Eve Unsell to Make Own Production.

Eve Unsell, supervising scenario editor for B. P. Schulberg productions, is to have a leave of absence from the Mayer-Schulberg studios early in the new year, to permit her to go to New York and produce an independent feature, which she had lined up before she signed with Mr. Schulberg. Miss Unsell's husband, Lester Blankfield, and Joseph Rothman, who will be associated with them on the direction, are now in New York completing production plans.

Meantime, Miss Unsell is co-operating on the new Tom Forman production, "The Girl Who Came Back," and adapting "Chastity," which is to be the last of the Schulberg productions starring Katherine MacDonald.

Baby Catherine to Celebrate.

There's to be a Christmas tree 'n everything in the home of Mr. and Mrs. Victor Heerman this year. The chief reason is baby Catherine Anlies Heerman, who is being introduced to Santa Claus for the first time. Though Catherine hasn't expressed any particular wish to Mr. S. C., she will probably be very grateful if he will influence her busy father into forgetting "Rupert of Hentzau" for the day and concentrating on her alone.

Own Unit for Frank Lloyd.

It looks very much as if "Within the Law," the current Norma Talmadge production, will be the last Frank Lloyd will direct for some one else, although rumor says now that he is to direct "Ben-Hur." Anyway, 1923 will also record the launching of Frank Lloyd's own production unit, we're thinking.

Archainbaud on "Common Law."

George Archainbaud is at work on "The Common Law," the first of the Selznick specials which he is to direct under his new contract. Corinne Griffith is featured, the adaptation being from the pen of Edward Montagne. "The Power of a Lie" and "Flesh," Universal productions, directed by Mr. Archainbaud just before he renewed his affiliation with Selznick, will be his first 1923 release.

Irvin Willat in Florida.

Irvin V. Willat is to spend Christmas at his home in Deland, Fla., en route to New York, where his next production will be "Fog Bound," one of Paramount's "Super-Thirty-nine." While in New York Mr. Willat will complete arrangements for the next features to engage his megaphone in 1923.

At Home With Pat and Eileen.

If we could charter sight-seeing buses and corral a few of the would-be reformers who look upon the Hollywood film community as a modern Gomorra, we'd drive them up to the home of Mr. and Mrs. Pat O'Malley and Misses Eileen and Patricia O'Malley, the latter aged 4 and a few months' respectively. The would-be reformers would then qualify their statements.

Pat O'Malley is in the spotlight right now for his clever performance of the poor husband in "Brothers Under the Skin." He made such a hit therein that despite his previous dramatic performances in "Go and Get It," "The Lying Truth," etc., producers are now looking upon him as a comedian. Little Eileen is one of the cleverest kiddies in pictures. For proof see her as Little Peg in Metro's "Peg o' My Heart," with Laurette Taylor.

Olga Printzlau Free-Lancing.

Olga Printzlau, who is now in the free-lancing field, is adapting "Mothers-in-Law," an original by Frank Dazey and Agnes Christine Johnston, for a forthcoming B. P. Schulberg picture.

Noah Beery Another Example.

Another home to which we would direct those inclined to sling mud at Hollywood is that of Mr. and Mrs. Noah Beery and Noah, Jr. Pictures are to Mr. Beery a profession, through which he has not only achieved a personal success, but also built one of the loveliest homes on the Coast. The Beery trio live up in the foothills of Hollywood, with Mrs. Beery not only the guiding rein of the home, but also the ever-charming companion of her successful husband.

Beaudine Going Back to Warners.

They don't keep 'em any busier than William Beaudine. Mr. Beaudine, who graduated from two-reel comedy direction to dramatic features just a little over a year ago, is pausing at the Metro studios right now to direct Viola Dana in "Her Fatal Millions" en route to Warner Brothers, where he is to play a return engagement by directing two more Wesley Barry features. "Little Johnny Jones" and "George Washington, Jr.," are the stories the Warner Brothers are preparing for him.

Former Goldwyn Trio Divided.

Those three musketeers of the writing brigade, Paul Bern, Ralph Block and Carey Wilson, who last year were all on the Goldwyn payroll, are now divided in studio affiliation. Mr. Wilson is the only one who has remained with Goldwyn. He is associate editor out there. Mr. Bern has resigned from Goldwyn to accept the post of associate scenario editor at Universal City, opening his desk there to-day, while Mr. Block is now supervising at the Lasky studios, having two star units under his direction.

Virginia Valli Returning to Studio.

Virginia Valli's friends and "fans" will be glad to hear that the Universal star has fully recovered from her recent serious illness and will return to the studio shortly after the new year for her next production, "Up the Ladder," from the New York stage success.

Tucker in "Poor Men's Wives."

Richard Tucker is completing work this

(Continued on P. 11, This Section)



Of the performance of

LAURETTE TAYLOR

in

Peg O'My Heart

her first motion picture, the Metro production of

J. Hartley Manners's play

Percy Hammond, in the New York Tribune, said:

When the picture was finished all of us stood up and participated in *a demonstration which was something between a celebration and a sacrament. . . . Yes, indeed, Miss Taylor . . . I desire to say that all the pleasing Pickfords and near-Pickfords, however efficacious, are but shallow facades.* . . . I can assert that Miss Taylor is the most effective of prevalent silhouettes, so far as I am able to know; and that her eloquent shadow in "Peg o' My Heart" renders that old drama again important.

S. Jay Kaufman, who writes of things Round the Town for the Globe, said:

Laurette Taylor surpasses Mary Pickford in every way in motion pictures. Rather broad statement? You shall see. As we saw last night at the private showing of "Peg o' My Heart" at the Hotel Astor. Miss Taylor is more beautiful, she looks even younger than Miss Pickford, and she can act as Miss Pickford cannot. This showing—and it was before the severest of judges—brought about *an enthusiasm that is rare* even at this sort of thing. The story is simple, of course, but that will endear it to the millions.

Directed by King Vidor Scenario by Mary O'Hara

Helen Pollock, in the Morning Telegraph, said:

No praise is too high for this Peg o' the screen. She is an artist par excellence.

Although with her debut as Peg her motion picture offers certainly ought to be renewed, *for there are few, if any, artists of the cinema who can compare with her, with the possible exception of Pola Negri.*

Laurette Taylor and "Peg o' My Heart" are a combination which should be *mightily potent in any motion picture house* lucky enough to secure them.

REG US PAT OFF

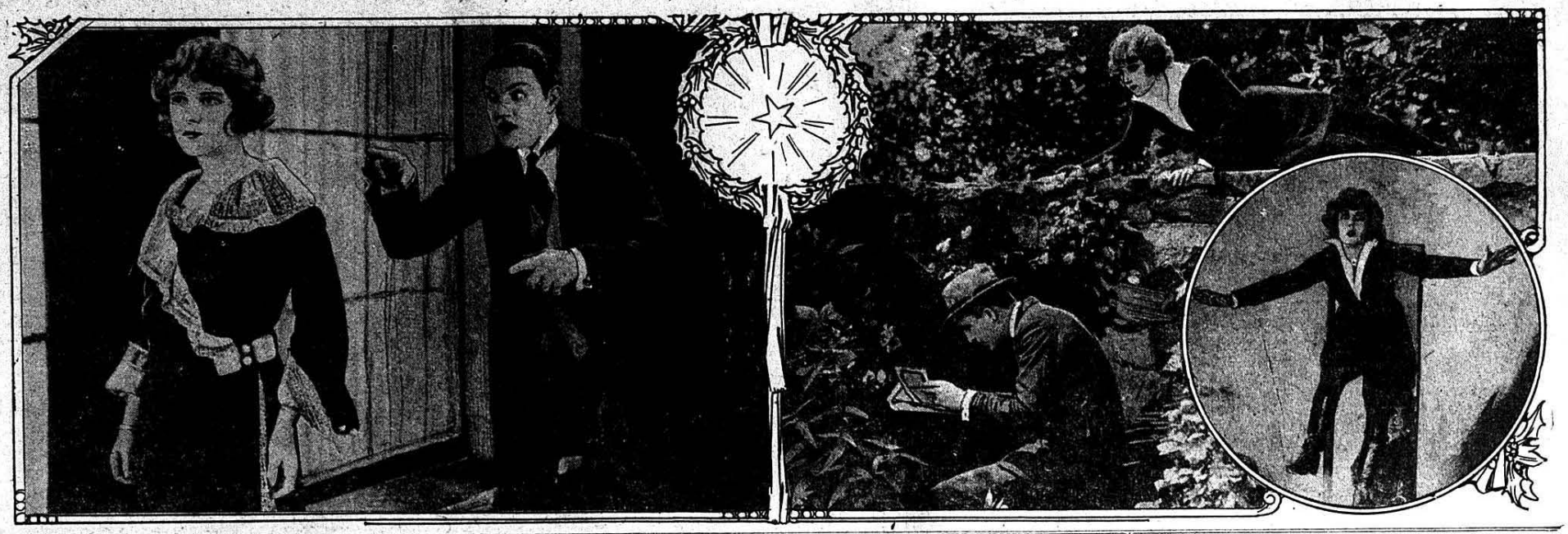
A METRO PICTURE

The picture of the play which has been performed more than 15,000 times will dwarf even that astounding record

DISTRIBUTED BY

METRO PICTURES CORPORATION

PATHE PRESENTS PEARL WHITE IN "PLUNDER," HER NEW SERIAL



HOLLYWOOD COLONY READY FOR XMAS

(Continued From Page 5)

week in "Poor Men's Wives," a B. P. Schulberg picture. His next screen appearance, to be released before this feature, is "Hearts Aflame," the Reginald Barker production under Louis B. Mayer-Metro trademark.

Baggot on Universal Specials.

King Baggot is in his second year at Universal City, where he is directing special all-star productions, "Human Hearts," one of the box office "hits" of this year, is one of the features to the credit of Mr. Baggot's megaphone.

In Willard Mack's Company.

Phyllis Connard, an English actress, and Aimee Torriani, who has been appearing in films for the past two years, have been engaged by Willard Mack for his new play, "Red Bulldogs," which opens at the Mason Opera House to-night and then begins the year on a tour of Canada.

When Are They to Wed?

It looks as if Cupid would win a victory early in 1923 over the hearts of Kenneth Harlan and Marie Prevost. It is rumored that their marriage date is not far distant. The popular young couple have been appearing together in Warner Brothers productions, but now Mr. Harlan has begun his contract with B. P. Schulberg, in "The Girl Who Came Back," a Tom Forman production, while Miss Prevost has signed a term contract with Warners.

Featuring Robert Agnew.

When Robert Agnew joined the coast colony a few months ago, his first engagement was in the Warner Brothers serial, "A Dangerous Adventure." He wasn't featured then. But his performance in the chapter-film, coupled with the featured honors he has won in Paramount, Fox and other productions, especially in "Clarence" and "Kick In," has led exhibitors and exchanges to put his name among the stars in the serial. Bobby is such a likable personality that everybody who knows him is glad to note his rapid success. One of these days somebody is going to promote him to stardom. That's one of our 1923 prophecies.

Beaumont Ready for "Main Street."

"Main Street" and his twin daughters will share Harry Beaumont's attention Christmas Day. The director is digesting so much of the Sinclair Lewis novel, which he is to direct for Warner Brothers, that we don't think Christmas turkey will supersede it even for a day. He is now casting the production and will be ready to begin "shooting" immediately after the holiday.

Moreno Completing "Prodigal Daughters."

We hear a lot of interesting plans brewing for Antonio Moreno's activities in 1923, but until he completes his part in "Prodigal Daughters," in which he is featured opposite Gloria Swanson, no announcements can be made. Since he has been in the freelancing field Mr. Moreno had had to give much of his time to business appointments on roles offered him in special productions. Lasky folk have held out the best bait so far, and Mr. Moreno has been particularly happy in that affiliation.

Next Trimble-Murfin Productions.

Lawrence Trimble and Jane Murfin, producers of the successful First National features starring the dog-actor, Strongheart, have completed plans for their next two pictures, Jack London's "The White Fang" and "The Phantom Pack." Mr. Trimble left for Banff, Canada, last week, to begin the first of the two. He will produce them both in the northern location, where he has more than a hundred dogs, wolves and other animals in training.

Adapting "Lady of Quality."

Marion Fairfax is burning the midnight oil on the script of "The Lady of Quality," which she is adapting for Universal. She has just completed "The Valley of Content" for a coming Reginald Barker production.

Ritchey on Tourneur Script.

Will M. Ritchey has resigned from the Lasky scenario staff, after an association of four years, to free-lance. Mr. Ritchey is one of the best known writers in the industry, having been a part of it for ten years, during which time he was associated with Lubin, Pathe, American and Rockett Brothers in addition to the Paramount organization.

His recent scripts for Lasky are "The Trail of the Lonesome Pine," "Drums of Destiny" and "Racing Hearts," which Paul Powell is completing. Mr. Ritchey is now at work on "The Lullaby," which he is adapting for Maurice Tourneur's second production at the United studios, sponsored by Mr. Levee.

Kate Price With Metro.

Kate Price, the genial character woman, whose Irish characterizations are known everywhere, is in the cast of "Her Fatal Millions," Viola Dana's new Metro production which William Beaudine is directing.

Rowland Lee Not a Union Man.

Rowland V. Lee, the director, who has just completed "Alice Adams," with Florence Vidor, isn't writing a letter to Santa Claus, but he would appreciate it if the patron saint would bring him a world which will move less rapidly around the sun, this to give more hours to the day. He's that busy!

Garrett Elsden Fort Returning.

We are expecting to see Garrett Elsden Fort back on the Coast next year. If he has any more such playlets as "Tryst," which was one of the "hits" of the opening program of the Writers' Play Room, he'll have to come out to meet his audiences and respond to the "Author! Author!" calls. We hear that Mr. Fort is busy now on a novel to be brought out in the Spring, as well as another original for the screen.

Dazeys Going East for Premiere.

Mr. and Mrs. Frank Dazey (Agnes Christine Johnston) are still loyal to filmland, but their interests are now divided between pictures and the stage. Mr. Dazey's new play, "Peter Weston," which had such a successful tryout in San Francisco under the management of Thomas Wilkes recently, is scheduled for New York early in 1923 with Frank Keenan in the title role as created in Frisco. The Dazeys plan to go East for the premiere.

Frank Woods Returning.

Frank E. Woods, who is in the East in the interest of the new production organization, Affiliated Authors, Inc., in which Thompson Buchanan and Elmer Harris are associated with him, is expected back this week to spend Christmas at home. We understand Mr. Buchanan will stay East for the premiere of his new footlight play, while Mr. Harris is here awaiting Mr. Woods's return.

Christmas Story by G. R. Chester.

A lot of book-loving kiddies are going to have cause to thank George Randolph Chester on Christmas Day. "Wallingford's" godfather is the author of a fascinating fairy story, "The Wonderful Adventures of Little Prince Toofat," which has just been issued in an ornate Christmas edition by James A. McCann Company. This is one of a series of fairy stories which Mr. Chester wrote in his early newspaper days. The stories served their career for newspaper syndicates and now are still gratifying children under book covers.

Happy Holidays for Hiers.

Walter Hiers has a lot to inspire the Christmas spirit this year. He is not only beginning his new contract as Paramount's newest star, but he's also scheduled to be the star of a real (not reel) wedding to take place in Syracuse, N. Y., the end of this month. It is then that he will lead Miss Adah (Peaches) McWilliams to the altar, taking her on to New York for their honeymoon and then back to Los Angeles, where they will establish their love nest while Walter makes his second starring production at Lasky's. At this writing Mr. Hiers is completing "Mr. Billings Spends His Dime," his initial starring vehicle.

Marshall, the "Bearded Pard."

When Tully Marshall returned from location with "The Covered Wagon" company he expected to be able to discard the beard he had grown for the production and appear undisguised on Thanksgiving Day. But some retakes kept it intact till the day after and then Paramount folk found another bearded part for which they persuaded him to sign on the dotted line. It is in "The Law of the Lawless," now in production.

Mrs. Marshall (Marion Fairfax, y'know) has dubbed him "my bearded pard," and the actor reports that his long acquaintance with the hirsute adornment increases his sympathy for crooks who have to affect such a disguise.

Waldemar Young Due Back.

The Writers are hoping to welcome Waldemar Young back to the Coast colony shortly. Mr. Young went East several months ago to do "Java Head" for Paramount, directed by George Melford. "You Can't Fool Your Wife" is another of Paramount's releases for next season which will be produced from Mr. Young's script.

Betty Compson Vacationing.

Betty Compson has completed "The White Flower," written for her by Julia Crawford Ivers and directed by Mrs. Ivers in the exact locale, Honolulu, and is having the Christmas holidays for a between-pictures vacation. Betty has worked so continuously lately, we'll say she deserves it. Now she'll have time to get acquainted with the lovely new home on Hollywood Boulevard which she recently purchased.

Young Ready to Direct "Trilby."

James Young's first production in 1923 will be "Trilby," which he will direct for Richard Walton Tully's First National release. This will be the third Tully production, all of them directed by James Young, to whom Mr. Tully gives a large percentage of credit for their success. "The Masquerader" was the first, with "Omar the Tentmaker" now being released. The new year will also see Mr. Young at the head of his own production unit in association with Sam Rork, plans for which have already been announced.

Three to Bradley King's Credit.

The proverbial wolf will never be able to put Bradley King's name on his calling list. When one has three original stories in a row transferred to celluloid for Thomas H. Ince-First National productions, one needn't worry about the next meal or the next automobile. That's Miss King's record.

"What a Wife Learned," "A Man of Action" and "News," all from her original stories, are scheduled for release early in 1923. The last named is now in production with May McAvoy, borrowed from Lasky, in the stellar role and Lloyd Hughes opposite her.

Rosen Scheduled for Special.

We hear that Philip E. Rosen, who directed Rodolph Valentino's last Paramount picture, "The Young Rajah," is to do one of the prize specials of 1923. We haven't received the "let 'er go" word from the producer yet, so can only hint at the engagement. Incidentally, Mr. Rosen is also busy these days with plans for the Motion Picture Directors' Ball, to be given in February. He's chairman of the ball committee.

Eddie Montagne Almost Went East.

Edward Montagne, Selznick editor, had all the thrills of going to New York, for about fifteen minutes, Friday. But only for fifteen minutes. Myron Selznick suggested that Mr. Montagne get ready to go East with him Saturday morning and fifteen minutes later rang up to say that while Eddie is needed in New York, he is needed even more here for the special production of "The Common Law," which he adapted for George Archainbaud to direct. Now, Eddie can continue to rehearse his role of Santa Claus for the two Montagne kiddies.

Pauline Garon Goes Home for Holidays.

Pauline Garon, the lovely little blonde whose performances in "Reported Missing" and "Sonny" won her the leading role in Cecil B. deMille's newest production, "Adam's Rib," is in Montreal to spend the holidays with her parents. She and her sister, Lorette, juggled several attractive offers for other engagements and a Paramount contract, too, against the desire to have a Christmas at home, and home won. Pauline, who made scores of friends during her stay here, may come back shortly after the New Year, but she won't decide until she has done a little more juggling, this time of stage offers against new screen opportunities.

Next Barker Productions.

Reginald Barker is juggling two scripts, trying to decide which one he will transfer to celluloid as the second Reginald Barker-Louis B. Mayer production for 1923. One is "The Valley of Content," adapted by Marion Fairfax, and the other "The Law Bringers," a story of the Northwest. "Hearts Aflame," the first of his own unit series, is now ready for release.

Kenyon Supervising for Universal.

The next of the Universal specials to include a title plate bearing the name of Charles Kenyon as scenarist is "The Power of a Lie," which he adapted from Johann Bojer's novel. Mr. Kenyon is supervising special units at Universal City.

Arthur Wenzel, who tells the world about Sid Grauman's enterprises, wants little. "Only ten more Grauman theatres, forty-eight hour days, four more hands to write notes to my press department, roller skates to tour newspaper row and four consecutive hours of sleep per night!"

A. MacArthur finds himself in a sort of Pollyanna mood. He seems to think he has everything to make him contented. His boss, Mack Sennett, said, "Good morning, Mac," on Friday, which leads Mr. MacArthur to believe that he still approves of his name on the payroll. So that's that! He's also getting an invitation to the formal opening of Mabel Normand in "Suzanna" at the Mission Friday night. So as he puts it, "What more could a fellow want?"

Phil Gersdorf has just arrived from New York to head Hunt Stromberg's newly organized news and service department, and he's so busy concentrating on that interesting job that he hasn't given thought to Christmas.

Mel Riddle, Art Wenzel's associate, wants "an everlasting typewriter ribbon; light wines and beer (apologies to Volstead); a danger signal at the corner of Tenth and Park View streets (see recent papers regarding wreck), and one million inches of newspaper space! (Try and get it!)"

Arnold Prince of the Paramount staff says cryptically: "What I would like in my Christmas stocking is a waste paper basket. I could then dispose of my own newspaper and magazine contributions without imposing on the editors."

Barrett Kiesling, special press representative for Cecil B. DeMille, naturally wants "more adjectives with which to do describe C. B. DeMille's Paramount productions."

Al Wilkie of the Lasky staff writes thusly: "Dear Santa Claus, I need so many things that I hesitate to present my list, but if you will just endow the editors of the world with soft hearts, I'll soon make enough to buy what I need."

James Fidler of the Paramount department seems to be contented—yes, actually! He says, "If somebody will whisper in the rotund gentleman's ear that I want only just another year of good luck and success like the one past, my entire Christmas want will have been fulfilled."

Ray Leek, who is now batting for B. P. Schulberg productions, wants to find the old-fashioned boy who used to bet 25 cents on a full house.

Arthur MacLennan, publicity director for Thomas H. Ince, advises: "I want a barometer that registers specific gravity of temperament for my office until and a rear exit for the office itself, to the end that when I reach my office at 7.30 each morning the barometer will register the temperamental probabilities for the day of Mr. Ince and all others here. A rising barometer would be the signal for my departure through the rear exit."

Harry Brand, Buster Keaton's p. a., wants Santa Claus to influence Buster into a smiling photograph. Then Harry can supply the editor's wants.

Si Snyder of the Rockett-Lincoln Film company, wants people to quit writing books on Abraham Lincoln until he can catch up with those already in print. According to Mr. Snyder a new book on Lincoln appears about every ten days and he says it's hard enough to keep Lincoln's picture on the five dollar bills and pennies of the U. S. A. and to read the 17,000 books already written about him, without having to sit up nights poring over new ones.

Bonnie Wilson, of the United studios, wants some one to invent an automatic machine which will absorb her ideas by mental telepathy and get every one of them in print. I know that the Wampas would all bless such an inventor.

Bruce Boteler, Ray Leek's assistant, wants an orchestra to play sob music while he writes, and a brain attachment grafted on the typewriter to do the work thus inspired.

Tamar Lane with Selznick, Howard Strickling and Francis Perry, his assistant, at Metro's: Joseph A. Jackson and Tom Engler, out at Goldwyn's; Malcolm Boylan, Harold Hurley and Arthur Hargeman, of the Universal studios; Joseph P. Reddy with Harold Lloyd, George Landy with Richard Walton Tully, Clark Irvine of Warner Brothers, Mark Larkin with Pickford-Fairbanks, Bogart Rogers with Associated Exhibitors and Mr. Gentz of R-C studios, are among those who took their wishes with them when they trekked it to Tia Juana in the rain.

PEARL WHITE IN A NEW PATHE SERIAL THRILLER

Famous Daredevil Star Returns to the Screen in a Story of Thrills, Excitement and Adventure Produced by George B. Seitz.

Pearl White is back. No, not just back from her theatrical triumphs in Paris. More than that. Back in a Pathe serial, the sort of film that has made her famous the world over. As Pearl Travers in "Plunder," Pearl White is said to have a typical Pearl White role. She is young, rich and beautiful. She should be happy, but she is not. What she wants is romance, excitement, thrills and adventure. And now you know what sort of a serial it is to be for Pearl gets her wish.

"Plunder" is produced and directed by George B. Seitz from the scenario by Bertram Millhauser and himself. It rounds out a list of about twenty serials for Pathe in which Mr. Seitz has figured either as scenarist, director or producer, and in many instances as all three.

The story of "Plunder" is said to flash upon the screen the highlights and shadows of New York, its splendor, its squalor, its adventurous characters in high finance with its inevitable slum and criminal ramifications, with its undercurrent of appealing romance harking back to Hendrik Hudson and Captain Kidd. The motive of all its startling complications, its dangers and deeds of ferocity and of courage is an immense treasure buried centuries ago in a deep cave above which now towers one of the city's loftiest and most massive office buildings.

None but the owners of the building can authorize the feats of engineering necessary to secure the treasure, and they are many. But only three of them have knowledge of the treasure. It is their conflicting efforts to gain control that precipitate the series of astounding adventures with which the action, with its feats of physical daring, is replete, it is said.

Pearl White, as the heroine, is one of these three—a rich New York girl of the outdoor athletic type, courageous and resourceful, possessed of an insatiable love of adventure. She is said to move through the episodes in what would be the spirit of "a combination of Cleopatra and Joan of Arc."

RIALTO--TO-DAY



A Very Definite Appeal to a Big Majority of Picture Goers

"THE NINETY AND NINE"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... Ramsaye Morris
SCENARIO ..... G. Graham Baker
CAMERAMAN ..... Steve Smith, Jr.
AS A WHOLE.....Fine money-making possibilities in this one for a big majority of exhibitors
STORY.....Contains elements of appeal that make it a good general audience picture that will prove sure-fire for "fan" crowd
DIRECTION.....Very good for a picture of this kind; sequences too long drawn out occasionally; climax a genuine thrill
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... All right
PLAYERS.....Warner Baxter and Colleen Moore both do splendid work in this with Lloyd Whitlock, Gertrude Astor, Robert Dudley and others giving capable support
EXTERIORS ..... Suitable rural locations
INTERIORS ..... Good
DETAIL ..... Ample
CHARACTER OF STORY.....Fugitive, seeking forgetfulness in drink, is saved by little country girl and eventually has his name cleared
LENGTH OF PRODUCTION ..... 6,800 feet

For the biggest majority of picture-goers in this country, the city patronage in particular, "The Ninety and Nine" will undoubtedly prove an especially strong attraction and sufficiently popular to make it a definite box office offering for those exhibitors who make up the largest part of the entire number of picture exhibiting theaters, catering to people who seek action and thrills for their entertainment in preference to originality of story or artistry of production.

And as an entertainment of its kind, "The Ninety and Nine" is thoroughly capable of satisfying the many who want their diversion supplied in quantities of thrills. Besides this element of appeal Ramsaye Morris' story, adapted from the play, contains other angles that make it an attractive audience picture. It includes the ever popular regeneration theme in which a fugitive from justice, trying to drown out the past in drink, is urged to "go straight" by the little girl who sticks by him even when her father falsely accuses her and turns her out of his house. This sequence, especially, is very well handled by Colleen Moore and Warner Baxter, who have the principal roles. Director Smith has directed it well also except that he uses too much footage and draws it out longer than he should to obtain the best effect.

The development is smooth and the interest very well sustained. Coincidence is the most prominent means of development, but it probably won't annoy those to whom the picture will appeal and for whom it is evidently intended. Prohibition has been ignored for purposes of the plot, and hero drinks freely at an honest-to-goodness bar.

The very best feature of this production is the splendid climax which Smith has provided. The forest fire has been staged with unusual realism and offers a genuinely spectacular thrill. It has been excellently photographed, and no doubt will set a good many wondering how it was done. The train flying through the forest with the flames jumping at it from both sides is indeed fine.

Story: Tom Silverton, a fugitive, hides in Marlow, where a little girl of the town, Ruth Blake, urges him to give up drink, and her interest in him finally causes her father to send her from the house. Leveridge, owner of the railroad who, with his fiancee Miss Van Dyck, is stopping with the Blakes, secures the cooperation of a half-wit admirer of Ruth's to frame a robbery on Silverton, whom he suspects to be Bradbury, the fugitive. How Silverton saves the lives of many in a forest fire and wins the admiration of all follows the clearing of his name which proves him not guilty of the crime which made him a fugitive.

BULL MONTANA'S BURLESQUE OF "ROBIN HOOD" PROMISES A HIT

Lubitsch Ready to Start "Dorothy Vernon of Haddon Hall." May McAvoy With Theodore Roberts in "Grumpy"—"Suzanna" Has Invitation Opening—Schulberg Expanding.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Dec. 25.

A history of film activities for 1922 would not be complete without a record of the marked progress which has been made by Hunt Stromberg, who in a few short months has established himself as a headliner in the comedy production field. Just now the "Bull" Montana comedies, two and three-reelers, are taking all his time, especially the latest of the series, "Rob-'Em-Good," a hilarious burlesque of "Robin Hood," but we hear rumors of other units which Mr. Stromberg is to sponsor in 1923.

"Rob-'Em-Good" was previewed at the Wilshire Theatre a few evenings ago, just to try it on an audience. And if that audience is any criterion, it's a foregone conclusion that the comedy will be a big hit. It has a bunch of novel gags and original funny situations and with "Bull" Montana and his cauliflower ears aping Douglas Fairbanks, and Chuck Reisner burlesquing Wallace Beery's performance as the good-natured, food-loving King, it's a howl from the beginning. No one is going to enjoy it more than Douglas Fairbanks himself and also Enid Bennett when she sees Dot Farley with her eyes crossed as "Lady Marianna Fizzwater."

The Wilshire audience, which included a number of the trade, press and exhibitors hereabouts, were entertained to the nth degree. It moves with snap and speed, and aside from its humorous qualities, "Rob-'Em-Good" reveals such elaborate backgrounds and careful detail that in production it measures up to all the standards of a feature.

"Rob-'Em-Good" was personally directed by Mr. Stromberg, which is another feather in his cap.

He had announced "They Call It Dancing" for his next comedy, but now he has decided to postpone this and make "The Two Twins" next, another slapstick comedy from a story by Mr. Stromberg and Clyde Bruckman. It will be directed by Albert Austin, the producer passing the megaphone to him so he can give his entire time to supervising the expansion plans he has in hand.

Chuck Reisner, who is a regular member of the Stromberg organization and one of the "gag staff" for the unit, is to play one of the twins, with "Bull" Montana as the other. Irving Reis and Tedd Reese will be on the cameras again, with Dick Stevens assistant director.

Albert Austin was formerly associated with Charlie Chaplin and also with Jackie Coogan, for whom he directed "Trouble." When Austin went over to the Metro studios the other day, Mr. Stromberg introduced him to "Bull" Montana. "Bull, this is Al Austin, your new director," he said. "You remember he made 'Trouble' for Jackie Coogan."

"Glad to meecha, Meester Austeen," Bull acknowledged with an apprehensive look, "but I tella you now, eef you make trouble 'round here, I poosh you out on your ear, qneek."

Lubitsch Here—Will Direct Mary.

Ernest Lubitsch, the German producer, arrived here yesterday to join the Famous Players-Lasky organization. His first work will be with Mary Pickford, to whom he is to be loaned by Paramount officials for "Dorothy Vernon of Haddon Hall." Lubitsch was accompanied to the Coast by his wife, his assistant, Henry Blanke, and John Fairbanks, who has been East for several months. Pola Negri was one of the first to welcome him, and her former director vehemently voiced his belief that the expected marriage of Pola and Charlie Chaplin would unite two great artists happily. However, he didn't say whether or not Pola or Charlie had told him that they are engaged. So far it is still only rumor.

Charles Logue Returning to Coast.

Among our Christmas telegrams was one telling of the departure from New York of Mr. and Mrs. Charles A. Logue and their cameraman, Gene O'Donnell. Until the receipt of this message we believed, as we reported last week, that they were on their way back to Porto Rico to make two more features for Associated Exhibitors release, to follow the two they recently delivered to the A. E. organization in New York. But we judge from the telegram that Los Angeles and not Porto Rico will supply backgrounds for these next productions. Anyway, we will get the story of their plans on their arrival next week.

Heermans Giving Dinner Party.

Mr. and Mrs. Victor Heerman are giving a Christmas dinner party to-night which we are anticipating. With Baby Catherine meeting Santa Claus for the first time and inspiring an overdose of the holiday spirit in the Heerman household, their home is as Christmas-y as a florist shop, and a lovely tree is to bear gifts for all the guests as well as for little Miss Catherine. Mr. Heerman has been working day and night on the Selznick special, "Rupert of Hentzau," adapted by Edward Montagne, but he is going to forget dual scenes and big sets for this one evening at least.

Wampas Celebrating.

The Wampas are to celebrate the demise of 1922 and the success of their organization during the past twelve months with a rousing meeting on Wednesday evening. The event is to be "directors' night," each of the nine directors of the publicity men's association having been delegated to supply a portion of the program. The directors who are on the job are Arch Reeve, president; Pete Smith, who is in the East and will have to do his bit by wire; Harry Hammond Beall, Barrett Kiesling, Joseph A. Jackson, Malcolm S. Boylan, Harry Wilson, Paul Conlon and Harry Brand.

On Schulberg Script "Mothers-in-Law."

Olga Printzlau will spend part of Christmas Day in Conference with B. P. Schulberg and Eve Unsell, supervising editor for Schulberg Productions. Miss Printzlau is adapting "Mothers-in-Law" from the original story by Agnes Christine Johnston and Frank Dazey. It is to be an early production on the Preferred Pictures schedule.

May McAvoy Ready for "Grumpy."

May McAvoy has completed work in "News," the tentative title of the Bradley King story for which she was borrowed from Famous Players-Lasky, and will reopen her dressing room at the Paramount studios this week, to begin work on "Grumpy." This is to be a William De Mille production of the famous stage play by Horace Hodges and Wigney Percyval, adapted by Clara Beranger. Theodore Roberts has the title role, with Miss McAvoy in the leading feminine part.

Mildred Davis on Two Features.

Mildred Davis is "doubling in brass" by playing two productions at the same time. Though her contract with the Hal Roach organization has expired, Miss Davis was lured back for the lead opposite Harold Lloyd in another of his feature comedies. Meantime, Sacramento Pictures Corporation, a new independent organization at the United Studios, signed her for their first production, "Temporary Marriage," and work is to begin on that to-morrow. And since her part with Mr. Lloyd has not been completed, she will live a double life in the reel-world for the next week or two.

Harlan and Marshall With Sacramento.

Sacramento Pictures out at United Studios have also borrowed Kenneth Harlan from B. P. Schulberg, to whom he is under contract. They needed Mr. Harlan for the hero of "Temporary Marriage," their first production.

And they have Tully Marshall on their stellar list for this production, too. Mr. Marshall to punch the United Studios time clock as soon as he finishes "The Law of the Lawless" with Dorothy Dalton at Lasky's. We haven't heard whether he has to keep h's "Covered Wagon" whiskers for this part or not, but in all probability he doesn't. He's been so eager to shave it off that he very likely would have refused another bearded role.

Menifee Johnstone in Acting Ranks.

Menifee I. Johnstone has given up casting and is now being cast. Miss Johnstone until quite recently was in Casting Director Lou Goodstadt's office at the Lasky studios. She resigned this post to give all her time to the volume of "fan" mail which she handles for various stars. Then some friends recalled her experience on the stage and urged her to go on the other side of the camera for awhile. She did and since has been playing in "Poor Men's Wives," a B. P. Schulberg special.

Carey's Christmas Round-Up.

An invitation bearing Harry Carey's monogram and beginning "you and your folks are invited to the annual Christmas round-up," is luring scores of the Western star's friends to the Harry Carey rancho to-day. The orchestra was scheduled to "tune up at sunrise," and a rousing good time was promised. It is to be a regular open house day at the Carey ranch with everything to make it a gala holiday.

"Heap Many Thanks," Say We!

To the many friends individually and to the studios who so thoughtfully greeted us with gifts, cards and telegrams on Santa Claus's day we are saying "muchas gracias," and wishing them all that they could wish for themselves in 1923 and then some!

"Bill" Hart Home for Christmas.

"Bill" Hart is back from New York. He arrived Saturday night to spend Christmas at his home in Beverly Hills with his sister, Miss Mary Hart. When we chatted with him on the phone yesterday Mr. Hart said he had not talked business at all while in New York. He simply went East to have a good time, seeing his old friends in the big town and the new plays. He has not made any plans for the future at all, so far as his return to the screen is concerned, though the "fans" are insisting on his "come-back" soon. His unfortunate domestic affairs stand just as they did before. Mr. Hart did not say whether or not he will visit his baby to-day, but it's a safe bet that William S. Hart, Jr., received a handsome gift from his proud father.

In "The Common Law" Cast.

George Archainbaud is certainly lining up the all-star cast for the Selznick production of "The Common Law" which he is directing. Bryant Washburn and Miss Dupont were added to the roster last week, the list already including Elliott Dexter, Corinne Griffith, Hobart Bosworth, Phyllis Haver and Harry Myers.

Schulberg Productions Expanding.

J. G. Bachmann, treasurer of B. P. Schulberg Productions and of the Al Lichtman Corporation, is here to confer with Mr. Schulberg regarding their production activities for 1923. From advance reports, we gather that depression isn't to be even in the dictionary of the two organizations, and that millions of dollars are to be invested within the next twelve months in productions for release during 1923 and 1924.

Mr. Schulberg says that the new plans will carry a $75,000 weekly payroll for fifty-two weeks; no layoffs regardless of what the business world may do because contracts already signed call for a fixed number of productions. There will be a minimum of twelve pictures to be made here, with the possibility that the total may reach eighteen within the year. Three more directors will be added to the list of those already producing for Mr. Schulberg.

Nine productions of the program outlined have already been decided upon, two of which are now nearing completion. The list includes "The Girl Who Came Back," a Tom Forman production, from the play by Charles E. Blaney; "The Broken Wing," also a Tom Forman production, from the play by Paul Dickey and Charles Goddard; "Mothers-in-Law," which Olga Printzlau is adapting from the original story by Frank Dazey and Agnes Christine Johnston; "The Parasite," from the book by Helen R. Martin; "Frivolity, or When a Woman Reaches 40," by Royal A. Baker; "Mansion of Aching Hearts," from the popular song; "April Showers," by Hope Loring and Louis D. Lighton; "The Aristocrat," from a story by Larry Evans, and "Milady's Lips," not credited.

Alice Calhoun a Busy Star.

Alice Calhoun is making up for lost time by working day and night now on her new Vitagraph productions. She completed "One Stolen Night," under the megaphone of David Smith one day last week and the next day began "Master of Men," under the same direction. She has been so busy lately, and so have we, that we haven't had a chance for a chat, but we hope Alice did all her Christmas shopping during the several months between pictures in which she had nothing to do but draw her salary.

She leaves to-morrow for San Diego where several days' work in "Masters of Men" is scheduled.

Frances Harmer Goes to Tacoma.

After a round of parties given in her honor Frances Harmer, literary assistant to William De Mille, left last Saturday for her home in Tacoma. She timed a three months' leave of absence to begin just before the holidays so that she could be home with her mother for Christmas. She is such a popular, beloved and brilliant little woman that her hosts of friends here will be counting the days until her return.

Jackson's Christmas Card.

Of the scores of Christmas cards which we have received, we vote the blue ribbon for originality and cleverness to Joseph Jackson, director of publicity for Goldwyn studios. Mr. Jackson's plain engraved card was lettered thusly: Joseph Jackson presents "His Best Christmas Wishes," a comedy of manners.

We suspect his success as a sketch-wright gave him the idea.

To Greet New Year in Play Room.

A number of New Year's Eve parties have been planned, but none more promising than the dinner, cabaret show and dance which the Writers are to give in their Play Room. The entertainment committee is lining up a program which will keep everybody so happy they will forget they have any New Year's resolutions to make and consequently they'll have none to break afterward. An amateur night performance with the "hook" in evidence is to be one feature of the program.

Invitation Opening for "Suzanna."

"Suzanna" was given a formal opening at the Mission Theatre Friday evening to an invited audience which represented the blue book of filmland, all in their best bib and tucker. It was a delightfully informal premiere, inasmuch as the performance proceeded without any speechifying at all. Mabel Normand and the production won unstinted praise and applause, and judging from the lines at the box office since, "Suzanna" is in for a run at the Mission. Another pretty feature of the evening was the presentation of corsage bouquets for the ladies, a courtesy which Mr. Sennett never forgets at his premieres.

Fisher's Orchestra at Loew's State.

Marcus Loew and Manager E. L. Bostick are not letting any grass grow under their feet in making Loew's State a headliner in picture palaces. They have just signed Max Fisher's orchestra for a year's engagement at the State, to begin the middle of January.

To Issue Film Version of Book.

Following Maurice Tourneur's production of "The Isle of Dead Ships," sponsored by M. C. Levee for First National release, a new edition of the book is to be issued, illustrated with scenes from the film.

Rowland Lee With Burston.

Rowland V. Lee may be seen at the Metro studios for the next few weeks. He has been signed by Louis Burston to direct the next Burston-Metro production, an original yet untitled story. He expects to begin work this week, just as soon as the Christmas atmosphere has vanished, with an all-star cast, for which John Bowers, Marguerite de la Motte and David Butler have already been signed.

Four Generations at Dazey's.

Mr. and Mrs. Frank Dazey (Agnes Christine Johnston, y'know) celebrated their Christmas at home yesterday with four generations present. They were Frank's grandmother, his mother, himself and his infant son, Baby Ruth Margaret, the Dazeys's older child, was having her second Christmas.

Luncheon for Mrs. Patten.

Josephine Quirk stopped her Christmas shopping on Friday long enough to give a delightful luncheon party at the Writers' Club in honor of Mrs. Thomas Patten, wife of the Coast representative for Will H. Hays. Among the guests were Mary O'Connor, Winifred Kingston, Miss Chartreuse and Mrs. Marcel de Sano.

S. C. Has Good Press Agent.

Apropos of the precociousness supposed to attach itself to all children of the stage and screen, Agnes Christine Johnston tells this one. A young hopeful of reel-land who has visions of succeeding Jackie Coogan should Jackie decide to retire, was glancing over the papers the other day. Suddenly he observed: "Gee, what a lot of publicity this fellow Santa Claus is getting."

Mary Hadn't Even Read It.

Mary Pickford and Frances Marion were lunching together at the Writers' Club a few days ago. Penrhyn Stanlaws was doing the same. Having referred to Mary in rather unflattering words in his recent personal publicity article on the stars of the screen, Mr. Stanlaws was apparently stricken with a touch of conscience when he spied the lovely star. And he doubtless felt confident she had been peeved by the reference, so when she returned his greeting with her usual charming cordiality, he was a bit floored.

"I suppose," he said to her, "you aren't feeling particularly friendly toward me after what I wrote about you."

Mary Pickford was surprised. "Why, what did you write about me?" she asked frankly. And then Mr. Stanlaws was completely floored.

Now, it is easier to write something unkind about someone than it is to tell it to them personally, especially when that some one is as charming as Mary Pickford. So Mr. Stanlaws, cornered, stumbled through it, with perhaps a "Will you forgive me" thrown in. Whereupon Miss Pickford, as calm as always, laughed graciously and dismissed it with "Why, that's all right, I don't mind." Again the article was a boomerang.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

MARGARET IRVING



She Will Star in the First Production Made by the Teleview Studio, Which Has Perfected Third Dimension Films.

JOHN ROBERTSON RETURNS.

Is Making Interiors for "The Red Shawl" at Tiffany Studio.

Following an active stay in Cuba where exteriors for his initial Inspiration Production, "The Red Shawl," were shot, John S. Robertson has returned to New York and has already begun taking interiors for this picture, in which Richard Barthelmess is starred, with a supporting cast including Dorothy Gish.

The Tiffany studio has been leased for Mr. Robertson and already the atmosphere of early nineteenth century of Cuba is in evidence. Mr. Robertson arrived in time to enjoy Christmas cheer at his home on Long Island, and also to learn that his latest released production, Mary Pickford in "Tess of the Storm Country," is scoring a success throughout the country.

Change Title of Al St. John Comedy.

"Young and Dumb" has been selected to replace "The Bridegroom" as the title of the forthcoming Al St. John two-reel fun-maker, according to announcement by Fox Film Corporation.

MAY M'AVOY'S NEW FILM.

Will Have Title Role in "Her Reputation," an Ince Feature.

"Her Reputation," it is announced from the studios in Culver City, will be the title of the first Thomas H. Ince release for the Fall of 1923. The picture is now in production under the working title of "News." The cast is headed by May McAvoy and Lloyd Hughes. John Griffith Wray of the Ince staff is directing. The story is by Bradley King, also of the studio staff, and the scenes are laid in New Orleans and San Francisco.

In addition to Miss McAvoy and Mr. Hughes, the cast includes James Corrigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin, Eugenie Besserer, Jane Miller, Gus Leonard and "Charlie," a monkey. With the exception of Lloyd Hughes, who has appeared in many of the Ince productions, all the players are cast for the first time under the Ince banner.

FOX NEWS ADDS CUBA TO FOREIGN EDITIONS LIST

Fox News reports that in addition to its present foreign editions, it has just added Cuba to the list. The following foreign editions now appear in Fox News: Japan, Middle East, Canada, Cuba, Australia, South America. Plans are on foot to extend this list even further.

Folowing its policy of having its foreign representatives become thoroughly familiar with the American idea of pictures and of calling foreign representatives to the home office at frequent intervals, John T. Parkerson, manager of Fox News Paris office, accompanied by his staff cameraman, L. Maes, has been studying conditions here for the last two months.

One of Mr. Parkerson's most able cameramen, Frederici Gino of Rome, Italy, was able to put over one of the beats of the year in securing the only pictures ever taken of his Holiness Pope Pius XI saying mass inside the Vatican.

At the present time Fox News has four of its New York staff cameramen on extended trips through foreign countries. Each trip will be for approximately a year. One of the cameramen on tour is Russell Muth, known for his pictures from an airplane showing Mt. Vesuvius in eruption. Muth is now on a trip through South America. He is not visiting the regular ports of call, but is far in the interior securing pictures never before filmed.

HAYS'S ANNOUNCEMENT CAUSES STIR IN CHICAGO

Theatre Owners Inclined to Be Lenient With Arbuckle, but Women's Organizations Come Out Flatly Against Him.

By VIRGINIA DALE.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Dec. 30.

Will Hays, with his announcement regarding the Arbuckle films, created here, as elsewhere, a tempest. Yet it is probable that the rotund comedian's pictures will be passed in our town without regard to the star's private history.

The Illinois Motion Picture Theatre Owners' Association, which numbers some 1,100 members, convened its board of directors, and through its president, L. M. Rubens, made the following announcement:

"Let the public be the judge of what it wants. A court of justice acquitted Arbuckle in the case involving the death of Virginia Rappe. Now he must face the high court of public opinion."

Our chief of police, Fitzmaurice, also had his say: "I believe the public may be trusted to do its own censoring if any is needed."

But, however inclined toward leniency the men might be, the women of Illinois are of a different mind. And you know how women are about airing their opinions. The Parent Teachers' Association, the National Congress of Mothers, several Leagues of Women Voters and numerous other organizations have risen to discuss, not to say cuss, Mr. Hays's official lifting of the ban on Fatty's films.

"Action must be taken immediately to stop any Arbuckle pictures," said Mrs. Charles E. Merriman, president of a Better Films Department. "The children of Chicago must not see a player whom they must connect with vicious behavior."

Samuel Abrahams, vice president of the Motion Picture Owners, has come forth with a personal statement, in which he declares no Arbuckle films will ever be presented in theatres under his control.

New Year's Programs.

Practically every photo-play theatre of any pretentions has made elaborate plans for its New Year's programs. For several years the neighborhood houses have given midnight shows, for which they augment the films with vaudeville acts.

Regular loop variety theatres are raided for these occasions, and even local cabarets contribute their share of song and dance or novelty. However, many of the outlying houses make up their own acts.

Nearly all of the theatres raise their admission prices to a dollar or more, with reserved seats.

Dispensing Cheer.

Many of the Chicago motion picture men distributed cheer, though none more successfully than Lubliner & Trinz. This worthy brotherhood admitted 10,000 youngsters to their various theatres through the week, seeing to it that buses or automobiles called for the youngsters, who came from charitable asylums or orphanages. The firm worked, besides, with the Good Fellow Movement of the Chicago Tribune, distributing tickets in every family taken care of by the Good Fellows.

Balaban & Katz permitted several thousand free visitors to their outlying houses as well.

True to her promise, Lila Lee saw to it that several hundred hungry people had a good Christmas dinner, doing her good work through her dad, who owns a restaurant here.

Lingered Briefly.

William S. Hart lingered here two days, boosting Hollywood and Will Rogers to all who saw him. Hart is not meager with the praise he gives a friend.

Among the Christmas holidayers in our proud village was Jack Lloyd, who spent the time with his kin, and looked in at the local United Artists' offices.

Griffith Picture Leaves.

After a really successful engagement, D. W. Griffith's "One Exciting Night" has folded its film and silently departed. Porter Strong, who spent most of his time here during the engagement, has also gone his way. Have you seen Porter since he made a hit in the movies? After many years as the King's Jester he finds it quite another thing to be a considered comedian of the filums.

ENGAGED BY METRO.

Kathryn McGuire Will Appear in Clara Kimball Young's Picture.

Kathryn McGuire has been engaged to enact a part in support of Clara Kimball Young in "The Woman of Bronze." This is a Harry Garson production, to be released by Metro.

Miss McGuire has given many schools a chance to educate her. The grade schools in Danville, Ill., where she was born; a seminary in Chicago, and the Hollywood High School. Not content with the exposure to knowledge, the young actress attended classes in classical dancing conducted by Ernest Belcher.

The most fortunate period of all these curricula was one vacation, when Miss McGuire was dancing at the Maryland Hotel in Pasadena. Thomas H. Ince saw her, signed her for a solo dance in a Dorothy Dalton picture, and the career was on. Miss McGuire played in support of Gladys Walton in "Playing With Fire," doing the same for Priscilla Dean in "That Lass o' Lowries." Then she took the ingenue lead in "The Crossroads of New York," and later the only feminine role in "The Silent Call."

WARNER BROS.
Classics of the Screen

Announce ~
That Following the Release of
"Heroes of the Street"

WESLEY BARRY

Will Be Starred in a Super Production of
Charles Dickens' Masterpiece

"David Copperfield"

To be followed later by
"Little Johnny Jones" & "George Washington Jr."
Adapted from the Popular Plays
by GEORGE M. COHAN

Watch for Warner Bros.
18 Classics of the Screen for 1923

The COVERED WAGON is Coming!



PARAMOUNT'S greatest undertaking, and the greatest undertaking in all the history of motion pictures, is completed.

This is the filming of "The Covered Wagon," adapted from Emerson Hough's novel by Jack Cunningham, and directed by James Cruze.

Three thousand people spent three months in the Utah desert, eighty miles from a railroad, to make it. One thousand Indians were brought from reservations hundreds of miles away. Three hundred covered wagons were built. A thousand horses, six hundred oxen, five hundred buffaloes, are used in the picture.

Big scenes include a prairie fire, covering miles of territory, an Indian attack; the fording, by three hundred wagons, of a mile-wide torrent, a buffalo hunt, and many other thrills.

There never has been a picture like "The Covered Wagon." There never can be another.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

JACK LONDON'S "WHITE FANG" IS NEXT STRONGHEART FILM

Laurence Trimble, Accompanied by an Express Car Loaded With Wolves, Huskies and Police Dogs, Has Gone to Canada to Film It.

By FRANCES AGNEW.

(Staff Correspondent of The Morning Telegraph.)

HOLLYWOOD, Cal., Jan. 1.

"White Fang," probably the best dog story from the pen of Jack London, has been chosen by Jane Murfin and Laurence Trimble as the next starring vehicle for Strongheart, whose performances in "The Silent Call" and in "Brawn of the North" have made him an immortal in dogdom. So much so that other companies are borrowing on Strongheart's fame to get publicity for canines listed as his cousins, nieces, nephews, and so on.

Chaperoning an express car loaded with wolves, huskies and police dogs, more than seventy in all, Mr. Trimble went to Banff, Alberta, Canada, last week and wired that work will begin immediately on London's story, to be the next Trimble-Murfin production on the Associated First National schedule.

Mr. Trimble, who, of course, is directing Strongheart, plans to stick closely to London's story and feels certain the result will be one of the greatest pictures of outdoor life ever shown on the screen.

"White Fang" will have another claim for special attention in its introduction of a new leading lady opposite Strongheart. Instead of Lady Silva, his mate in "The Silent Call" and the temptress in "Brawn of the North," Strongheart's latest and favorite will be a bride of only a few weeks, will be seen in the main supporting role. She is Lady Julie, a beautiful 1-year-old police dog imported by Bruno Hoffman of the Protection Kennels, White Plains, N. Y., and purchased by the Trimble-Murfin company for $8,000.

Lady Julie is a fitting consort for Strongheart, the king of dogdom. When shown recently at the Rye, N. Y., dog show she captured every prize in her class and Hoffman refused an offer of $12,000 for her which was made by a young woman of New York's Four Hundred. Hoffman chose to take less money for his prize beauty because he knew that with Laurence Trimble Lady Julie would not only be properly handled but would also find fame, much more to the importer's liking than that she should become the spoiled pet of a society woman.

The human story in "White Fang" will be played by a special cast for which Lillian Rich and Harold Austin have already been engaged.

That this Jack London story may receive every possible attention, Jane Murfin has postponed her plan of producing another photo-play independently here, and will leave soon to join the company in Canada, where she will assist on the picture, paying special attention to the continuity and titles.

Taking "Michael O'Halloran" East.

James Leo Meehan, director for Gene Stratton-Porter productions, leaves for New York this week, taking with him Mrs. Porter's first independent feature, "Michael O'Halloran," recently completed at the Ince studios. He had planned to go East last month but deferred his visit till after the holidays. In New York Mr. Meehan will preview "Michael O'Halloran" and complete distribution plans for the picture. Mrs. Porter is now preparing for her second production which Mr. Meehan will also direct, the author supervising, on his return from the East.

Niblos in Mexico.

Mr. and Mrs. Fred Niblo (Enid Bennett y'know) have gone to Mexico City for a brief vacation, their first in many months. Mr. Niblo is celebrating the completion of "The Famous Mrs. Fair," his first own-unit production for Metro release, while Miss Bennett has just finished "Your Friend and Mine" with Metro. On her return she is to begin work immediately as Priscilla opposite Charles Ray in "The Courtship of Miles Standish."

"Hunchback" To Be Super-Feature.

Director Wallace Worsley, Lon Chaney, the star, and Universal folk have but one thought apparently these days and that is "The Hunchback of Notre Dame," the Universal-Jewel special which they are producing from Victor Hugo's classic.

Some of the most atmospheric and lavish sets we have ever seen in any studio have been built at Universal City for this feature, in which hundreds of people are appearing, with scores of assistants at Mr. Worsley's hand.

Lon Chaney, who plays the title role—and knowing Lon Chaney's genius for characterization, think what a performance he will give as the Smchback!—is not to begin work for about two weeks, but he is on the sets every day watching and co-operating, lending his knowledge of make-up to the end that even the most unimportant "extra" will be true to type and imbibing the atmosphere which permeates the stages and outside lots assigned to this feature. Norman Kerry and Winifred Bryson were among those added to the cast last week.

As the Fond Parent Interprets It.

B. P. Schulberg, president of Preferred Pictures, Inc., had extra cause for holiday celebration this year in the presence of the newest member of the Schulberg clan, another son who arrived a few weeks ago. When answering a friend who had queried him about the baby the other day, Mr. Schulberg commented thusly: "The West Coast cyclone is getting ready to challenge Dempsey. Only last night he told me that he couldn't see what this Dempsey guy had at all; that in his opinion he is merely a production of good press agency and that if I could ever arrange to put them in a ring together and Dempsey could get one look at him he would do a brodil."

"Desire" Under Lee's Megaphone.

The Louis Burston production for Metro release, which Rowland V. Lee has been signed to direct, is an original, titled "Desire." George Barnes will be on the camera.

Ralph McCullough With Vitagraph.

Ralph McCullough has been engaged for one of the principal roles in the supporting cast of "Masters of Men," the new Vitagraph special starring Alice Calhoun. After he has completed this production, Mr. McCullough will go to Canada for another special to be made in the snow country.

"Jo" Quirk on Fox Script.

Josephine Quirk is concentrating these days on the William Fox coast studios, adapting an original story, "The End of the Road," which is to be Shirley Mason's next production.

Neilan Producing "The Ingrate."

Marshall Neilan's next production, on which he has already begun work at the Goldwyn studios, will be a celluloid version of his own original story, "The Ingrate." The cast includes Raymond Griffith, Bessie Love, Tom Gallery and George Cooper. Frank Urson is associate director and David Kesson on the camera.

For the benefit of those who haven't seen the denial of the report that Antonio Moreno is to wed Mrs. Daisy Danziger, we record it here. The report, like many others, was "greatly exaggerated," and both Mrs. Danziger and Mr. Moreno promptly denied it. The star, who is now working under the Lasky banner, his current production being "The Trail of the Lonesome Pine," opposite Mary Miles Minter, is a long-time friend of Mrs. Danziger and her family but there is no engagement between them. Mr. Moreno, it would seem, is still a heart-whole and fancy-free bachelor.

Frances Marion's Mother Here.

Mr. and Mrs. Fred Thomson (Frances Marion) are entertaining Miss Marion's mother, who came down from San Francisco last week to spend the holidays with them here. One of the most interesting features of her visit is the opportunity it is giving her for an advance reading of Miss Marion's six one-act plays, which are shortly to be brought out in book form. Her mother finds this compensation for the fact that she missed the performance at the Writers' Club recently of "The Cup of Life," the dramatic sketch, which is one of the six from Miss Marion's pen to be published.

Walter Hiers's Wedding Plans.

Walter Hiers is counting the hours until next Sunday. He is to depart then, just a few hours after he is scheduled to complete his first Paramount starring picture, "Mr. Billings Spends His Dime," for Syracuse, New York, to be married to Miss Adah McWilliams, daughter of Mr. and Mrs. Charles R. McWilliams, formerly of Los Angeles.

To cover his impatience while making connections in Chicago, Mr. Hiers will make a personal appearance at the new McVicker's Theatre on the afternoon of Wednesday, and the next morning he will arrive in Syracuse. The wedding is to take place at high noon Friday in the bride's home, and that afternoon the newlyweds will depart for New York. This will be the first visit to the "big city" of Mrs. Hiers-to-be.

They will spend three days there and then go on to Savannah, Mr. Hiers's home town, where they will be entertained for two days. They will give January 19 and 20 to Atlanta, Ga., where Walter is to make two personal appearances with Paramount pictures, and then they will start westward to make their home here.

The expense of the trip is to be a wedding gift to Mr. and Mrs. Hiers from Jesse L. Lasky and the Paramount organization.

Everybody who knows Walter Hiers likes him and that means that there are a host of friends and "fans" echoing congratulations and good wishes for the happiness of himself and his bride.

Peters in "Lost and Found."

House Peters's next appearance on the silver sheet will be in the Goldwyn special which has shed its title of "Passions of the Sea" and received the cognomen, "Lost and Found," with a subtitle, "In the South Sea Islands." Carey Wilson wrote the story.

FitzGerald Back From Frisco.

Dallas FitzGerald is back from San Francisco, where he previewed his initial Belasco film production for the executives of the new independent company. The feature, an all-star production, was produced by Mr. FitzGerald under the working title of "Her Price." It is from an original story by Lois Zellner, with Miriam Cooper heading the cast roster. Distribution plans are to be announced shortly. Mr. FitzGerald is now completing preparations for the second of the Belasco productions.

Mr. Erlanger, Please Answer!

The questions of the hour are: Who's going to play "Ben-Hur"? Who is to direct "Ben-Hur?" Ask anybody around the Goldwyn lot and all one gets is a clammy stare. The public vote for the role of the famous Mr. Hur is bringing amusing, hopeless and hopeful suggestions to Cawing Director Robert B. McIntyre, and June Mathis, editorial director, who is adapting the play; President Godsol, Vice President Abraham Lehr and all other executives out there remain silent.

There are many who still believe that Goldwyn will effect some arrangement with Famous Players-Lasky, casting Rodolph Valentino as Ben-Hur. Others insist that Thomas Meighan, who is ideal for the famous role, is to be borrowed from Paramount for this production. Hundreds of Meighan "fans" are voting that way, too. And rumor is keen on handing the megaphone for the picture to Marshall Neilan. Rumor may be all wrong, but we hear that Mr. Erlanger, who recently visited the studios here for conferences on the coming production, has the answers to both questions in hand and will give them to the world shortly, although actual shooting on the picture is not to start until early Spring, after the rainy season is over.

P. S.—We understand that the latest applicant for the role of Ben-Hur is Master Billy, the interpreter of Buster Brown. Master Bill posed for test stills when visiting the studio the other day and said he would be glad to accept the role if Goldwyn folk would guarantee to strap him firmly into the chariot during the furious racing scenes!

Will M. Ritchey Freelancing.

Will Ritchey is now completing "The Lullaby," which he is adapting for Maurice Tourneur's next First National production, sponsored by M. C. Levee of the United Studios.

It is Mr. Ritchey's first script in the freelancing field, for which he resigned his long association with Famous Players-Lasky last month.

Montagne at Catalina.

Having completed work on the adaptations of "Rupert of Hentzau," the Selznick special which Victor Heerman is now directing, and on "The Common Law," now under George Archambaud's megaphone, Edward Montagne, Selznick editor, is off for a few days' vacation at Catalina this week.

We Hope S. C. Guessed These Wants.

Since Christmas found us again feeling kindly toward publicity purveyors, now known collectively as the Wampas, we decided to let our columns in the Christmas edition be the medium again for their notes to Santa Claus. However, somebody who apparently doesn't believe in the w. k. Mr. S. C., dropped out the foreword to the p. a.'s wants and also several of the wants themselves, so when the annual edition came off the press, the publicity letters to Santa Claus were not complete.

We haven't any proof as to who is to blame, but we are rather inclined to suspect one J. B. "Jack" Starkey, our composing room foreman, back East. It's our theory that when dashing downstairs to send us his annual facetious telegram of season's greetings, he was in such haste to remember not to forget that he knocked the aforementioned lines of type overboard. If he is to blame, we forgive him, for we know that he doesn't fully appreciate our appreciation of the Wampas, and though Santa Claus has gone back to the North Pole, we want to ask little Mr. 1923 to engineer the fulfilment of the lost wants.

Arch Reeve's Christmas wish is really up to 1923 anyway. The genial Mr. Reeve, who is president of the Wampas and dispenser of Lasky news, wants "a definite guarantee that the Wampas will enjoy a 'bigger and better' year than ever before, and also an emphatic promise that editors will imbibe and retain a spirit of ever-increasing cordiality and kindliness toward all publicity men in general and myself in particular."

Adam Hull Shirk, publicity director for Paramount's West Coast studios, asked for "a couple of 'covered wagons' loaded with magical paraphernalia and a new stock of adjectives to tell of the wonders of Paramount Pictures." Those who know Mr. Shirk's skill as a magician sneered the hope that he would get the magical paraphernalia so that they can persuade him to make his splendid sleight-of-hand act longer.

Harry Wilson, who has put Jackie Coogan on the map, publicitically speaking, expressed a very humorous wish. He asked for "a couple of honest-to-goodness news photographers to accompany him to England with Jackie who will guarantee not to come back unless they possess negatives of Master Coogan seanted on the King's knee and addressing the House of Parliament. Also that Packard limousine Jack Coogan, Sr., gave me last year needs new rubber shoes, so I would like to trade it for a Jackie Coogan kiddie car, a slow moving tractor, or a bicycle in fair condition. Outside of that, I'm satisfied as long as clippings are still only three cents each."

We have a hunch that if we should ask all the Wampas what they would like for New Year's they'd each ask a few barrels of dimes to cover their Christmas bills and especially their racing and roulette losses sustained on the week-end to Tia Juana which they made recently as guests of Lewis Lewyn, of Screen Snapshots. Anyway, here's to them!

Harry Brand Speaks His Mind.

Last week we awarded the blue ribbon for the most original Christmas card that we received, to Joseph A. Jackson, Goldwyn publicist. This week we divide it between Mr. Jackson and Harry Brand, publicity purveyor for Joseph Schenck productions. Harry's is a two-page card, the front page bearing a memory-reviving picture of a bonded quart of the three-star brand, said picture framed in a holly wreath. Beside it is the cryptic remark, "There is no Santa Claus" and beneath two lines reading "One dollar a quart. Try and get it!"

The inside page reads, "Wishing you a Merry Christmas and a Happy New Year in seven languages," followed by six lines of hieroglyphics we cannot vouch for and the seventh line in English.

Heard in Passing.

Bull Montana, Hunt Stromberg's Metro star, is quite ready to tell the world that it pays to be funny. He's just bought himself a home in the foothills of Hollywood with a butler, cook and valet among his luxuries.

Warner Baxter, W. B. O. star, is spending his between pictures vacation hunting with his trusty thirty-thirty.

Walter Long, Bert Woodruff, Aggie Herring and Hershall Mayhall have been added to the cast of Maurice Tourneur's "The Isle of Dead Ships."

Preview Warner Special.

"The Little Church Around the Corner," the Warner Brothers classic, an original written and adapted by Olga Printzlau and directed by William A. Seiter, was previewed Thursday night at the Wilshire Theatre to about twice the regular capacity of the house. They stood in the aisles to see and applaud this feature which is one of the most entertaining and effective photo-plays we have seen in a long time. Its story concerns a waif of the mines who achieves his ambition to become a minister among his people in the mining districts of Pennsylvania. Kenneth Harlan plays the minister with fine spirit and marked appeal and others in the all-star cast score individually, especially Pauline Starke as the dumb girl. It's a picture that is sure to win favor for the box office and the approval of censor boards and spectators everywhere.

Hilliker-Caldwell Duo Busy.

The office of Katherine Hilliker and H. H. Caldwell out at the Goldwyn studios bears the "Very Busy" sign these days. They are editing and titling a Goldwyn special booked for early Spring release.

Grauman's Metropolitan Nearly Finished.

Art Wenzel, publicity director for Sid Grauman's enterprises, will get one of his New Year wishes very shortly now, since Mr. Grauman's new Metropolitan Theatre is scheduled for its formal opening the latter part of this month. By the way, one of the gifts which the exhibitor received from his staff was an antique candelabra destined for Mr. Grauman's study in the New Metropolitan.

DISTINCTIVE PICTURES PLANS BUSY SEASON

First Two Releases Will Be "Backbone" and "The Ragged Edge," With Three More Promised by May.

Studio work on "Backbone," Distinctive Pictures Corporation's first production of 1923, will be completed the middle of this week and the company will proceed immediately to Woodstock, Vermont, where the New England exteriors will be taken under direction of Edward Sloman. Henry M. Hobart, vice president, will head the expeditionary force into the northern wilds. He will be accompanied by Howard Estabrook, his assistant.

In the cast for this film, based on Clarence Budington Kelland's story in the Saturday Evening Post, and made into a scenario by Charles Whittaker, are: Alfred Lunt, Edith Roberts, Major James Doyle, William B. Mack, Frank Evans, L. E. LaCroix, Charles Fang, Frank Hagney and Marion Abbott.

Immediately following the departure of the "Backbone" company work will be begun on "The Ragged Edge," based on Harold MacGrath's novel of the South Seas. This announcement was made by Arthur S. Friend, president, who is planning a busy year. Mr. Friend has engaged Harmon Weight to direct "The Ragged Edge," from a scenario written by Forrest Halsey.

Three More By May.

Mr. Friend and Mr. Hobart are also at work on three more productions to be ready by the middle of May. As soon as the direction of these pictures has been decided they will consider the arrangement of the remainder of their 1923 program. They are now said to be in negotiation for several stories.

The statement issued by Mr Friend is as follows:

"The Distinctive Pictures Corporation announces that its first two productions of 1923 will be 'Backbone,' based on Clarence Budington Kelland's story in the Saturday Evening Post, and 'The Ragged Edge,' from Harold MacGrath's novel of that name. There will be three other productions, already selected but unnamed, these to be ready by the middle of May. Plans for the Summer and Fall are now being considered.

To Make Better Pictures.

"In preparing the above productions, Distinctive Pictures is proceeding in the belief that the best sort of films which can be given to the public for the public's satisfaction are those which are 100 per cent. entertainment. To give the public such films it is necessary for the producer to buy his stories carefully—and buy on merit alone—then to get a scenario which will bring out the full film power of that story; then to plan the actual making of the picture under the best direction obtainable; and, finally, to work patiently, painstakingly all of the time to insure a technically perfect job.

"Courage to discard poor workmanship and constant vigilance to detect it—those are two of the cardinal principles in making better films. Distinctive Pictures believes that producers are personally responsible to the public for the quality of their product. Its executives will bear that in mind during every day of the making of Distinctive pictures."

JOHNSON HAS NEW ADVENTURE FILMS

"Head Hunters of the South Seas" Discloses Dangers Experienced by Explorer.

AT BROADWAY THEATRE

Martin Johnson, long distance champion photographer of the tropical isles, has a new group of films depicting the life of these natives, entitled "Head Hunters of the South Seas." The film, which will have its initial showing at the Broadway Theatre on Monday evening, is said to give interesting and substantial evidence of the adventures and dangers experienced by Mr. and Mrs. Johnson in their explorations of these unfamiliar habitats.

Mr. Johnson made his most recent expedition to the South Seas with two definite ideas in mind. First of all, he wanted to prove beyond a doubt that cannibalism really existed in these tropical islands. Second, he wanted to give the natives a chance to see themselves as others see them, and took with him some of the films which he had taken on a former trip. Both of these purposes are said to have been accomplished on a journey replete with absorbing incident.

On his return to this country some months ago Mr. Johnson wrote the story of his experiences which were recently published in book form under the title of "Cannibal Land." In this he tells how the savage reacted, not to the pictures of the civilized world, which after all, was difficult for them to visualize with their child-like imaginations. But Mr. Johnson gives an interesting account of their going into perfect frenzies of fear, amazement and delight at seeing themselves on the screen. The natives believed that Mr. Johnson must have been bestowed with god-like qualities because in the films which he showed was a picture taken on the explorer's trip two years previous, of a member of their tribe who had since died.

"Head Hunters of the South Seas" is said to be an interesting as well as dramatic document of the life of these natives, and the historical and educational value of such a film is self-evident.

AMATEUR FOLLIES FROLIC FOR FILMS

300 Loew Theatres Proteges Show Ziegfeldian Symptoms Before the Clicking Cameras.

TO PLAY LOCAL HOUSES

"So this is Hollywood!" pouted the extremely sophisticated girl from Brooklyn, all of 18 years.

"Who says I ain't never been in the fillums?" queried the blond boy with the sleek hair and the razor edge crease on his trousers.

"Gee, it must gr-r-reat to be a star!" purred a maiden with regulation Fourteenth street accent to a youngster who might have been Merton of the movies himself.

All of this and more was overheard last week in the cavernous Metro studios at 3 West Sixty-first street while some of the 300 boys and girls of Greater New York, members of amateur revues being prepared for Loew theatres throughout Manhattan and Brooklyn, were going through the dance ensemble number before the clicking cameras of the film news weeklies. Their terpsichoric evolutions were registered by Pathe, International, Kinogram and Metro for display in the theatres throughout the city.

This celluloid recording of the amateur follies companies was an incident in what has been called one of the most unique experiments ever undertaken by the professional theatre. It all began several weeks ago when the Loew offices advertised for young men and women, amateurs, who were desirous of going on the stage. They were overwhelmed with applicants and out of these 300 were chosen.

Several of the companies that went through their paces before the cameras yesterday were garbed in elaborate costumes, many of them of great beauty.

According to the Loew offices, no expense is being spared to give these attractions such dressing as will make them compare favorably in aesthetic appeal with some of the ostentatious professional revues of the variety stage.

As the cameras clicked and the ensembles swayed and twirled under the brilliant blue-white glare of the Cooper-Hewitts, the other boys and girls stood on the sidelines gasping in awe. It was the first time that the majority of them had ever been in a motion picture studio and no pause of the filming process escaped their attention.

Sporty young men gave flappers the Valentino smile and pert misses assumed airs that ranged from the curly winsomeness of Mary Pickford to the alluring vampishness of Nita Naldi.

It was a great day for the amateurs; but even a greater one for the studio watchman who continuously shouted: "Don't step on the wires."

SEND IN YOUR CHECK.

Subscriptions for Actors' Fund Souvenir Book Close on January 10.

The names of motion picture players figure prominently in the list of $100 subscribers to the Actors' Fund Souvenir Book, which will be on sale at the annual benefit performance at the Century Theatre on January 19. Among the patrons of this worthy cause, whose likeness will adorn the program, are Charlie Chaplin, Douglas Fairbanks, Elsie Ferguson, Pauline Frederick, Pola Negri, Dorothy Gish, Sessue Hayakawa, Mary Pickford, Charles Ray, Constance and Norma Talmadge and Eugene O'Brien.

Subscriptions for the souvenir book will close on January 10. Up to that time any one feeling inclined to help the less fortunate members of the profession may do so by posting a check for $100, with a photograph, to Daniel Frohman, president of the Actors' Fund, at the Lyceum Theatre. This charity, to which Mr. Frohman has devoted so great a part of his life, is indeed an admirable one and depends very largely on the people of the theatre for its support. Those who have not already lent a helping hand still have a chance to do so.

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ADOLPH ZUKOR PRESENTS

"DRUMS OF FATE"

WITH

Mary Miles Minter

THE highly dramatic story of a woman's love and sacrifice. Made from one of the year's best sellers. Starting in New York society, and ending with a thrilling climax in the dark jungles of Africa.

The notable supporting cast includes George Fawcett, Robert Cain, Bertram Grassby and Maurice B. Flynn.

From the novel "Sacrifice," by Stephen French Whitman. Directed by Charles Maigne.

A Paramount Picture



THIS WEEK AT THE RIALTO

BIGGEST OF SETS BEING MADE FOR UNIVERSAL'S "HUNCHBACK"

Even Press Agents are Stumped to Describe Magnitude of the Work Involved—Metro Building Largest Stage in This Country.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Jan. 8.—"The Hunchback of Notre Dame" was formally launched on its production road Tuesday evening, with a dinner given by Universal publicity purveyors to the press, after which the writing brigade was introduced to the exterior sets already constructed and now under way for this big special.

Aside from the importance of the production itself, which is to be one of the "fewer and better pictures of 1923," the fact that it stars Lon Chaney in the role of the hunchback of Victor Hugo's famous story with Wallace Worsley again directing him are features which make it of special interest.

When we journeyed to Universal City to shiver and sympathize with the costume-clad players and "extras" who were quaking even more on the night exterior, we were first introduced to the Court of Miracles. Here with a fortune in light effects, a score of assistants and a "four-voice" instrument which booms his instructions from four pivotal points on the set, Mr. Worsley was directing hordes of extra folk garbed and made up as the lame, the halt, the blind, the sick and sinful, and here and there getting close ups of human and tragic bits to present the atmosphere of the Paris of 1482.

Lon Chaney as Quasimodo, the hunchback, was not in character for that first evening, but he was there lending his aid to Director Worsley and co-operating to make this another success to their individual credits as well as to the credit, financial and glory, too, of Universal.

Acres of the "back ranch" of Universal City have been assigned to "The Hunchback of Notre Dame." Facts which are the P. A.'s pride record that to date $200,000 worth of sets have been constructed and the building program is only well started. One set alone will cost $158,000, this to be a replica of the Place du Parvis. Concrete paving work on this set alone will cost more than $15,000. Three hundred carpenters are constantly at work on night and day shifts. We can vouch for this, for we saw the day shift trudging back to U City and punching the time clock while the night shift relieved them.

Sixteen draughtsmen are at work on the plans. Two high-powered tractors are in use night and day hauling material to the sets. These we passed, too. Two elevators have been constructed to hoist lumber and other material to the top of a hill 300 feet above the level of the studio lot, where a replica of the Cathedral of Notre Dame is being built. When completed this set will overlook reproductions of a large part of early Paris, and here Lon Chaney, as the hunchback, a performance to anticipate, will ring the bells, duplicating those of Notre Dame as part of this celluloid translation.

Elmer Sheeley, art director of Universal, and Sidney Ullman, his technical assistant, have been co-operating with Mr. Worsley on the extensive research work for this big special.

The cast roster is quite in keeping with the importance of the production, Mr. Chaney being supported by such well known players as Patsy Ruth Miller, Raymond Hatton, Ernest Torrence, Norman Kerry and Lydia Yeamans Titus.

Metro Building Record Stage.

Marcus Loew departed for New York several weeks ago after spending a month at the Metro studios in Hollywood. During his stay here the president of Metro and Loew, Inc., had little to say regarding his plans, but now that he has gone the results of his trip West are showing up.

Chief among these is the building program already under way at the Metro studios. Plans have been drawn and construction started on the largest enclosed stage ever built. It is to be erected on the Metro property directly across the street from the main lot, on which three stages now stand.

This new stage will be 350 feet long and 150 feet wide. This, it is said, is by far the largest stage ever constructed and the 150-foot span is the largest in the United States. It will cost about $250,000 and 250 men will be employed to rush it to completion.

Many new features will be inaugurated on this new stage. Chief among these will be movable partitions that will divide the stage stage into four smaller spaces. Also the remote control system of lighting will be installed as it is in the other Metro stages. This eliminates entirely the cables and wires on the studio floor, as all lights are controlled by push buttons on the set, which work the automatic switches overhead.

Plans are also being made to install steam heat with portable radiators, and also to construct a tunnel to connect the new stage with the main lot.

Construction has also been started on a fireproof storage shed which will be 110 feet in length and 60 feet wide. This will house the blacksmith shop, sheet metal shop and also make place for the storage of the new studio equipment such as wind-jammers, air compressors and generators. This storage shed will have a cement floor.

Re: Williams and Ritz-Carlton.

J. D. Williams admitted last week that he is to head a company known as the Ritz-Carlton Pictures, Inc., to be a releasing and distributing corporation. No production business is to be done, according to the announcement, but releasing contracts will be made with many headlining stars, directors and independent companies.

Beyond this, there is little news on the deal, but rumor has it that the firm name has a meaning in the capital for the organization, the Ritz-Carlton executives of New York being interested in the project, and rumor also says that Samuel Goldwyn is to be associated with the new company. We haven't been able to pin Mr. Goldwyn down on the subject yet, but it would seem that he is due to make some announcement personally in the near future.

Mourn Death of Edwin Stevens.

A host of friends and acquaintances are mourning the death last week of Edwin Stevens, the stage star who made his home here during recent years, playing in pictures as well as in local stage productions. His death was due to pneumonia resulting from a cold contracted Christmas Day. Mr. Stevens is survived by his wife, and two daughters, Miss Tina Stevens and Mrs. Warren Rogers. He was buried in Hollywood Cemetery.

Bert Glennon Still in East.

We hear that although Mr. and Mrs. Bert Glennon, who are in New York with George Melford's Paramount unit, think the big city is just a little bit of all right, they don't care who knows that they are homesick for Hollywood. However, they aren't going to be able to trek it westward again until they complete another production with "Uncle" George Melford. It's "You Can't Fool Your Wife," by Waldemar Young, now in production in the Paramount Long Island studios with exteriors to be filmed in Florida.

Lois, May and Bobby.

We hear that Lois Wilson is to have another opportunity to demonstrate her versatility as well as charm in the next William De Mille production, "Only 38." This is to be a celluloid version of the stage play, Clara Beranger adapting it and Mr. De Mille to produce as soon as he completes "Grumpy."

Miss Wilson is a long way from the age of the title role and she will never look it without deception, but remembering her splendid characterizations in "Lulu Bett" and in "What Every Woman Knows," Mr. De Mille and Paramount folk felt there was no one else.

We also hear that according to present plans May McAvoy will have another of the roles, playing the daughter of her pal, Lois. And that Robert Agnew will again play May's brother.

Barker Ready for "Law Breakers."

Reginald Barker has finally decided to let "The Law Breakers" be his next own unit production for Louis B. Mayer's Metro release. He left Thursday on a location hunting expedition around Truckee, with plans to lead on from there via snowshoes and dog team to the Lake Tahoe district. Mason Litson, production manager at the Mayer studios; Percy Hilburn, Mr. Barker's first cameraman, and Harry Schenck, assistant director, are accompanying him. Those who are to be engaged for "The Law Breakers" can anticipate a Winter treat on location.

Klaffki With Goldwyn.

Roy H. Klaffki, who has been laboratory superintendent at the Metro studios for the last three years, has resigned that post and signed a long-term contract to become head of the photographic department and laboratory at the Goldwyn studios.

Archainband Cast Complete.

George Archainband now has his cast complete for the Selznick reproduction of "The Common Law," which he is directing. Theodore Von Eltz and Lillian Lawrence are the latest on the roster, the list up including such names as Elliott Dexter, Corinne Griffith, Conway Tearle, Phyllis Haver, Wally Van, Doris May, Harry Meyers, Bryant Washburn, Hobart Bosworth and Miss Dupont.

Heermans Entertain Writers.

Mr. and Mrs. Victor Heerman entertained at the Writers' Club, New Year's Eve, their guests, including Mr. and Mrs. Frank Dazey (Agnes Johnston, y'know), Eddie Sturgis and the recorder of this story. We are only one of scores present at that lively night who will vouch for the fact that the club staged one of the most pleasant evenings one could desire. Every sort of noise contrivance was supplied to crowd the old year out and the new year in, and this with a good supper and a merry orchestra.

May McAvoy in Rose Tournament.

May McAvoy's beauty rivaled that of the flowers in the tournament of roses at Pasadena on New Year's Day. Miss McAvoy was the queen of Hollywood's float which, by the way, took one of the prizes for the annual event. It was the first time Hollywood has been represented in the flower pageant.

Robert Agnew in Two at Once.

Robert Agnew is so busy that he isn't even bothering about sleep these days. He's leading a two-in-one life, professionally speaking, we mean. He is still reporting to the Lasky studios for a part in Gloria Swanson's current Paramount feature, "Prodigal Daughters," and when not there he is commuting to Universal City for a leading role in "Trimmed in Scarlet," which Jack Conway is directing from William Hurlburt's play.

In "The Greater Glory."

Carrie Clarke Ward, the character actress; Clarissa Selwyn, Fred Esmelton and Albert Lee have been added to the cast of "The Greater Glory," the current F. B. O. product'on, starring Ethel Clayton. As previously announced, Malcolm McGregor, borrowed from Metro; Albert Hart, Baby Muriel, Anderson Smith, Wilfred Lucas and Victory Bateman are also in the line-up. James W. Horne is directing.

Blue Back From Holidays.

Monte Blue is back from Indianapolis, where he spent the holidays with his parents. He's ready to punch the time clock at the Warner studios again, this time for the role of Dr. Kennicott in "Main Street," the special of the novel which Harry Beaumont is to direct.

Preview "The Girl I Loved."

Charles Ray's new United Artists special, "The Girl I Loved," based on James Whitcomb Riley's poem, was previewed at the Beverly Hills Hotel for an invited audience Thursday evening. Reports from those present for the showing are enthusiastic. In production and characterization this love story promises to be a hit, with Charles Ray in a part suited to his personality and dramatic and comedy abilities.

Imagine "Bull" as "Buster."

Hunt Stromberg's current Bull Montana comedy, "The Two Twins," presents the "Bool" as Buster Brown in several scenes. And the press agent states it thusly: "The 'Bool,' in knee pants and bobbed hair, promises to be as funny as an Easterner's idea of wild and wooly Hollywood." "Chuck" Reisner is the other twin, with Fontaine LaRue, Billy Armstrong, Phyllis Allen, Marion Harlan and Dan Crimmins completing the line-up.

Heard in Passing

Warner Baxter found three new musical instruments on his Christmas tree. Baxter plays nearly every instrument extant, music being his hobby, so he was quite prepared to do his share in playing the old year out and the new one in.

With the aid of local detectives, Marie Prevost has solved the "poison pen" letter problem which has been bothering her lately, and now she is taking a well earned vacation. Her next starring vehicle for Warner Brothers has not yet been selected.

Being up in the air is chronic with Larry Semon right now. His current comedy involves an exciting airplane chase.

George Nichols is back at Universal City, to play a lead in the serial, "Success," in which Robert F. Hill will direct William Desmond.

Helen Ferguson is playing opposite Hoot Gibson in "The Poor Worm" for Universal.

Shannon Day has deserted Hollywood for a brief visit to her mother in New York. Unless they persuade her to return to the footlight realm there she will be back the latter part of the month.

C. C. BURR USES BURRS TO ADVERTISE PICTURE

Arrow, Tipped With Sticker, Fastened to Pedestrians as Exploitation for "Sure Fire Flint."

An effective novelty in the form of an arrow tipped with a burr was used by C. C. Burr in connection with the showing of his latest Johnny Hines feature, "Sure Fire Flint," at the Cameo Theatre in New York last week. This arrow attracted attention and caused comment.

The business end of the arrow was made of firm stock appropriately printed on both sides. The burr at the other end enabled the boys who distributed these on Broadway and other leading thoroughfares of the city, to stick them on passers-by, thereby attracting immediate attention. The arrow was invariably kept, perhaps to be taken home, as it was a novelty and thus its circulation was effectively increased.

This prevented any objections from the local city authorities that the streets were being cluttered up. It was a coincidence that the burr tied up with the name of the producer, C. C. Burr, and thus in a measure effected a double advertising.

Build Artificial Forest.

An entire New England wood is under construction at the Biograph Studios for Glenn Hunter's next Film Guild picture, for Hodkinson release, "The Scarecrow," adapted from Percy MacKaye's witchcraft romance by James Ashmore Creelman and Frank Tuttle. A studio-built forest was used instead of an actual exterior in order to enable Production Manager Fred Waller to use a special lighting system which reproduces the leaf and foliage shadows on the forest floor in fantastic, decorative designs. This is the first time, according to Mr. Hunter, that artificial exteriors have been constructed in order to secure this combination of realism with decorative designs in light and shadow.

WE BEG PARDON.

Last week we received a story from the Selznick publicity department telling of the victory of one of their experts over one of the dignitaries of the Marriage License Bureau. It seems that the unfortunate publicist was sent downtown to procure a marriage license for use in exploitation work and ran into difficulties because he had neglected to provide himself with a prospective bride. However, the publicist won a windy battle and returned with his prize.

But the sad part is yet to come. In a moment of aberation we credited the darling deed to the Fox forces and are afraid we have earned the undying enmity of the Selznick hero. However, if apologies are of any help, they are freely given and the next time we will try to even things up by crediting a Fox exploit to Selznick.

BOSTON PRAISES "PEG O' MY HEART"

In Baltimore Also Pre-Release Presentations Evoke Enthusiasm, Says Metro Corporation.

CONFIRMS NEW YORK'S VERDICT

Pre-release presentation at the Loew theatres in Boston and Washington of Laurette Taylor in "Peg o' My Heart" has evoked high praise, according to the Metro Corporation, which says in a statement given out last week:

"When the photo-play was exhibited in these two cities, the verdict of the spectators was a substantiation of the impression which the picture made in New York. Miss Taylor is 'the screen's newest sensation' in the only three cities which have yet been privileged to see the picturized 'Peg.'"

J. Hartley Manners, dramatist and author of many of the plays in which Miss Taylor has appeared in recent years, served in an advisory capacity during the course of the production of the picture under King Vidor's direction at the Metro studios in Hollywood. Mr. Manners was frequently consulted while "Peg" was being transferred to the screen, and the faithfulness with which the story has been told in its new form is due, to a great extent, to the author's presence at the studio as well as to the efforts of the scenarioist and director.

The initial presentation of "Peg o' My Heart" on any screen took place recently at the Hotel Astor in New York, where Miss Taylor was hostess to a group of guests, among whom were dramatic critics, writers and players.

Whether Miss Taylor will continue to act before the camera is problematical. The insistence of critics that hers is a real screen genius would make it seem that the star will consider seriously a career in pictures, although she has made elaborate plans for the continuance of her work behind the footlights.

The screen adaptation of "Peg o' My Heart" was prepared by Mary O'Hara from the stage play. George Barnes is responsible for the photography. In support of Miss Taylor are Mahlon Hamilton, Ethel Grey Terry, Russell Simpson, Lionel Belmore and others.

HELENE CHADWICK



Who is featured in the Goldwyn-Rupert Hughes production, "Gimme," at the Capitol Theatre this week.

UNIVERSAL BUYS THREE NEW PLOTS

Stories Are by William J. Flynn, Former Chief U. S. Secret Service, and Elizabeth Alexander.

ALL-STAR CAST FOR EACH

Universal has acquired the screen rights to a group of stories from the pens of well known persons which are to be made into feature productions for mid-year release.

One is an original story by William J. Flynn, former chief U. S. Secret Service. It is based on actual facts unearthed by the detective during his professional career as a Government sleuth and has never been published. The tentative title is "Souls That Pass in the Night." Leon d'Usseau, Eastern scenario editor for Universal, arranged for its purchase through Hugh Weir.

When it is completed at Universal City the picture will be an exposure of "fake spiritualism." Ex-Chief Flynn has supplied data to the Universal technicians for the reproduction of all mediumistic tricks and explained how they can be duplicated and exposed for the benefit of the picture public. The seance angles, however, do not form the principal action of the story.

Another important story secured by Universal is "The Self-Made Wife," by Elizabeth Alexander. It appeared in the Saturday Evening Post last month. Universal obtained it through Mrs. Julia R. Tutwiler.

It is projected as an all-star picture by Universal and instructions have gone to the Coast to put the scenario department immediately to work on it, so that is can be put into production at an early date.

"The Self-Made Wife" is the story of a woman who realizes that her husband is growing away from her by reason of his advance in business and social activities and who finally discovers a way to win back her husband's respect and take her place by his side.

A third story purchased by Universal for early production is "Blinky," a Gene Markey story. Brandt & Kirkpatrick, who are agents for the story, recommended it for Hoot Gibson and it is probable that Universal will use it as a vehicle for this star.

"Blinky" has just been published in the January issue of the Blue Book. The story has a Boy Scout tie-up which will be utilized by Universal in making and exploiting the picture. It is likely that Los Angeles Boy Scouts will be used in certain phases of the photo-play.

"GIMME" COMES TO THE CAPITOL

Rupert Hughes's Latest Production Reaches Theatre To-day.

"Gimme," Rupert Hughes's latest Goldwyn picture, will be the attraction at New York's Capitol Theatre this week. Mr. Hughes wrote the continuity for this photoplay in collaboration with his wife and was assisted by her advice in directing it. The picture is one of the stories of everyday American life which Mr. Hughes has been contributing to the screen. It deals with the problem of the financial dependence of the average American wife upon her husband.

Helene Chadwick and Gaston Glass have the leading roles in the film and are said to contribute characterizations equal to anything they have yet done. Others in the cast are Kate Lester, Henry B. Walthal, Eleanor Boardman, David Imboden, May Wallace, Georgie Woodthrope, Anderson Smith, Jean Hope and others.

GELLER LEAVES FOX.

With Edward Frohlich Is Establishing Players' Publicity Bureau.

James Geller, formerly press representative for Douglas Fairbanks and special writer for the Jackie Coogan productions and more recently director of exploitation for the William Fox circuit, has severed his connection to establish an agency in the Times Building, in partnership with Edward Frohlich, for the purpose of publicizing stage and screen artists. Mr. Frohlich has served for the past fifteen years as a staff writer on metropolitan newspapers and has also been a frequent contributor of articles relating to the stage and screen.

HOME MOVIES NOW POSSIBLE

Eastman Company Invents Simplified Film Kodak Which Can Be Operated by Any Amateur.

PROCESS IS VERY DIFFERENT

(Special Dispatch to The Morning Telegraph.)

ROCHESTER, Jan. 13.

The latest achievement of the Eastman Kodak Company is one which, in a few years, may make every home a studio and every parlor a private projection room. It is no less than a simplified "motion picture kodak," which the company hopes may, in time, supplant the present still camera. The new invention was announced by Dr. C. E. Kenneth Mees, director of the Eastman research laboratory, at a meeting of the American Chemical Society. According to Dr. Mees's description, the camera is an all-metal box which takes a film 16mm. in width, in comparison with the standard movie film width of 35mm. This film is loaded in daylight exactly as the amateur rolls are loaded in kodaks.

The lens is an F-3.5, which focuses through a unique device. The shutter is of the cam type. The viewfinder is brilliant and one sees the image while cranking. There is a fireproof projection machine which comes with the camera.

The process of making a positive film for projection is entirely different than any other. The negative film is taken from the camera and developed in a special tank and then, by a process not explained, is reversed. This reversal of image gives a positive film from the negative. By this secret development method, perfected by Dr. Mees, it is said the film for projection contains as much detail as the original negative.

Work on the home movie has been under way for three years, but the camera was only perfected when the reversal process of development became a commercial as well as technical success.

The main feature of the new achievement is the loading in daylight, the ease in taking pictures and the low cost which, it is said, will equal present snapshot costs, in comparison; the reversal of image in development and the fireproof projection machine.

GASNIER IN NEW YORK.

Has Come to See Broadway Stage Plays and Gather New Material.

Louis J. Gasnier, who is making a series of special productions for Preferred Pictures, to be released through the Al Lichtman corporation, arrived in New York last week for a ten days' vacation. The week before his departure from Los Angeles Gasnier finished the last scenes of his new picture, "Poor Men's Wives," which will be issued next month. Barbara La Marr, David Butler and Zasu Pitts have the leading roles.

This is Gasnier's first visit East in a year. Immediately upon his return to the Coast he will begin "Mothers-in-Law," a screen story by Frank Dazey and Agnes C. Johnston.

While here, he will attend the Broadway plays which may offer material for future productions by B. P. Schulberg, J. C. Bachmann, treasurer of the Lichtman Corporation, has returned from a three weeks' trip to the Schulberg studios in Los Angeles.

Sheehan and Leo to the Coast.

It is said Winifred Sheehan and Jack Leo will go to the West Coast within the next week on their annual trip to the Fox studios to look things over and make any changes they think necessary, and, by the same token, any additions.

Edwards in the South.

J. Gordon Edwards has gone to Miami to film exteriors in "The Net." Barbara Castleton, Raymond Boomer and Albert Roscoe, who are the principal players in "The Net," have also gone South. Sometimes, especially in this weather, it is pleasant to be a motion picture actor.

Watch Out For

A Front Page Story

The Truth About Gorham

Mr. Exhibitor:

Ask Your Film Company for the "Thematic Music Cue Sheet"

(Pat. Applied For)

It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

U. S. S. CHARLESTON LOCATION FOR ALICE CALHOUN COMPANY

Scenes for Vitagraph's "Masters of Men" Filmed at Navy Yard in San Diego—Allied Authors Completing Production Plans.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Jan. 15.

Envying the work of film stars isn't a popular indoor sport with us. Their salaries, limousines, etc., are a different story altogether, of course. Green eyes are very plentiful when gazing on their wage checks. However, we believe we could tolerate the monotony of their work—provided, of course, the directors could tolerate us—if it could all be done on such interesting location trips as that which we shared with Alice Calhoun last week.

Miss Calhoun is now playing the feminine lead in "Masters of Men," a star special which David Smith is directing for Vitagraph, from Morgan Robertson's novel. Earle Williams, Wanda Hawley, Cullen Landis, Ralph McCullough and Henry Hebert are the other principals in the cast.

San Diego was the headquarters for Miss Calhoun's jaunt last week, and in itself provided many interesting sightseeing tours for the times when she was not appearing before the camera, not forgetting the lure of Tia Juana across the Mexican border, where the races are supplying thrills a-plenty now, and where anti-Volstead followers who don't trust bootleggers hie themselves when thirsty.

Principal interest of the trip, however, was in the work of Miss Calhoun and the company in the navy yards and on board the U. S. cruiser Charleston. These Government "locations" were used by special permission from Washington for many scenes in "Masters of Men," a story of the Spanish-American war period. In the navy yard the "gobs" eyed the star in her dress of grandmother's days with eager curiosity and crowded round to watch her.

Later we went aboard the Charleston, speeding out in a motor launch to the big vessel, where a marine stood guard and scores of laughing gobs gazed down on the "movie folk" arriving. Picture this big four-funnel cruiser anchored in the San Diego harbor on a day true to the California booster's description, the perpetual sunshine covering the quarter deck, where the cameras were set for scenes showing Miss Calhoun being shown over the vessel by Mr. Williams in his role of heroic young officer. And then close-ups of Cullen Landis in a work-a-day suit borrowed from one of the gobs for the scenes wherein he scrubs the decks.

Picture, too, the enthusiasm of Admiral G. H. Burrage, who brought his charming wife and young daughter on board from their Coronado home to meet the company, watch them work and graciously pose in "stills" of the meeting. And the petty officers, marines and gobs who asked interested questions about the stars, requested autographed photographs and planned to list "Masters of Men" for one of their film shows on board.

After the scenes were duly recorded on celluloid the Admiral, Mrs. Burrage and Miss Burrage took us below to his comfortable cabin and there entertained us at tea. In the party were also Mrs. Florence Calhoun, Alice's devoted mother, and her uncle, Joseph Curl. The Admiral's barge speeded us back to the pier, with everybody voting it a jolly day and one in which the navy and the "movies" got better acquainted and acquired a greater mutual appreciation.

Frank E. Woods Back.

Frank E. Woods, who, in association with Thompson Buchanan and Elmer Harris, has organized Allied Authors, returned from New York last Monday after a stay of several weeks in the big town during which he completed plans for the new company.

"Producers who will actually produce" is a slogan for Allied Authors, their plans calling for three units, to work in rotation. Directors will be engaged, but the three heads of the company will be in actual supervision of their respective units and will co-operate on all productions of Allied Authors from the inception of the scenario to the final cutting and titling.

Mr. Woods would not commit himself on details of their plans until studio arrangements, distribution plans and stories are all in hand for the firing of the first gun.

Mr. Buchanan is still in New York in the interests of his play, "The Sporting Thing to Do," which Oliver Morosco is producing, with Emily Stevens in the lead. It is scheduled to open in New York this month, we hear. He has another footlight play to launch this season, and plans to return to the Coast the latter part of February to begin association with Allied Authors. Elmer Harris is already here working with Mr. Woods on Allied Authors plans.

"The Movie Well" Comes In.

The Allied Authors are giving about twenty-five hours, more or less, of thought and work per day to their new production organization plans, but, considering their other good luck, they're naturally finding time to receive congratulations. And congratulations are much in order. "The Movie Well" has come in! Any one with oil stock, or who has ever been tempted into thoughts of buying stock, knows what a thrill that must be. By a happy coincidence, "The Movie Well"—so-called because many of the film folk are financially interested in it—came in last Monday shortly after Mr. and Mrs. Frank E. Woods arrived from New York. Elmer Harris, Thompson Buchanan and Mr. Woods, together with other famous film folk, have been watching the drilling of this well in the oil regions of Signal Hill for several months, and now they will watch it increase their bank accounts.

To Star Sylvia Breamer.

Sylvia Breamer has drawn the coveted role of "the girl" in "The Girl of the Golden West," which is to be filmed as a super-feature for Associated First National. This was the announcement made last week by John McCormick, Western representative, at an estimated cost of $700,000. J. Warren Kerrigan, who returned to the screen in Paramount's "The Covered Wagon" opposite Lois Wilson, is to play the role of Ramirez, with Russell Simpson as the sheriff.

"The Girl of the Golden West" is to be the first of a number of big specials planned by Associated First National under their new production policy.

Martindel's Experiment.

Edward Martindel is the creator of a new kind of make-up powder, which, 'tis said, is destined to simplify make-up and do away with the flatness common to close-ups. Instead of the usual yellow or orange or pink powder, Mr. Martindel is now experimenting with a very light shade of green. He is using it personally, according to report, with good effect in "The Eleventh Hour," a Fox production.

"Bull" Does Christmas Gifts.

If "Bull" Montana, star of Hunt Stromberg's Metro comedies, doesn't like to have publicity given his personal possessions and habits he can blame Howard Strickling, publicity director at Metro studios, and his assistant, Francis Perrett, for this one.

"Bull" Montana donned a majority of his Christmas presents the other day and strolled down Los Angeles's Broadway. He not only stopped traffic, he paralyzed it.

In addition to the three watches given him previously by Jack Dempsey, Hunt Stromberg and Sid Grauman, his raiment included a neat and snappy, but not gaudy, half-inch black and white check suit, a cream-colored derby hat, wing collar, a cravat and shirt designed after an impressionistic painting of a Russian sunset, a diamond scarf pin and a diamond ring, plaid vest, gold-topped cane, tan spats, chamois gloves, (but no glove worn on the hand supporting the three-carat "rock") deep lavender socks, light lavender handkerchief and half bottle of Oriental perfume, most of which was used to saturate the artificial gardenia in his buttonhole.

Pauline Garon in Melford Film.

Pauline Garon's friends on the Coast are glad to hear that the star is back in filmland following her trip to Montreal, where she spent the holidays with her parents, but they are sorry she isn't returning West immediately. We hear she's playing in George Melford's new Paramount picture, but maybe she and her sister, Lorette, will be trekking back this way after that production is finished. They ought to be here for the opening of "Adam's Rib" at Grauman's Hollywood Theatre. It's scheduled as the second attraction that new house to open in about four weeks, when "Robin Hood" will have closed its long engagement. Miss Garon has the flapper lead in "Adam's Rib."

James Young at Coronado.

James Young is spending a few days at Coronado Beach, before beginning preparations for the first James Young production, in association with Sam E. Rork. He's probably working on the script for the production while at Coronado, since the deal has been signed, sealed and delivered whereby he and Mr. Rork have purchased the film rights of Dana Burnet's magazine story, "Wandering Daughters," from Arthur Jacobs, who bought it first for a Frank Borzage production and then decided on another story.

This does not mean, however, that Mr. Young will not direct "Trilby" for Richard Walton Tully Productions. Mr. Tully is expected back from Europe via New York in about two weeks, and then it will be announced when, where and how he is to produce "Trilby," with Mr. Young directing for him, as he did on the first two Tully productions, "The Masquerader" and "Omar the Tentmaker," with Guy Bates Post.

Frothingham Plans "Dice Woman."

We hear that J. L. Frothingham expects to resume production shortly. He has preparations under way for "The Dice Woman," an original by Harvey Gates.

Railway Reproduced for "Rupert."

One of the show sets on the United lot for "Rupert of Hentzau," the Selznick special which Victor Heerman is directing, is an exact replica of a Continental railway station and train of cars. An elaborate castle set is another background for many scenes, and those who have seen "rushes" filmed therein say "Rob'n Hood" will have to look to its laurels in the matter of lavish settings. "Rupert of Hentzau" has 'em too.

"Treachery" Next From Maescher.

A. B. Maescher Productions, Inc., have shipped "The Right Side" East for distribution by Arrow Film Company. And now they are completing preparations for their next special, "Treachery," to be another original by J. Grubb Alexander. Eugene Evans, secretary and treasurer of the company, tells us the next two scheduled for production after "Treachery" are "Felony" and "Thou Shalt Not," the latter to be adapted from a novel which has not yet come off the press.

Pola Negri Goes to Del Monte.

Pola Negri has gone to Del Monte for a vacation. And now gossips are wondering if Charles Chaplin will interrupt his production of "Destiny," starring Edna Purviance, and follow her. And rumor is also asking if they are going to be married at Del Monte, or for that matter, if they are going to be married at all. You never can tell.

Anyway, Mrs. Georges Fitzmaurice (Ouida Bergere, y'know), is to join the star there and complete her adaptation of "The Cheat," which is to be the next George Fitzmaurice production starring Miss Negri.

Locationing for "Within the Law."

Frank Lloyd is to do a little "seeing-California-first" in directing Norma Talmadge in "Within the Law." He will shoot waterfront scenes at San Francisco, use the golf courses and roads of Del Monte for other scenes and get highway shots en route to and from the Bay City.

O'Malley With Sanford.

Pat O'Malley begins work to-day on a new feature for Sanford Productions. William Clifford is directing the as yet untitled story. It will probably be a State rights release.

At Grauman's Metropolitan.

Arthur Wenzel, publicity chief for Sid Grauman; Jeff Lazarus, Paramount-Grauman exploiteer from Chicago and New York, and Harry Hammond Beall were hosts at the new Grauman Metropolitan Theatre last night. It was a sort of informal introduction of the nearly completed picture palace. And "palace" is the right word to describe it.

The formal opening for this new theatre has been set for Friday evening, January 26, at $5 per, if you please. The opening feature has not been decided, though at present writing "My American Wife," starring Gloria Swanson and Antonio Moreno, and Thomas Meighan in "Back Home and Broke," directed by Alfred E. Green, lead in the list of eligible productions.

Wilson Edits U. Special.

No other business, it is said, with the possible exception of political secretaryships, has drafted so many former newspaper men and women as has the picture industry. The announcement by Universal that Paul N. Wilson, well known short story writer and former newspaper man, had just completed titling and editing "The Midnight Guest," shows that another scribe has come under the spell of the silent drama. "The Midnight Guest" was directed by George Archainbaud.

Goldwyn Gives Dinner.

Samuel Goldwyn was host at a dinner party at the Hotel Ambassador Friday evening in honor of Constance Talmadge. Among the guests were Norma Talmadge, Mae Murray, Mrs. Margaret Talmadge, Ouida Bergere, Mildred Davis, Elaine Hammerstein, Mr. and Mrs. Buster Keaton, Harold Lloyd, George Fitzmaurice, Charles Chaplin, Mack Sennett, Joseph Schenck, John Considine and Robert Leonard.

King Baggot Directing Kummer Story.

King Baggot's current Universal production is labeled "The Chicken That Came Home to Roost." It is from Frederick Arnold Kummer's magazine story, with Gladys Walton in the stellar role and Edward Hearn opposite her.

Heard in Passing:

Jess Robbins, producer, and Edward Everett Horton, star, were hosts at a dinner party for the press given Tuesday evening at the Writers' Club, after which they previewed their new Vitagraph release, "A Front Page Story." A good time was had by all!

Maurice Tourneur has scored a record on specials by "shooting" his first production sponsored by M. C. Levee of the United Studios in less than six weeks. It is ready for cutting and titling.

Warner Baxter is soon to begin his contract with F. B. O. in a new feature to be directed by Emile Chautard at the R-C studios.

Since Director Rowland V. Lee always maintains a discreet silence when any one curiously inquires what his middle initial stands for, his fellow workers have decided the mysterious "V." is the key to "Vim" or "Vigor."

Bonnie Wilson, publicity director for United Studios, spent the week-end in San Francisco visiting friends in her former newspaper world there.

When Walter Hiers returns from his honeymoon he will begin work on "Seventy-five Cents an Hour," his second Paramount starring vehicle, an original written for him by Frank Condon.

Eddie Montagne isn't saying much these days, but he's conspicuously busy at his typewriter. He wouldn't 'fess up the other day, but it looks as if he were writing the story for another Selznick special.

Agnes K. O'Malley has been assigned to the post of assistant in the Richard Walton Tully publicity department, headed by George Landy.

Truly Shattuck is in trade! Meaning that she is now the proprietress of the Mayer-Schulberg studio cafe. Dine there and you not only see celebrities of the film world, but also a celebrity from the footlight world.

BEGGAR SHEDS HIS MAKE-UP AND THEN "STICKS" DIRECTOR

A hitherto unknown actor will make his film debut in "The Bright Shawl," which will be Richard Barthelmess's starring vehicle. In the opinion of John S. Robertson, who is directing the picture, this "actor" beats anything of his kind ever shown on the screen. While Mr. Robertson was looking for locations in Havana for the filming of the story by Joseph Hergesheimer, his attention was attracted by a negro mendicant at a ferry entrance, who, Mr. Robertson decided, was a character type he required.

The beggar, who was a dwarf, and appeared to be the most battered-up individual, and to have been almost "ruined" by some one or other, came seeking alms, whining and apparently so distressed that he made a deep impression and excited much sympathy.

Through an interpreter the proposition was made that he appear in the picture. He at first refused, but when told he would be paid for it he immediately underwent a transformation. As if by magic he appeared, except for his size, as another person. His "make-up" went by the board with one stroke of his hand, and then came bargaining that showed that even beggars have read about the fabulous prices that motion picture actors are supposed to get. His demands almost staggered the producer.

"I will lose money by taking that salary," he emphatically declared. "I can make more money than that in a single day here."

"Will you appear as you did when we first saw you?" he was asked.

"Certainly," he answered. "I will do anything for money."

SOME CHANGES IN PERSONNEL AT FOX OFFICES

The new year has brought several important changes at the Fox studios, with some new faces and the loss of some of the people who have been with the company some time. Harry Fleida has tendered his resignation, to take effect shortly; Don Hancock, who was director general of the Fox News, has resigned, and a well-known newspaper man will be named in his place; Herbert Hancock, in charge of educational features, has been seriously ill from a nervous breakdown and is not likely to return to the Fox studios for some time; Harry Cohen, who only recently joined the foreign department in an advisory capacity, having come to the Fox organization from Metro, has been forced to resign because of ill health.

Mr. Cohen was about to go to the tropics on an extended tour when his doctor insisted that he take a rest. The Fox Company has been reluctant to let Mr. Cohen go. Herbert Brenon has signed a contract with Famous Players-Lasky as a special director. Abe Curtis, with the Fox Company since its beginning, has also resigned. These are the changes that have been reported. The Fox Company, like all other moving picture companies, every so often has a change of scenery in which the members of the staff are featured.

RELEASE DATES FOR "NET" AND "DOES IT PAY"

Announcement of release dates for "The Net" and "Does It Pay?" two special productions on the newly announced 1923 program of the Fox Film Corporation, were made last week at the New York headquarters of the organization.

The dates are: "The Net," February 25, and "Does It Pay?" March 4.

J. Gordon Edwards, who directed "Nero," is now in Florida screening the final scenes of "The Net," which is an adaptation of Maravene Thompson's drama that has to its credit a successful engagement on Broadway. In the cast are Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordon and Claire DeLores.

"Does It Pay?" featuring Hope Hampton, has in it the following supporting players: Robert T. Haines, Florence Short, Walter Petri, Peggy Shaw, Charles Wellesley, Mary Thurman, Claude Brooks, Querre Gendron, Marie Shotwell and Bunny Gruner.

METRO TO RELEASE KEATON COMEDY

Joseph M. Schenck Announces That Buster's First Five-Reeler Goes to Former Distributor.

WILL BE ELABORATE AFFAIR

Comedian and His Scenario Staff Now Working on Script to Be Released as "Three Ages."

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Jan. 15.

Buster Keaton's first five-reel comedy will be called "Three Ages" and will in all probability be released through Metro. This announcement follows conferences between Joseph M. Schenck, producer of the Keaton comedies, and Western representatives of Metro Pictures Corporation.

The comedy was written by Keaton in collaboration with Jean C. Havez, Thomas J. Gray, Joe Mitchell and Clyde Bruckman. These four men comprise the Keaton scenario department. Eddie Cline, who directed all the former Keaton features for Metro as well as for First National, will again be in charge. The remainder of the organization is the same as since the day Keaton was elevated to stardom.

Margaret Leahy, England's prize winning beauty, selected by the Talmadge sisters, will be in the picture, as well as Wallace Beery and Lionel Belmore.

Mr. Schenck made a statement which reveals the scale upon which the new Keaton comedies will be made. He said:

"No expense will be spared in making this five-reel feature one of the best. It is being made at the Keaton studio in Hollywood, and ten weeks will be consumed in production."

EDWARD DILLON OFF FOR COAST WITH HIS STAFF

Edward Dillon, accompanied by Gordon Cooper and his full production staff, left in a private car for Los Angeles last week to produce "Broadway Gold," his next State rights picture for the Truart Film Corporation. "Broadway Gold" appeared in a recent issue of Young's Magazine.

The script is now being prepared by Mr. Dillon and Mr. Cooper. During production Mr. Cooper will act as assistant to the director. Mr. Dillon's first consideration upon reaching the Coast will be the selection and signing up of an all-star cast.

Although it is too early to definitely announce the name of the studio which Mr. Dillon will use, it is probable that he will contract to work at the Goldwyn establishment at Culver City. As in the case of "Women Men Marry," the Truart Film Corporation, of which M. H. Hoffman is the directing head, will act as the distributing medium.

PRIZE CUE SHEET FOR "HEADLESS HORSEMAN"

Boston Music Student Wins $100 for Best Accompaniment for Screen Version of Legend.

To Glenn R. Cooke of Boston, Mass., has been awarded a prize of $100 recently offered by Jake Lourl, manager of the Modern and Beacon Theatres of Boston, through the New England Conservatory of Music for the best cue sheet of incidental music suitable for use in conjunction with the showing of "The Headless Horseman," the motion picture built upon the "Legend of Sleepy Hollow" and released by the Hodkinson Corporation.

When this picture was exhibited in Boston Mr. Lourl was impressed with its musical possibilities and offered a prize for the best adaptation received with the understanding that the faculty of the New England Conservatory of Music would constitute the board of judges.

Mr. Cooke is a senior at the Conservatory and it was decided that his contribution in rendition, in tempo and in its thoroughly sympathetic treatment of the subject was entitled to first honors out of the many scores offered.

Plays Stage Role on Screen.

Goldwyn has signed Claude Gillingwater to act in its screen version of Austin Strong's play, "Three Wise Fools," the role Findley, which he created upon the speaking stage. Other Goldwyn pictures in which Gillingwater has appeared are "The Dust Flower," "Remembrance," "The Strangers' Banquet" and "The Christian." King Vidor, recently placed undtr a long term contract by Goldwyn, will direct "Three Wise Fools." He is making the screen adaptation of the play in consultation with June Mathis.

MADELYN CLARE.

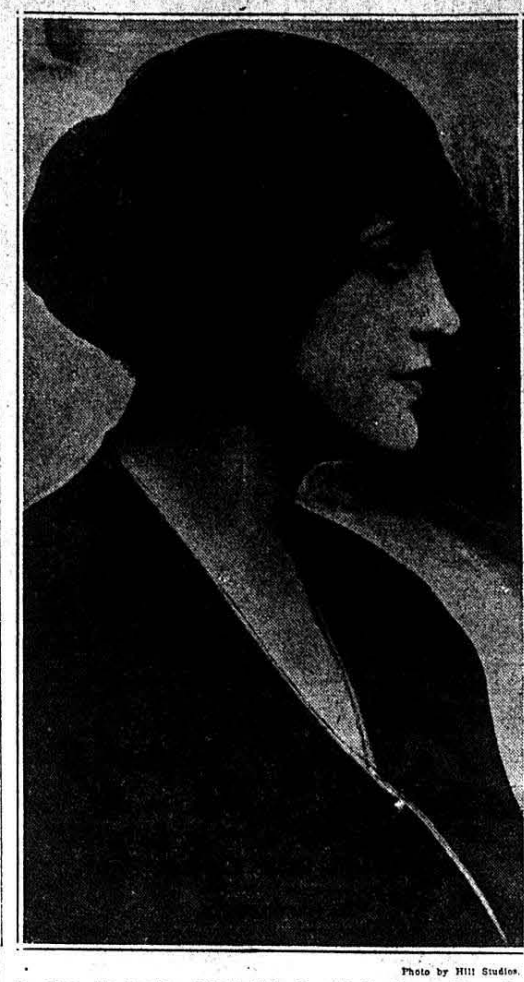


Photo by Hill Studios.

She Plays the Leading Role in "The Beast," the Thomas Dixon Production, to Be Handled by Producers' Security.

KAISER PICTURE FROM HODKINSON

"The Ex-Kaiser in Exile" Is Title of New Production Secured by Fred E. Hamlin.

SHOWS SCENES AT DOORN

Films Taken on the 20-Acre "Empire" in Holland Brought to This Country.

The first motion pictures of the former Kaiser in exile at Doorn, Holland, and scenes in his twenty-acre "empire" will shortly be released by the W. W. Hodkinson Corporation. "The Ex-Kaiser in Exile" is the title, and the production is credited to Fred E. Hamlin, a New York newspaper man, although the film was obtained through German noblemen, once friends of the fugitive war lord.

First using scenes of the former Emperor in his days of pomp, when he dreamed vainly of world conquest, the film goes on to show how his empire of millions of people and great armies has dwindled to a small estate in exile, with Dutch guards at his heels and barbed wire fences making a cage of his place.

It is said that this is the only film taken of him and the scenes behind the barbed wire cage at Doorn, and that the opportunity came about as follows: His once intimate friends, during a three days' visit, were allowed permission by the ex-Kaiser to make the first photographs of his castle and grounds. While they were at their task, they used the camera on the former Emperor. One of these men brought the film to the United States, and the production arrangements was effected with the producer, a newspaper man. It was privately shown to the Newspaper Club of New York City, to the National Press Club in Washington, and to 1,500 or more Congressmen and others of official life in Washington at the dedication of Harding Hall. The National Press Club, in a vote of thanks, declared it to be one of the greatest historic documents coming out of the war.

TWO PARAMOUNT FILMS SCHEDULED FOR JANUARY 22

Paramount will release two pictures on January 22—Jack Holt in "Making a Man" and Alice Brady in "Missing Millions." Both pictures were directed by the same man, Joseph Henabery, and both scenarios were written by Albert Shelby Le Vino.

"Making a Man" is from an original story by Peter B. Kyne, and is the second of that author's tales in which Jack Holt has been starred during the past year.

In this story the author defies the conventions of regeneration by bringing his hero East instead of West to work out his self-transformation. Eva Novak, Bert Woodruff, Frank Nelson, Robert Dudley, J. P. Lockney and Kalla Pasha are in the cast.

"Missing Millions," which is Alice Brady's second picture of the current season, is an adaptation of one of Jack Boyle's Boston Blackie stories, and is a crook melodrama. Miss Brady plays the part of the crook heroine, and David Powell is in the role of "Boston Blackie," her partner.

Conklin on Tour of South.

F. G. Conklin, special representative of the Hope Hampton Productions, has left for a tour of the South and West in the interest of "The Light in the Dark." Miss Hampton's recent picture for First National release. He will visit the First National exchanges in this territory with regard to first-run presentations.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

At the CAPITOL,
Beginning today . . . . .
America's Greatest Dramatic Actress
Laurette Taylor
makes her debut on the screen, in a motion picture version of her own and the modern stage's biggest success
Peg O' My Heart
J. HARTLEY MANNERS'S Great Play . .
Distributed by
Metro Pictures Corporation



A METRO PICTURE
The play which has been performed more than 15,000 times on the stage begins a second brilliant career in the movies.
Directed by King Vidor
Scenario by Mary O'Hara
Photographed by George Barnes
Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Director.

JESSE L. LASKY PRESENTS

Jack Holt IN "NOBODY'S MONEY"

JACK HOLT'S first comedy. A laughing hit from start to finish. Made from the stage play that had all Broadway laughing.

Holt plays a book agent who disguises as a famous author and succeeds in exposing a gang of political crooks—and then wins the Governor's daughter. The great cast includes Wanda Hawley and Julia Faye.

You'll get more than your money's worth in laughs and thrills.

From the play by William LeBaron.
Adapted by Beulah Marie Dix.
Directed by Wallace Worsley.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



THIS WEEK AT THE RIALTO

FRANCES MARION WILL SUPERVISE SERIES OF SIX COSMOPOLITAN FILMS

To Receive High Sum Per Scenario—Victor Heerman and Frank Dazeys Coming East—Chaplin-Negri Wedding Still Rumored on the Coast.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

LOS ANGELES, Jan. 22.

A few years ago, when the motion picture industry was truly in its swaddling clothes, a girl in San Francisco haunted the nickelodeons to see "Goldilocks" in half-reelers. At that time the screen player was of no importance and the writer of a film plot of rather less, so for a long time the girl did not know who "Goldielocks" was. But she had a "hunch," and she said to herself: "Some time I am going to write stories for 'Goldielocks'."

The girl was Frances Marion, and "Goldilocks" (how could you help guessing it?) was Mary Pickford. The two were later associated on the screen, and then Miss Marion went back to writing, a field in which she has won her way to the top.

Now Miss Marion has entered into another contract with Cosmopolitan productions to adapt and supervise a series of six pictures for Paramount release. Under this agreement, she is to receive a high sum per scenario.

Heerman Going East.

Victor Heerman plans to go East after completing "Rupert of Hentzau" next month, to glimpse little old New York and the new plays once again, returning to begin his first Joseph Schnick feature with Connie Talmadge the early part of April. The story has not yet been selected. "Rupert of Hentzau," those in the know tell us, will be a feature of excellence, both in production and in plot development.

Daab Becomes Native Son Pronto.

Hy Daab is the type of "immigrant" from back East whom California and the "boosters' club" welcome with open arms. Mr. Daab arrived last week from New York to co-operate with Mr. Gents on the R-C studio publicity and exploitation for Film Booking Offices of America, Inc. The perpetual sunshine was working overtime for several days before and since his arrival and he became a native son within twenty-four hours. He's determined to settle down here for aye. But then, as we reminded him, it hasn't rained yet for him, so he hasn't had any of the glooms to get acquainted with.

Arline Pretty Flits Again.

Having only recently returned from Hawaii, where she played an important role in Julia Crawford Ivers's Paramount production, "The White Flower," starring Betty Compson, Arline Pretty has departed from Hollywood again, this time for Truckee, where she is to film snow scenes with Dustin Farnum for his new Fox picture under Colin Campbell's direction.

Hilliker-Caldwell on "Mad Love."

The friends of Katharine Hilliker and H. H. Caldwell back East who have not heard from them since they came to the Coast a few weeks ago to head the editing and titling department at the Goldwyn studios, in association with June Mathis, will find that their excuse of "Too busy" is quite on the level. Mrs. Hilliker and Captan Caldwell found two or three Goldwyn features awaiting their attention on arrival, and then they were assigned to the work of editing and titling "Mad Love," a foreign production starring Pola Negri.

Talbot Mundy Joins Ince.

Talbot Mundy, British writer, has been added to the staff at the Thomas H. Ince studios and is now out there at work on the script of a superfeature to be produced by Mr. Ince for early Fall release. It is to be titled "The Devil's Own."

This is only the first of many announcements which Mr. Ince is about ready to make concerning his increasing activities.

Going East for Dazey Play.

Frank Dazey and Agnes Christine Johnston (Mrs. Dazey, y'know) are to go East shortly for the New York opening of Mr. Dazey's stage play, "Peter Weston," which was tried out by Thomas Wilkes in San Francisco with such marked success that its New York presentation under the associated management of Sam Harris and Mr. Wilkes was at once scheduled. Frank Keenan is the star of this footlight opus on which Leighton Osmun collaborated with Mr. Dazey.

Mr. and Mrs. Dazey's most recent film work was the original story, "Mothers-in-law," for B. P. Schulberg, which Olga Printzlau is adapting.

To Star Lloyd Hughes.

Lloyd Hughes, who has been featured with many stars and in many all-star productions, is to be the individual star of his next production. And, interesting to record, it is to be under the banner of Thomas H. Ince. Mr. Hughes, whose work opposite Mary Pickford in the new production of "Tess" has jumped his popularity a big percentage, will begin work next week in "Atonement," at the Ince studios. The cast and director are now being selected.

Mary Pickford Entertains "Our Club."

When we chatted with May McAvoy, the Paramount star, on the telephone Thursday night May was all enthusiasm. Our Club was to be entertained by Mary Pickford. Our Club, you must know, is the social and educational organization of a band of fifteen stars and leading women of the screen. They meet every Monday night, each girl taking a turn at having the others at her home. They chat—not gossip—of their work and read and discuss good literature. Mary Pickford, who is the ideal of the club, May tells us, is honorary president and she again demonstrated her interest in Our Club by giving a dinner at her home in Beverly Hills Friday evening for them.

Lois Wilson was heartsick because she had to go on location that afternoon and miss "Our Mary's" hospitality.

Our club has been entertained recently by Mr. and Mrs. Charles Ray, and Harold Lloyd, too.

Betty Compson Back at Studios.

Betty Compson returned from New York last week and began work immediately on "The Rustle of Silk," in which she is being directed by Herbert Brenon. This is the first of the Herbert Brenon Paramount productions starring Miss Compson.

Pola and Charlie to Wed?

Though there's many a slip between the cup and the lip, we hear on very good authority that, despite the silence and denials floating around, there is more to the rumored engagement of Charlie Chaplin and Pola Negri than appears on the surface. 'Tis said that an engagement does exist and that, while no date has been set, the stars plan to say their "I wills" to each other (they have both said them before to others) next month and move into the new home in Beverly Hills which Charlie is now building.

George Landy With Jackie Coogan.

George Landy is resigning two or three other publicity jobs to take the post of special publicity representative for Jackie Coogan under his new Metro affiliation. He succeeds Harry Wilson, who elected to continue under the banner of Sol Lesser productions.

And we hear on very good authority that Mr. Landy in his new post is getting the largest salary paid any publicity purveyor in the industry. The publicity men are gradually coming into their own.

Mr. Landy leaves Tuesday for New York, preceding Jackie and his father and mother, who are to celebrate signing of the million-dollar contract with Metro by visiting Marcus Loew and New York for a month or so.

Cast in "Going Up."

Rogart Rogers, special representative for Douglas MacLean's new production unit under the distribution banner of Associated Exhibitors, dropped in Saturday to reel off the line-up for the first of their productions, "Going Up," adapted from James Montgomery's play. The cast lists Margery Daw, Edna Murphy, Hallam Cooley, Francis MacDonald, Mervyn Le Roy, Arthur Howe, Hughie Mack, Wade Boteler and Lillian Langdon.

P. S.—"Going Up" deals with aeronautics and not with the cost of living.

He's Still "Her Bearded Pard."

While lunching at the Writers' Club the other day with Mary O'Connor, head of the story department at the Lasky studios, we ran into Tully Marshall, "the bearded pard." And he's still bearded. As Marion Fairfax (Mrs. Marshall, y'know) observed, casting directors are finding altogether too many bearded roles right now. Mr. Marshall has no need for the disguise and he wants to shed it. His oil wells are coming in and he hasn't any creditors or enemies to worry about. But such is the art of the screen.

Alice Calhoun Visits "Fans."

If Alice Calhoun ever needs any friendship references, she will find a little girl and her mother in San Diego ready to head the list. They wrote so insistently, asking Alice to visit them if she came to San Diego that Alice promised to do so and then when on "location" there last week for "Masters of Men" she promptly kept her promise. She drove out to the modest little home, gave the baby of the family a box of candy, and posed for snapshots with them.

Fred Niblo and Enid Bennett Back.

Mr. and Mrs. Fred Niblo (Enid Bennett y'know), have returned from their jaunt to Mexico and begun work on their respective new productions. Miss Bennett is in the midst of "The Courtship of Miles Standish," in which she plays opposite Charles Ray. Mr. Niblo is absorbing "Captain Applejack," to be his second own unit production sponsored by Louis A. Mayer for Metro release. To be exact he is completing the cutting and titling of his first, "The Famous Mrs. Fair," and preparing for "Captain Applejack" between times.

Adapting "Co-respondent."

Lois Zellner is commuting to Universal City for conferences on the script of "The Co-respondent," the footlight play by Rita Weiman and Alice Duer Pollock, which she is adapting for the screen.

Iva Shepard in Benefit.

Iva Shepard invaded her favorite realm, backstage, again last week forgetting Klieg lights long enough to put on the footlight make-up for two benefit performances of "Are You a Mason?" Since closing a few months ago in Salt Lake City, where she played in stock opposite Willard Mack, Miss Shepard has been playing in pictures again.

Tourneur Submarine Inspected.

They reproduced a big submarine on the United Studio lot for Maurice Tourneur's production of "The Isle of Lost Ships." The builders and Mr. Tourneur knew it was true to type, but they were doubly satisfied when Mrs. McKee, wife of Commander E. W. McKee of the United States California, after going into the "set" submarine, exclaimed: "Why, it's almost human! I feel as if I had been in a real sub!" Commander and Mrs. McKee were guests of Mr. Tourneur at the studio on Thursday.

Beaudine Duck Hunting.

Having finished "The Fatal Millions" for Metro, with Viola Dana, William Beaudine has departed to the mountains to try his hand at duck hunting before Wesley Barry arrives. Mr. Beaudine is scheduled by Warner Brothers to direct "Freckles" again in "Little Johnny Jones," "George Washington, Jr." and "David Copperfield."

Carmelita Not Seriously Injured.

The report Thursday that Carmelita Geraghty, daughter of Thomas Geraghty, supervising writer for Famous Players-Lasky, had been injured while working in "Souls for Sale," the current Rupert Hughes production at Goldwyn, was exaggerated. We are glad to report that her injuries were not so serious as at first thought, and she was able to go on with her part the next day.

Thomas Geraghty Back on Coast.

Speaking of Carmelita reminds us that her father is home again and this time to stay, he hopes. He returned from the Paramount-Long Island studios last week and is now preparing for the production of Frank Condon's story, "Hollywood," which is to be on the Paramount schedule.

Heard in Passing:

King Baggot's new Universal production adapted from the Cosmopolitan Magazine story, "The Chicken That Came Home to Roost," has been retitled "The Town Scandal."

Emory Johnson is producing another F. B. O. feature, "Westbound 90," a story of the rails. Mrs. Johnson (Ella Hall, y'know) is playing opposite him.

It's a good thing "Bull" Montana isn't sensitive about his beauty. Here's a line from the P. A. of Hunt Stromberg's Metro comedies, "Pal, the intellectual bulldog, is in 'The Two Twins,' the new Stromberg-Montana comedy. In the close-ups the director forced Pal to bark, so the audience would not confuse him with the star."

Raymond Cannon, Vic Potel, Violet Schramm, Cecil Holland and Gale Henry have the leading roles in "Knighthood in Hollywood," Fred Caldwell's current production at the Fine Arts studios.

We glimpsed Huntley Gordon out at the Mayer-Schulberg studios the other day. He's playing opposite Katherine MacDonald in her last Schulberg production, "Chastity."

Larry Semon's publicity purveyor rises to remark that in Italy Larry is the popular comedian Ridolini. What a difference a language can make!

Warner Baxter has been loaned to the Madge Bellamy-Associated Exhibitors production unit at the Ince studios to play opposite Miss Bellamy in a new feature under William Seiter's direction.

Forrest Robinson and Edith Yorke are playing Mr. and Mrs. Steddon in Rupert Hughes's Goldwyn production of his own "Souls for Sale."

Mae Busch, Helen Chadwick and Claire Windsor, Goldwyn players, are deserting the bobbed hair ranks and letting their tresses grow.

Colleen Moore has been cast for the lead in Tom Forman's next production of B. P. Schulberg, "April Showers," written by William R. Lighton and Hope Loring.

Rising at seven, reporting to himself at the U studios at 8:30 and working every night in the week, too, is the present schedule of Director Wallace Worsley on the super-feature, "The Hunchback of Notre Dame," starring Lon Chaney. Who said picture making was a sinecure?

GOLDWYN ENGAGES CORINNE GRIFFITH

Gives Her Leading Role in Elinor Glyn's "Six Days," Scheduled for Early Production.

PARIS SCENES ARE READY

The Goldwyn Pictures Corporation has acquired the services of Corinne Griffith to play the leading role in Elinor Glyn's "Six Days," which is scheduled for early production at the Goldwyn studios.

Miss Griffith has been acting under the Vitagraph banner ever since her debut in pictures. After appearing in two or three productions, she was given ingenue leads with Earle Williams. For several years past she has been a star in her own right.

Miss Griffith hails from Texarkana, Ark. On leaving the Sacred Heart Convent in New Orleans she became a professional dancer, but abandoned that career after a year for motion pictures.

Among the best known of Miss Griffith's pictures are "What's Your Reputation Worth," "Broadway Bubble," "It Isn't Being Done This Season," "The Whisper Market," "The Garter Girl," "Human Collateral," "The Climbers," "The Girl Problem," "Thin Ice" and "A Girl at Bay."

Elinor Glyn recently "shot" a number of "atmospheric scenes" for Goldwyn's picturization of her story in Paris, where some the action takes place. She assembled many of her personal friends to take part in these Parisian scenes and acted as director in photographing them. A director and other members of the cast will be selected in the near future.

SHAUER GOES TO HAVANA.

Will Plan Paramount Distribution in Central and South America.

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, left last week for Havana, in company with Chester E. Sawyer, vice president of the Caribbean Film Company, on a business trip of from ten days to two weeks. Plans for the distribution of Paramount pictures during the year will be discussed with officials of the Caribbean Film Company, who have been Paramount distributors in Cuba, Porto Rico, Central America, Colombia and Venezuela for several years.

WILLIAM FOX PRESENTS "THE NET"



HUNT STROMBERG PRESENTS BULL MONTANA IN "ROB 'EM GOOD," A METRO COMEDY



ALL LOS ANGELES TURNS OUT FOR OPENING OF METROPOLITAN THEATRE

Huge New Picture Palace Crowded, at $5 a Crowd, to Pay Tribute to Sid Grauman's Showmanship, and See the Film Stars on Parade.

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Jan. 29.

Once again Los Angeles in general and filmland and its devotees in particular have doffed their hats to the showmanship and progress of Sid Grauman.

Friday evening brought the gala formal opening of his new Metropolitan Theatre at Hill and Sixth streets, the fourth of the local chain of Grauman houses and, except for the New York Capitol, perhaps the largest motion picture theatre in the country.

Its seating capacity of approximately 4,000, of which 2000, we understand, are in the broad single balcony, was filled with gayly dressed women and their white vested escorts, while outside each entrance scores of police and militiamen held ropes to keep back the throngs of curious ones who were either too late to get tickets or else of the class who preferred to be on-the-outside looking-in rather than on-the-inside-looking-out at the opening price of $5 per.

Sid Grauman's Hollywood Theatre opening in October and his present Metropolitan opening have made records for the exhibitor. Each time the stars have paid $5 for the privilege of seeing the theatre and being seen by Mr. and Mrs. Fan, while Mr. and Mrs. Fan have rushed to the box office to pay $5 principaly to see the stars in person.

However, those who came to see the stars on parade at the Metropolitan were perhaps a bit disappointed. The opening program was a long and diversified one, few of the stars could be lured to the stage for the introductions and there was no intermission during which they could parade. But, those who did appear were rewarded with storms of applause, especially Antonio Moreno, "Bull" Montana, Jackie Coogan and Hobart Bosworth. Among others whom Mr. Grauman introduced were Harold Lloyd, Bryant Washburn, Ruth Roland, who cleverly added to her applause by suddenly kissing the showman, Richard Dix, Walter Long, Larry Semon and Douglas MacLean. Theodore Roberts was master of ceremonies for the brief dedication of the theatre, introducing Judge Bledsoe and Jesse L. Lasky for speeches of tribute to Mr. Grauman and motion pictures, and finally Sid Grauman himself, who was greeted with wild enthusiasm.

And he had just cause to be doubly proud of his latest achievement. When Bull Montana was introduced, he said: "Dis is de biggest and finest theatre I never seen!" And he just about hit the nail on the head. The opening audience really "never seen" the new theatre. The superb lighting effects, the myriad of electric colors, the score or more of rich and artistic backgrounds provided for the special acts, the splendid ballet fantasy, the special ballet dance of Frederick Easter and Ruth Haselton, dazzled and delighted the big audience. But they will have to see the theatre in an intermission to appreciate the beauty of its rather composite construction, the blending of Greek, Egyptian, Roman and Chinese architecture and decoration, and the great cathedral which is said to present a travesty of H. G. Wells's "Outline of History." (Not knowing either the outline or what a travesty of said outline might be, we can only quote what was told to us.)

It is obvious that no expense has been spared to make the new Metropolitan a thing of beauty and at the same time practical, even to the extreme. The movable pit and stage on which the orchestra and the great pipe organ rise together or individually as if from the dead, is said to be the first of its kind ever installed in a theatre. With its enormous stage, its complete backstage equipment, its forty dressing rooms, its majestic proscenium arch, its remarkable acoustic powers, the Metropolitan is more than a lavish dream as a photo-play palace. It is truly an opera house and one wonders if the far-seeing Sid Grauman had in mind in its construction and name the use of the Metropolitan for other than photo-play entertainment some time in the future. We wonder! Certainly the Metropolitan is a permanent institution for any form of dramatic entertainment, silent, spoken or operatic, which he may choose to present therein.

Surprise features of the opening program were Waring's Pennsylvanians, a clever jazz orchestra, string concerto of forty violins and eight harps playing "Ave Maria," and grand staircase march of thirty-two usherettes of the Metropolitan, assisted by usherettes from Grauman's Million Dollar Theatre, his Rialto and his Hollywood Egyptian house, with "My American Wife," the Paramount feature, starring Gloria Swanson and Antonio Moreno as the closing number.

The Metropolitan is particularly suited for musical presentations, a fact which Hugo Riesenfeld, the leading showman of the other Coast, lauded especially when he toured the new theatre with Mr. Grauman during his recent visit at the time of the Paramount convention here. As Mr. Riesenfeld remarked then, "Grauman's new Metropolitan has all the stage devices, tricks of presentation, perfection of projection and musical excellence that one could ever imagine for a theatre. Yes, and even more!" It has already been dubbed "The show place of the Western world," and will, of course, be another Mecca for tourists.

Antonio Moreno Had Busy Week.

Signing a five-year contract Friday afternoon, seeing himself on the new Metropolitan Theatre screen Friday night, and getting married to Mrs. Daisy Canfield Danziger on Saturday, made it a rather busy week for Antonio Moreno, we'll say. Everybody is glad to hear of his new contract with Famous Players-Lasky, at least everybody except the unsuccessful bidders for his services. He has every good wish for his happiness under both contracts, the Paramount one for five years and the matrimonial one "for better, for worse." His first part under the new Paramount agreement will be in "The Exciters," co-starring with Bebe Daniels. He and Mrs. Moreno will go East the early part of February for this production.

Mae Murray Begins "French Doll."

Mae Murray began work last week on "The French Doll," the second of her Tiffany Productions for Metro release. The screen version of this production was written by Frances Marion from A. E. Thomas's play. The cast under Robert Leonard's direction includes Rod La Rocque, Willard Louis, Orville Caldwell, Madame Rose Dione, Bernard Randall and Paul Casaneuve. They're working at Goldwyn studios again, using one of the big glass stages there for the lavish sets.

By the way, "Jazzmania," which Miss Murray has just completed, was titled by Alfred A. Cohn. It is from an original story by Edmund Goulding. The Capitol in New York and Loew's State here are booked to show it soon.

"Atonement" Stars Lloyd Hughes.

Lloyd Hughes and his wife, professionally known as Gloria Hope, y'know, are having a brief between-pictures vacation in which to get acquainted with their new apartment in the Wilshire district. But this week Mr. Hughes returns to the Thos. H. Ince studio for the production of "Atonement," in which he is elevated to individual stardom by Mr. Ince. George Hackathorne, Claire McDowell, Myrtle Stedman and Lucille Ricksen have already been engaged for the supporting cast, with Joseph de Grasse directing.

Cast With Fred Caldwell.

Fred Caldwell is producing "The Deacon of Hollywood" as his second Hollywood screen story. The same cast that appear in "Knighthood in Hollywood" has been re-engaged, including Raymond Canaen, Violet Schram, Victor Potel, Gale Henry Cecil Holland and Charles Mack.

Speaking of Hobbies.

In taking a census of hobbies among the folk concerned in the Universal special, "The Hunchback of Notre Dame," the P. A. reports that Director Wallace Worsley's chief hobby is automobiles, while Lon Chaney passes up everything for his one hobby, the study of character. This is no surprise when one considers the wonderful characters he has contributed to the screen. And they say that his performance and make-up as Quasimodo, the hunchback, will surpass anything else he has done, not excepting "The Penalty" in which he was also directed by Mr. Worsley. We understand that it takes from three to four hours for him to get into the character and that the physical strain of the make-up, garb and character is so tense that he cannot work as Quasimodo longer than two hours at a time.

"Yes, Doctor," Stromberg's Next.

Feature players who are getting their Winter vacations on snow pictures have nothing on "Bull" Montana, Hunt Stromberg's Metro comedy star. Mr. Stromberg has just completed another original story, for the burglar-faced star, titled "Yes, Doctor," which has the snow country for its background. So they're off this week to Truckee, the whole troupe, for the snow scenes.

Social Note.

Alice Calhoun has no picture to give her a taste of the back East climate, so she spent the week-end at Mt. Wilson, glimpsing the snow thereabouts as a sort of understudy for the real thing. She is completing her new Vitagraph feature, "Masters of Men" this week.

Glennon on "Salamy Jane."

We hear that Bert Glennon, George Melford's cinematographer, is not only turning the camera on the current feature, "You Can't Fool Your Wife," but he is also co-operating on the adaptation of "Salomy Jane," which is to be Mr. Melford's next production. "Salomy Jane," we understand, is to be made here on the Coast, with the Northern Red Woods as the locale for exteriors.

The Irish Hold the Reins.

Tom Forman should feel quite at home with the cast he is directing in "April Showers," his next production for B. P. Schulberg. There's Kenneth Harlan, Colleen Moore, Priscilla Bonner, Myrtle Vane, Harriet Hammond, James Corrigan, Kid McCoy, Tom McGuire and Jack Byron, all of whom can tell you right off what the 17th day of March stands for.

Flinn Here on "Covered Wagon."

We were glad to greet John C. Flinn, special Paramount representative, at the opening of Grauman's Metropolitan Theatre. Mr. Flinn is on the Coast again to supervise the extra special exploitation campaign planned for "The Covered Wagon." This feature, in which Lois Wilson, J. Warren Kerrigan and Tully Marshall have the leads, is to go into one of the Grauman theatres shortly.

Appendicitis Gets Viola Dana.

Viola Dana was going to New York to buy new gowns and see the new plays. But now she's going to the hospital instead. And all on account of appendicitis. Miss Dana forgot the old appendix long enough to make a personal appearance at Loew's State Theatre last night with her new Metro feature, "June Madness," but this morning she moves into the Good Samaritan Hospital to be operated on immediately and, when minus her appendix, will convalesce at her home in Hollywood until she returns to the studios.

Paul Powell With Metro.

By special arrangement with Famous Players-Lasky, Paul Powell has been signed by Metro to direct the next Max Graf production, "The Fog," to be produced at the San Mateo studios.

It is to be an all-star special with an aggregation of leading players, with whom they are now negotiating. Cullen Landis is the first one signed. Mr. Powell has just completed "Racing Hearts" for Paramount.

Lois Wilson Not Engaged.

Once and for all, Lois Wilson wants it distinctly understood that she is not engaged to be married to J. Warren Kerrigan, all rumors and published reports notwithstanding. Lois and Mr. Kerrigan are very good friends, the two families having been intimate ever since Lois entered filmland. For three years she played opposite Mr. Kerrigan and, says Lois: "I shall always be grateful to him for his kindness to me. I adored his mother, who recently died, and since I first met Mr. Kerrigan I have regarded him as one of the finest men it has been my privilege to know. We shall always be staunch friends, but I wish to state emphatically that I am not and never have been engaged to him."

And that's that! Rumor devotees, please copy!

Mayer Buys "Climbing" Rights.

Trying out new plays and then selling the screen rights to local producers is getting to be a good habit with Thomas Wilkes, footlight magnate of the Coast. His current play at the Majestic Theatre, "Climbing," by Lee Hutty, has just been acquired for the camera by Louis B. Mayer, who bought it for a John Stahl production. Meantime it is in its third week at the Majestic and Mr. Wilkes is completing plans for its presentation on the New York stage.

Mr. Wilkes recently sold the screen rights of "The Rear Car," another of his Majestic Theatre successes, to Goldwyn, who are producing it under the title, "Red Lights."

All-Star cast for "Red Lights."

Speaking of "Red Lights" reminds us that for its cinema version Goldwyn has corralled Johnnie Walker, Alice Lake, Lionel Belmore, Frank Elliott and George H. Wood, in addition to Marie Prevost, borrowed from Warner Bros., and William Worthington, the director, who returns to the profession of acting for this one picture, in the role of the "crime deflector" created on the Majestic stage by Richard Bennett.

Marshall Signed for "Hunchback."

Tully Marshall has been signed for the role of King Louis X in "The Hunchback of Notre Dame," which Wallace Worsley is directing for Universal, with Lon Chaney starring.

Though we are not acquainted with said King, we presume this part will give Mr. Marshall his long awaited opportunity to desert the "bearded pard" chaps and visit the barbers for a clean shave. "The Covered Wagon" started the beard and other parts kept it.

Kenyon Supervising "Help! Help!"

Charles Kenyon, supervising writer at Universal, is giving his attention now to "Help! Help!" That's the title of a Rupert Julian story now being prepared for the U celluloid.

Warners Going East.

Harry Rapf and S. L. Warner are leaving for New York shortly to take with them their newest productions, "Brass," by Charles Norris, and "The Little Church Around the Corner," directed by William A. Seiter. In the East they will confer with Harry M. and A. Warner, after which A. Warner will come to the Coast to assist J. L. Warner in running the studios.

About May's Solitaire.

If you see May McAvoy wearing a very beautiful solitaire, do not jump to any conclusions. It doesn't mean that at all. The ring was Mrs. McAvoy's Christmas gift to her daughter, who is so proud of it that when we were up at the McAvoys' home for dinner the other evening she brought it out, slipped it on her finger and took up her post near a big table lamp to show us how it flashed.

Begin "Tea, With a Kick."

Edward and Victor Hugo Halperin are back from New York and ready to produce their second independent feature, to be "Tea, With a Kick," from an original by the latter. The story, 'tis said, was written around twenty leading characters and a truly all-star line-up is being engaged to portray them. The list so far includes Kenneth Harlan, borrowed from B. P. Schulberg Productions; Creighton Hale, who has just come on from New York; Stuart Holmes, Victor Potel, Rosemary Theby, Doris May and Gale Henry. Production had just begun at the Fine Arts studios, which were heavily damaged by fire last week, and now plans are being made to go on at another plant.

Heard in Passing:

Just because Hank Mann and Chester Conklin, comedy stars, are playing in "Desire," the Louis Burston-Metro production, don't think that Rowland V. Lee is directing comedies. "Desire" is a drama to the 'nth degree, but to assure the standard in every role Mr. Lee engaged comedy stars to play the parts which provide the comedy relief.

Maurice Tourneur's initial Associated First National production sponsored by M. C. Levee, has been definitely titled. "The Isle of Lost Ships," instead of "The Isle of Dead Ships."

"Wives Who Fail" is the title given the story which John Griffith Wray will direct for Thomas H. Ince.

Herbert Brenon is in the second week on his first Paramount production, "The Rustle of Silk," starring Betty Compson.

Kathryn McGuire's contract with Mack Sennett has expired and now the actress is freelancing, her latest engagement being with Clara Kimball Young in "The Woman of Bronze."

Edwin Carewe has gone away on location for scenes in "The Girl of the Golden West," which he is producing for Associated First National, with Sylvia Breamer in the title role and J. Warren Kerrigan and Russell Simpson in other important parts.

Edward Martindel is hanging his hat at the Fox studios, playing in "The Eleventh Hour," with Shirley Mason.

Walter Hiers is expected back from his honeymoon this week to begin work next Monday on his second starring picture for Paramount, "Seventy-five Cents an Hour," from Frank Condon's story, adapted by Grant Carpenter.

CHICAGO CONCERN THREATENS INDUSTRY WITH BOMBSHELL

By VIRGINIA DALE.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Feb. 3.

The producers of "The Little Girl Next Door," now being filmed here with Pauline Starke, Carmel Myers, Mitchell Lewis and James Morrison in the cast, believe they are about to toss a bombshell into the motion picture business.

They are trying an innovation. Instead of making this picture on the regular inch-wide film, they are using film of double width. This will require a new projecting machine, and George K. Spoor of the old firm of Spoor & Anderson is now building here at lightning speed machines for using two-inch film. Word seeping from the scene of the secret activities is that all connected with the deal believe the change will revolutionize the motion picture business.

"The Little Girl Next Door" is being made under the direction of W. S. Van Dyke, who directed here at Essanay several years ago, having then been brought to Chicago to shape the pictures starring Jack Gardner.

Colored Players in Venture.

Cinema Consolidated is the name of a company which has been experimenting with one-reel comics acted by colored players. The company now intends plunging into the production of all-negro feature pictures in five reels. It has engaged, at a figure reported to be $2,000 a week, Noble Sissle, one of the librettists and principal comedians of "Shuffle Along," which is now playing in Chicago.

Duncan Travels Westward.

William Duncan, of screen serial fame, accompanied by Mrs. Duncan, formerly Edith Johnson, tarried here on their journey from Rochester, Mrs. Duncan's old home town, to the West Coast where they go to make serials for Universal as soon as their present contract with Vitagraph expires. Mrs. Duncan will be her husband's leading woman.

Duncan's contract provides that he shall direct his own pictures. Whether these will be in the "thrills of history" series or an entirely new set is not yet determined.

Italian Film, American Music.

"Fabiola," the filming of Cardinal Wiseman's novel, now having its first American showing at the Auditorium, is an Italian film, but its music is by an American, Alexander Henneman, a teacher in the Catholic College at Washington.

To Open Scenario School.

The Jewish People's Institute of Chicago, a welfare institution engaging in a great variety of work, including the maintenance of a dramatic company, operated on the "Little Theatre" plan," will open next Monday night a class in scenario writing. In addition to the resident instructors, there will be appearances of film stars in talks pertaining to the construction of screen plots.

MARK STRAND

Broadway at 47th Street

BEGINNING TODAY

First "Smilin' Through," then "The Eternal Flame" and now her supreme triumph, "The Voice From the Minaret." A tale of tempestous love in desert places in which Normal Talmadge reaches the pinnacle of emotional acting. Eugene O'Brien heads an unusually strong supporting cast, reuniting in this picture two of the greatest screen lovers. A picture no patron should miss and no theatre can afford not to play.

NORMA TALMADGE

presented by Joseph M. Schenck in Frances Marion's adaptation of Robert Hichen's novel



A First National Picture

Personally Directed by Frank Lloyd

Photographed by Antonio Gaudio and Norbert Brodin.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Feb. 5.

Sol Lesser has returned from San Francisco after spending several days there going over details of the transfer of leases and booking agreements on the Turner, Langley & Dahnken circuit of theatres recently purchased by West Coast Theatres, Ind., and we had a chat with him about the extensive production plans he and his associates have scheduled.

"The Meanest Man in the World," to launch the special feature activities of Principal Pictures Corporation, their trade name, will be put into production this month. Bert Lytell, now completing the role of Rudolph in Selznick's "Rupert of Hentzau," which Victor Heerman is directing, has been signed for the stellar role, while Eddie Cline, Buster Keaton's cameraman, has been engaged for the megaphone.

After this will come the first of the dozen or more Harold Bell Wright novels to which they recently acquired exclusive rights. It will be "The Winning of Barbara Worth," and another will be "Peck's Bad Boy and His Pa."

It will be remembered that "Peck's Bad Boy," sponsored by Sol Lesser, launched Jackie Coogan on his starry way, and we have an idea that "Peck's Bad Boy and His Pa" was one of the stories Mr. Lesser had in mind for Jackie if he had renewed his contract for the starlet's services. Of course, since Jackie signed with Metro, nine out of every ten fond mothers have offered their young hopefuls to Mr. Lesser to take Jackie's place. But Sol Lesser doesn't feel there is another boy anywhere who could really compete with Jackie and certainly none who could take Jackie's place in his affections, for the boy stands almost as high with both Mr. and Mrs. Lesser as their own two youngsters, Marjorie and Buddy.

So, though he admits he is looking for a kiddie to play Peck's bad boy, Mr. Lesser told us the star is to be "Pa," played by a popular comedian he has in mind.

All production activities and local offices of Principal Pictures Corporation will be centered at the Sol Lesser studios, formerly the King Vidor plant, which they have just purchased and are now doubling in size. Harry Wilson, at the head of the publicity department, and Walter Anthony, scenario editor, have their offices here, with Mr. Lesser and Mr. Rosenberg, while Irving Lesser is making his headquarters in the New York offices.

By the way, the Principal Pictures Corporation has contracted to release "The Hand-Me-Down," a feature produced by Frederick Stowers, with Johnnie Harron, Noah Beery, Ethel Gray Terry and Snitz Edwards in the leads. Mr. Anthony is now editing and titling the production.

Schenck Leading Independents.

There is hardly a day that Joseph M. Schenck does not make some announcement of special interest. His purchase of an interest in the West Coast Theatres, Inc., his purchase of the United Studios, his proposed alliance with Douglas Fairbanks, Mary Pickford, Charlie Chaplin and other leading independent star-producers to protect the independents both from unjust censorship and from asserted exhibitors' rings whose activities are said to react against artistic productions, have all made good copy; and to-day the news comes that he plans to make a number of special productions this Summer, aside from the Norma and Constance Talmadge and Buster Keaton features.

Mildred Harris in Metro Film.

Mildred Harris—the first Mrs. Chaplin, y'know—was signed Friday for the stellar role in Max Graf's production of "The Fog," which Metro is to release. Paul Powell is to direct it at the San Mateo studios in San Francisco. Miss Harris left for New York on Saturday for a brief business trip. She returns for "The Fog" in three weeks. Cullen Landis, Myrtle Stedman, Billie Dove, Ralph Lewis, Louise Fazenda, Frank Currier and David Butler have also been engaged by Mr. Graf.

Signed by Fred Niblo.

Fred Niblo has engaged Barbara La Marr for the lead in "Captain Applejack," his second independent unit production sponsored by Louis B. Mayer for Metro release. She will begin work with him as soon as she finishes "Souls for Sale" with Rupert Hughes. Mr. Niblo has also signed Alvin Wyckoff for his camera work. Mr. Wyckoff has been photographing Cecil B. De Mille productions for the last eight years.

Tamar Lane Free-Lancing.

When Tamar Lane, Selznick publicity purveyor, came to the Coast with the Selznick organization several months ago, he couldn't see sunny California even with a microscope. But the place grew on him, he sent for his family, and all of a sudden he's vecome such a rabid native son, so to speak, that he's decided to hang his hat here for keeps.

To that end he's going into the free-lance publicity field, having already contracted to handle a couple of good individual accounts. Selznick's loss will be the gain of those independent companies or persons who have him to stand between them and the press. Mr. Lane is making his headquarters at the United Studios.

Milton Brown Promoted.

Four years of service with the Metro Pictures Corporation has won for Milton Brown promotion to the post of head of the photographic department at the studios. Mr. Brown went to Metro as special photographer for the publicity department. He was later made chief "still" photographer on Rex Ingram productions. He took over his new job last week, and is now busily getting his photographic department in well-oiled order for the series of new productions outlined by Metro.

Burr Nickle En Route to New York.

Burr Nickle, head of Burr Nickle Productions, Inc., left for New York yesterday to put into operation the Eastern end of the corporation's distribution department. Robert A. Brackett, his sales manager, is accompanying him. They will stop at principal cities en route, reaching New York in about ten days.

Metro Bungalow for Ingram.

The "welcome back" sign, which the Metro studios are polishing up for Rex Ingram, has been hung on a spacious new bungalow just completed on the lot. This is to house the Rex Ingram unit complete, having in it a dressing room for Alice Terry (Mrs. Ingram, y'know) as well as offices, projection room and cutting room for the production force.

Awaiting Victor Seastrom.

Goldwyn folk are all expectancy out at the studios awaiting the arrival here of Victor Seastrom, the Swedish director, recently signed for Goldwyn productions.

By way of introducing him in advance, Joseph A. Jackson showed the press folk Mr. Seastrom's production of "The Stroke of Midnight" last Tuesday afternoon, in which the director not only employed his ability as adaptor of the story and megaphoner, but made it a three-in-one job by playing the lead as well. And if "The Stroke of Midnight" is any criterion of his work, Goldwyn "fans" have much to anticipate in the American-made productions.

Playing First Joint Engagement.

Ralph Lewis and his wife (Vera Lewis, y'know) have been associated with the film world for about ten years, but in all that time, understand, they have never appeared in the same production until now. They are playing together in Louis Burston's current production, "Desire," which Rowland V. Lee is directing.

Five Companies With Roach.

Hal Roach has signed Stan Laurel to head a one-reel comedy unit at his Culver City studios, making five companies now at work on the Roach lot. And when the "Follies" closes and lets Will Rogers come home, there'll be six, since the inimitable Mr. Rogers is scheduled to make two-reelers for Roach between his "Follies" engagements.

Preview "The Two Twins."

They previewed the next of the Hunt Stromberg-Metro comedy releases starring Bull Montana at the Apollo Theatre in Hollywood Friday evening and again hit the mark in amusing entertainment. "The Two Twins" is a funny situation comedy, concerning the activities of a pair of grown-up tough twins who, masquerading as Buster Brown and Mary Jane, try to get themselves adopted into a home of wealth. The Apollo audience howled at many of the clever gags and situations, giving "The Two Twins" a round of applause afterward.

McCormick Moves Offices.

Finding themselves too far from the center of things in Hollywood, John McCormick, Western representative for Associated First National, and his staff have moved from Los Angeles to a suite of offices in the Paramount Theatre Building on Santa Monica Boulevard in Hollywood.

Olga Printzlau on "Parasite."

While completing the script of "Mothers-in-Law," Olga Printzlau, who was recently signed by B. P. Schulberg Productions on a three-year-contract to do originals and adaptations for Preferred Pictures, is beginning work on "The Parasite," based on Helen Martin's story.

Gasnier is to direct "Mothers-in-Law," which is from an original by Agnes Christine Johnston and Frank Dazey.

Eve Unsell to Produce.

From New York comes the news that plans for the independent production to be sponsored by Eve Unsell are developing so rapidly that Miss Unsell expects to go East for the production in about a month. This by special arrangement with B. P. Schulberg, with whom she is now associated as scenario editor. We hear that Schildkrauts, father and son, are to play the featured leads.

Clara Beranger Here.

Clara Beranger arrived at the Lasky studios last week on her semi-annual trip as scenarioist for William de Mille. She brought with her the script of "Only 38," A. E. Thomas's play, which will be Mr. de Mille's next production, with Lois Wilson in the lead, and while here will work with him on the editing of "Grumpy" and also confer about the story to follow "Only 38."

Heard in Passing.

Alec Francis and Brinsley Shaw have been signed for Goldwyn's "Three Wise Fools," under King Vidor's direction.

J. L. Frothingham's first production for the year, "The Dice Woman," by Harvey Gates, will star Marcia Manon (Mrs. Frothingham, y'know).

Del Andrews is cutting "The Sunshine Trail," Thomas H. Ince's next release.

Ernest Luz, musical director for Metro and Loew's, Inc., is paying his first visit to the Metro Coast studios.

Bert Lubin of Sawyer-Lubin has signed Aileen Ray, "fan" magazine contest winner, on a three-year contract.

In addition to Thomas Engler, his chief assistant, Joe Jackson's staff of publicists out Goldwyn way now includes Milton Howe, brother of Herbert Howe, Ted Taylor, Mona Gardner and Lois Hutchison.

Viola Dana is convalescing nicely, thank you, following a successful operation for appendicitis last Wednesday.

William Duncan and Edith Johnson returned from New York Thursday, ready to begin their first Universal serial on March 1.

Jack Richardson and Walter Perry left last week for Banff, Canada, to report to Director Laurence Trimble for "The Phantom Pack," the next Trimble-Murfin production starring the dog Strongheart.

Dazey Goes East for Play.

Frank Dazey left for New York Friday to attend rehearsals of his footlight play, "Peter Weston," in which Sam Harris and Thomas Wilkes are starring Frank Keenan. It is due to open in Cincinnati on the 18th and Chicago on the 25th.

Adapting "Terwilliger."

Speaking of Frank Dazey, reminds us that he and his wife, Agnes Christine Johnston, are writing the scenario for the first of the Frank Borzage productions presented by Arthur Jacobs. It is from an original tentatively titled "Terwilliger." First National will release.

Who Said Warm California?

Los Angeles understudied the "cold and dreary East," as the local C. of C. describes it, last week, and gave a perfect performance, we'll say. On the night of the first day, when Hollywood's busiest corner was beset with a cold wind which reminded us Easterners of the gales that blow round Times Square, a crowd gathered in a boulevard theatre to see "Manslaughter." There is one sub-title where Lois Wilson, as the maid, is told her small son must be sent to California "where it is warm." When this was flashed somebody in the back row snickered, then another took it up and soon the audience was convulsed with laughter. They were cold, but they had their senses of humor left anyway.

Archainbaud With Miss Young.

George Archainbaud has been signed to direct Clara Kimball Young in her next production for Metro release, "Cordelia the Magnificent," adapted by Frank Bereford from Leroy Scott's story. The cast includes Huntley Gordon, Lloyd Whitlock, Carol Holloway, Catherine Murphy, Louis Dayton and Jacques Gadsden.

Hoffman Going to New York.

Milton Hoffman, production manager at Metro studios, leaves for New York to-day to confer with executives in the home offices. He expects to be in the big town for about a month, combining business with pleasure by seeing the new shows, of course.

Chaplin Film "Public Opinion."

"Public Opinion" is the title given by Charlie Chaplin to the feature in which he is directing Edna Purviance. It was started under the working title of "Destiny." We wonder if there is any truth to the rumor that the story of "Public Opinion" was suggested by the life of Peggy Joyce! Anyway, Peggy Joyce was an interesting figure in Chaplin's social world for a few weeks before Pola Negri captured his heart, and newspaper folk tell us that Peggy is the best "copy" ever. So perhaps Mr. Chaplin found her good "copy" for his first feature story.

SCHENCK ENGAGES FRANK LLOYD FOR ANOTHER PICTURE

Joseph H. Schenck has signed Frank Lloyd to direct the next Norma Talmadge picture, "Ashes of Vengeance." Lloyd is now directing Miss Talmadge in "Within the Law" and he also directed her in her last two pictures released by First National, "The Eternal Flame" and "The Voice From the Minaret."

"Ashes of Vengeance" was purchased in London during Mr. Schenck's recent trip abroad. It was written by H. B. Somerville and is a romance of France during the reign of Charles IX. This production will be started immediately after the completion of "Within the Law," which is being made on the Coast.

The complete cast for "Within the Law" has just been announced by Mr. Schenck. Supporting Miss Talmadge will be Jack Mulhall, Lew Cody, Eileen Percy, Joseph Kilgour, Arthur S. Hull, Helen Ferguson, Lincoln Plummer, Thomas Richetts, Warde Crane, Catherine Murphy and De Witt Jennings.

Frank Ormstrom is the art director and Captain O'Brien of the New York police force, who is in California on a vacation, is acting in an advisory capacity to Mr. Lloyd on the police and crook scenes in the story.

GOLDWYN CHANGES

Well Goes to St. Louis Exchange and Hollander to Omaha.

Two recent changes in the men in charge of Goldwyn branch exchanges have been made. Jack Well has succeeded J. B. Dugger at the St. Louis exchange and H. L. Hollander has been named resident manager in Omaha, succeeding Roy Churchill.

Mr. Well has been in charge of the St. Louis exchange before and knows conditions and exhibitors in the territory served from the Missouri metropolis.

TO PLAY A "FLAPPER."

Anita Stewart Goes West to Make Picture for Cosmopolitan.

Anita Stewart left New York on Friday to make a picture at the Hollywood studios of Cosmopolitan Productions, Inc. She is going to appear in "The Love Piker," and will take the part of a "flapper." E. Mason Hopper will direct Miss Stewart, who expects to make four productions under her Cosmopolitan contract, part in the West and the rest at the New York studios.

VALENTINO LEADS IN POPULAR CHOICE FOR 'BEN-HUR' ROLE

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Feb. 5.

Motion picture "fans" are being swamped in large numbers as to which favorite screen player they would like to have Goldwyn cast for the title role in its production of "Ben-Hur," founded upon A. L. Erlanger's stage version of Gen. Lew Wallace's novel. Casting Director Robert B. McIntyre thought it would be a good plan for Goldwyn to find out just who are the most popular male screen actors in the country by appealing to the public to cast the part.

There was no assurance that Goldwyn could obtain the services of the man who might receive the greatest number of votes, as he might be tied up with some other producing concern, but the production officials promised to make every effort to obtain the man who had the largest number of votes, provided there was nothing to disqualify him for the part.

More than a dozen men have been entered in the "contest," but the first official announcement, just made by production officials at the studios, is that Rodolph Valentino has taken the lead for the name part. Others whose names have been entered in the race are William Desmond, Richard Dix, William Farnum, Conway Tearle, Gaston Glass, Thomas Meighan, Bert Lytell, Milton Sills, Forrest Stanley, Antonio Moreno, Ramon Navarro, Wm. S. Hart and J. W. Kerrigan.

COCHRANE GOES WEST.

Will Confer in Hollywood With Carl Laemmle About 1924 Plans.

R. H. Cochrane, vice president of the Universal Pictures Corporation, has gone to Universal City to confer with Carl Laemmle, president of the company, concerning the 1924 product. For the first time in a number of years Universal is so far advanced in production that the output a year in advance can be taken up in detail and definitely planned.

The list of six 1923 Jewels already selected has been made public. It consists of five plays and one novel. The screen rights represent a big investment.

Jack and Marilynn to Make Picture.

As soon as Jack Pickford finishes his present production and Marilynn Miller closes her season with "Sally," the two will go to the Pickford-Fairbanks studios and make a picture co-starring them.

SCENES FROM PICTURES OF CURRENT INTEREST



AN EXCITING TIME WAS HAD BY ALL

Atlantic Players, on Location in Miami, Mistaken for Bootleggers, Among Various Mishaps.

ACTORS ARE NEAR DEATH

Seizure of Jack Dillon, the director, and R. W. Wood, president of Atlantic Features, Inc., on suspicion of being bootleggers; a narrow escape from death by Reed Howes as he dangled at the end of a rope from a disabled flying machine, and an equally narrow escape from drowning by Dick Lee when he was knocked overboard from a speed boat, comprised a few of the experiences of this coterie of New York motion picture men in Miami, where they went to film the final scenes of "The Broken Violin," in which Dorothy McKaill, Rita Rogan, Zeena Keefe and Reed Howes will be starred.

Under the direction of Dillon and Wood the camera squad and extras were loading cameras and other paraphernalia of the motion picture industry onto a seaplane from a motor boat in a cove of the Bay of Biscayne when four Federal agents, two with revolvers drawn, swooped down on the party and ordered them to throw up their hands.

"They are highwaymen," whispered Dillon as everybody threw up his hands in the face of the menacing revolvers.

"Where are you shipping this booze?" the leader of the Federal agents asked Wood, who admitted that he was the head of the party.

"These are cameras and signal pots, not booze," said Wood. "We are a motion picture company about to take views from this seaplane, not a bootlegging outfit."

The chief ordered one of his men to make an inspection, which verified Wood's statement. The Federal agents, after examining papers in the possession of the party to further verify their honesty, went away sheepishly.

"The bootleggers are using seaplanes down here very extensively, and we have to be on the alert," the chief said apologetically.

Howes, who has the leading male role in "The Broken Violin," had his narrow escape when he was dangling from a rope suspended from a seaplane, preparatory to being dropped in a speedboat going at 45 miles an hour and containing Rita Rogan, who was being stolen by Dick Lee.

The seaplane was speeding after the boat and Howes was hanging from the rope ready to drop when the engine of the aircraft went dead. The machine was then about 400 feet up. Howes had the alternative of trying to climb back into the cockpit before the vessel landed on the water or of dropping into the shark infested bay. He chose the former and got back to his seat just as the seaplane hit the water with a thud. Had he been dangling from the rope when the plane landed he would have been crushed to death.

After repairs had been made the stunt was tried again, but this time something went wrong again. Before Howes could drop himself into the boat, as he was supposed to do and wrestle with Lee for the possession of the child, the swaying of the rope ladder suspended from the seaplane caused Howes's body to crash against Lee, who was standing ready to ward off the attack, and Lee was knocked overboard.

Lee was stunned by the impact of the water but managed to keep himself afloat until the power of the speed boat could be reduced sufficiently and a turn made to reach him. As sharks are numerous there Lee was in a frenzy of fear that one would get him.

On the next attempt the scene was taken without a hitch and the party returned to New York, arriving last week.

FILM MEN SAIL ON THE OLYMPIC

Adolph Zukor, S. R. Kent, E. R. Bowes, Saul Rogers and Albert Grey Off for Europe.

LUNCHEON GIVEN BY LASKY

Yesterday when the Olympic sailed down the bay she carried on board some of our most notable film men. There was Adolph Zukor, president of the Famous Players-Lasky; S. R. Kent, general director of sales for the same company; Edward R. Bowes, vice president of Goldwyn; Saul Rogers, treasurer and general counsel of Fox; Albert Grey, general manager of the David Wark Griffith Company, and Arch Selwyn, theatrical producer. If some enterprising soul starts a conference, we may have a new film company formed in mid-ocean.

On Friday just prior to the departure of Mr. Zukor and Mr. Kent they were given a luncheon at Delmonico's. Jesse L. Lasky was the toastmaster, and in his best manner called on some of the Paramount orators for speeches. Those who responded to Mr. Lasky's invitation were E. E. Shauer, A. M. Botsford, Emerson Hough, Mr. Lasky himself and, of course, Mr. Zukor and Mr. Kent. At the conclusion of the party Mr. Zukor was given three cheers from his hosts and a round robin of good wishes on his voyage.

In addition to the guests of honor and the toastmaster, those who were present were E. E. Shauer, Eugene J. Zukor, H. G. Ballance, John D. Clark, Claud Saunders, A. M. Botsford, C. E. McCarthy, M. A. Shauer, G. M. Spidell, G. B. J. Frawley, H. H. Buxbaum, R. W. Saunders, J. A. Thorn, Paul Morgan, Dr. Emanuel Stern, R. C. Montgomery, Joseph Seidelman, P. H. Stilson, John L. Day, O. R. Geyer, Frederic G. Lee, Al Kaufman, Ralph Kohn, Hugo Riesenfeld, Robert Kane, Frank Meyer, Austin Keough, H. M. Pitman, C. E. Hawthorne, Louis Swarts, H. H. Frank, Jin B. Salsbury, Julian Johnson, F. C. King, H. E. Elder, W. H. English, John Hammill and M. Kusell.

ZIEGFELD HAS RIVAL.

Allentown Theatre Manager Stages Ballet of 35 at Small Cost.

(Special Correspondence The Morning Telegraph.)

ALLENTOWN, Pa., Feb. 8.—Flo Ziegfeld has a rival and Charles Dillingham has been overlooking executive talent for his Hippodorme ballets in the manager of the Colonial Theatre here, who recently staged one of the most successful bills of the year in conjunction with his run of "The Light in the Dark." He organized a ballet made up of dancing school children. As an added attraction put on in co-operation with the dancing school, it didn't cost much and it proved to be a real hit. If the procedure seems ordinary it might be well to try and obtain a trained troup of thirty-five dancers, as the Colonial did, in a town of 60,000 at an expense that a motion picture theatre can afford.

McCosker Joins Telegraph.

The Morning Telegraph announces the addition of Alfred J. McCosker to the advertising staff of the motion picture department. Mr. McCosker is well known in the industry both as editorial and advertising man. He was for a number of years associated with Exhibitors' Trade Review, where he did promotion work and later became its independent editor.

INDEPENDENTS MUST TOE MARK, SAYS ROSENBERG

Can Only Succeed by Giving Exhibitors Money-Making Pictures and Modernizing Their Methods of Selling.

"Unless independents listen to the demand for stability in carrying through deals, unless they modernized their tactics and come up to the standard of other industries in this country, they cannot prosper," said Michael Rosenberg, secretary of the Principal Pictures Corporation, in the course of an interview given last week to representatives of various industries. Mr. Rosenberg, in addition to being associated with Irving and Sol Lesser in producing and distributing for the independent market, is interested in theatres on the Coast. He is one of the stockholders in the Jensen & Von Herberg circuit as well as in a number of independent exchanges.

"Before investing money in the independent production and distribution field," said Mr. Rosenberg, "I made a careful investigation of conditions in general. I ascertained that the day of the real independent, the concern that produces for the open market, had at last come. I realized, too, that through utilization of sound business tactics such an enterprise would find an unlimited field. I have found exchangemen with whom we have done business particularly enthusiastic, but they have had to be guaranteed a specific output of productions that they in turn could sell to exhibitors strictly on their merits.

"The trouble with independent distributors in the past was found in the fact that they delt merely in the selling business—and even that was carried out in an unfair way. They gave the exchangemen and exhibitor absolutely no service of any kind, usually selling their wares and forgetting completely about them. This condition was not inviting insofar as the independent exhibitor was concerned. However, that is all past.

"We are perfectly satisfied that by giving the exhibitor pictures with which he will make money we will succeed. And money making pictures is to be our policy."

PRESENTS DRUG FILM.

Nathan Hirsh Will Release Special Picture on State Rights Basis.

Nathan Hirsh, president of the Aywon Film Corporation, has just made an elaborate drama picturing the dope evil. The production has been called "The Drug Monster," and when finally completed is to be in five reels. The finishing touches are now being given to the cutting and titling, and it is probable that the picture will be ready for State rights buyers within the next week.

"The Drug Monster"

A brand new and timely picture showing the fatal and devastating evils of the habit.

A vivid picture with a warning message to all mankind.

DON'T CLOSE YOUR TERRITORY UNTIL YOU SEE

"The Drug Monster"

THE GREATEST BOX OFFICE ATTRACTION OF THE DAY

YOU CAN SAVE AND MAKE MONEY

BY COMMUNICATING IMMEDIATELY

Don't Miss This Opportunity

AYWON FILM CORPORATION,
729 Seventh Avenue, New York
NATHAN HIRSH, President

LAEMMLE CREATES SCREEN ENDOWMENT

(Continued From Page 1.)

entire $1,000 will be paid direct to the winner in gold.

"3—In addition to the scholarship the scenario will be paid for at a rate to be determined by this company, said amount to be not less than $500.

"4—The sum of $1,000 will also be paid to the college or university at which the winner is a student. This will be in addition to all moneys paid to the winner, as outlined in paragraphs one, two and three, and may be used by the board of trustees of the college or university for any purpose whatever in the interest of the college.

"5—In the event that there are stories other than the prize winning story that we can use, we will purchase them at rates to be determined by this company, said rates to be not less than $500 for each story.

All Students Eligible.

"6—All students now enrolled in colleges and universities which have approved of the Laemmle Scholarship contest are eligible.

"7—Colleges desiring that their students participate in this contest should notify us to that effect as soon as possible.

"8—Scenarios should be written in short story form. Students should be particularly requested to tell their stories in the simplest and briefest manner possible, omitting all non-essential details. The process of arranging the continuities and working scripts will be taken care of by our scenario department at Universal City, Cal.

"9—Scenarios must be typewritten. Title, full name of writer and name of college must appear in upper right-hand corner of first page.

"10—Students must state at the end of scenario that the idea used is, so far as they know, an original one.

"11—Scenarios which cannot be used by us will be returned by registered mail to the college or university from which submitted.

"12—All scenarios from your college or university should be forwarded not later than May 15, 1923, in one package by registered mail.

"13—The package should contain a list showing the following: (a) Titles of all scenarios therein; (b) name of writer of each scenario submitted; (c) name of college or university from which forwarded; (d) signature of person delegated by college to forward same.

Universal Takes Option.

"14—Scenarios once submitted may not be withdrawn until the end of the contest. All students who participate automatically agree that the Universal Picture Corporation has an option on the purchase of all stories submitted, said option not to expire until return of script. Students further agree to accept such amount as Universal may offer (which will be not less than $500) in full for all rights of every name and nature.

"15—This company reserves the right to make any changes considered necessary in title or story.

"16—The judges will be chosen by the Universal Picture Corporation and their decision shall be final.

"17—The announcement of the winner of the contest will be made not later than September 15, 1923.

"18—The name of the author and of the college or university will appear on the film when produced."

In outlining the elements of his plan, and issuing instructions as to its carrying out, just before he left New York for the Coast, Mr. Laemmle explained the reasons for the project.

"Why is it that I can't send my son to college to learn the motion picture profession?" is Mr. Laemmle's query. "If he wanted to be an engineer, or an architect, or a painter, or even to take up such a rare occupation as archeologist or bibliographer, there would be any number of schools to train him. In fact, he could get considerable training in any of these lines, in any standard college or university.

No Fundamental Training.

"Now there is no argument as to the magnitude of the motion picture industry. Yet, it is probably the only industry which has to train its own employees, whether they want to be salesmen, scenario writers, actors or cameramen. The result has been that people 'drift' or 'jump' into moving pictures. They don't train themselves fundamentally for the screen profession.

"This of necessity must have been true during the early years of the industry. But there is no reason to-day why any boy should not be able to get schooling in any angle of the motion picture business, during his regular preparatory and collegiate years, while he is learning the fundamentals of science, literature and history and the refinements of life.

"I believe that in approaching the colleges from the scenario angle, I am making the widest possible appeal. It is the angle of the industry which offers the best element of chance to the novice. I am confident that great advantage is to be had by the film industry if we can get the college man and woman to think along screen lines—to think of the screen industry as a possible profession."

New Bruce Wilderness Tale.

"By Lantern Light," a Robert C. Bruce Wilderness tale, is the first of a new series which will be released through the Educational Film Exchanges. It is a sea story of the Oregon coast.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Feb. 12.

Though Charles Ray's publicity purveyor, Monroe Lathrop, hasn't started heralding the record-breaking qualities of his current production, "The Courtship of Miles Standish," we are ready to say that it doubtless has the biggest list of cast names ever scheduled for a single production. The list given us includes exactly eighty-seven bona fide characters with bona fide players' names—not just "extras"—opposite them, and that isn't all of the roster either. As Mr. Ray explained, while we lunched in the dining room of his conference building the other day, it doesn't seem possible that so many people, and many more, were crowded into the Mayflower on that eventful voyage, and when one goes aboard the "Mayflower," built on the Charles Ray lot, an exact duplicate of the original ship, it is even more of a problem. But the forty or more volumes of history on the subject which the star and his associates digested in preparation for this, his greatest production, proves it.

Charles Ray has been building steadily with good, indifferent and occasionally bad films, just as all others must do, toward this goal, and now in "The Courtship of Miles Standish" he is achieving at a very opportune time his big ambition. He is heart and soul in the work, and like his colleagues in the United Artists, Mary, Doug, Charlie and Mr. Griffith, is staking his best efforts and backing on this super-feature.

And after a visit to the studio, a glimpse of the "stills" so far taken and a view of some of the marvelous water scenes "shot" right on the lot, one feels certain that "The Courtship of Miles Standish" will take its place in the pace set by "Robin Hood," "When Knighthood Was in Flower," "The Covered Wagon," "Oliver Twist" and two or three other really big pictures.

In this list of eighty-seven are such names as Enid Bennett, playing Priscilla to Mr. Ray's John Alden; Fred Warren, Joseph Dowling, Sam De Grasse, Norval McGregor, Thomas Holding, James McElhern, William Sullivan, Raymond Hallor, Max Asher, Hector Dion, Frank Farrington, Sidney Bracy, Marion Nixon, Charlotte Pierce, Stanton Heck, Tom Wilson, and so on. We could rattle contentedly on the payroll for four or five weeks.

While sometimes it isn't the best policy in the world to tell the public just how much technical skill goes into the filming of difficult scenes, "The Courtship of Miles Standish" is the marvel of the day, technically. There will be some "location" work but appreciating the intricacies of the costume production, Mr. Ray, Director Fred Sullivan, and the technical staff are filming two-thirds of the exteriors, even the water scenes, right in the studio.

The reproduced Mayflower, built on perfect rockers, stands in a deep ocean of its own, with the real sky overhead and reel "drops" all around, baffling the eye of the most critical artist. The basis of the entire production is a marvel, even to those blase ones who have watched the technical progress of film making from its infancy, and know all the tricks of the trade backward. From every angle "The Courtship of Miles Standish" is a special to anticipate, a feature which should please the rank and file of filmgoers, as well as the advocates of "finer and better pictures."

Engel Heads M. P. P. A.

Joseph Engel, first vice-president of Metro and general manager of the Metro studios, was unanimously elected president of the Motion Picture Producers' Association at their annual election held in Los Angeles. Thomas H. Ince, Hal Roach, Louis B. Mayer, Charles Christie and Abraham Lehr were elected vice-presidents; Frank Garbutt, treasurer, and W. J. Reynolds, secretary.

The working schedule of the Producers' Association for the coming year includes the staging of the First Annual American Historical Revue and Motion Picture Industrial Exposition which is to be held in Los Angeles in June.

"Oliver Twist" Preview Hit.

The much heralded "Oliver Twist," produced by Sol Lesser with Jackie Coogan and directed by Frank Lloyd, was previewed at the Hotel Ambassador Friday evening, prior to its premiere at the Kinema Theatre on Saturday. And the unanimous opinion of press folk and other invited guests is that "Oliver Twist" merits all its heralding. By way of making it a regular party, Harry Wilson, publicity director, and Walter Anthony, title editor for Mr. Lesser, were hosts at a buffet supper following the showing of the feature.

Another bit of entertainment during the evening was the unreeling before the showing of "Oliver Twist" of scenes from a picture made of the Dickens's novel ten years ago. The old version was a hilarious comedy or farce in comparison with the new production.

Heads Directors' Association.

Fred Niblo has been elected director (corresponding to president) of the Motion Picture Directors' Association for the coming year, with Rowland V. Lee, assistant director; Jack Ford, technical director; Philip E. Rosen, secretary, and Norvall MacGregor, treasurer. Trustees elected were King Vidor, William Worthington and Joseph de Grasse, with Howard Mitchell as inner guard and Duke Worne as outer guard. These new officers will be installed at the annual ball of the directors to be given Saturday night at the Hotel Alexandria.

Service Story for Barker.

A coming Reginald Barker production is to be "The Trail of '98," by Robert W. Service. This was announced last week after Louis B. Mayer, sponsoring Reginald Barker productions, had purchased the story from William Russell, who originally planned to produce it himself.

Jane Murfin Back From Banff.

Jane Murfin returns this week from Banff where she has co-operated in the launching of "The Phantom Pack" and "White Fang," the next two Trimble-Murfin productions starring Strongheart for Associated First National. Now we shall expect some announcement of Miss Murfin's plans to sponsor another independent unit.

Casts "Wandering Daughters."

Having found the wandering daughter in the person of Marguerite de la Motte, James Young is ready to begin work this week at the United Studios on "Wandering Daughters," his first own unit production with Sam Rork, for First National release. Pat O'Malley, William V. Mong, Mabel Van Buren and Allan Forrest have also been signed for this Dana Burnet story.

Hilliker-Caldwell on "Mad Love."

There are only three individual credits given in "Mad Love," the Goldwyn feature, which is coining the money for the California Theatre this week. They are to Pola Negri, star, and to Katharine Hilliker and Captain H. H. Caldwell, editors and titlers of this foreign production.

The editing and titling duo, who in private life are Captain and Mrs. H. H. Caldwell, y'know, are receiving praise on all sides these days, not only for their work on "Mad Love" but also for the editing and titling of "Lost and Found," the South Sea Island production, starring House Peters in Carey Wilson's original story. Mrs. Hilliker and Capt. Caldwell have just completed "Lost and Found" and are now preparing to return to New York to continue freelancing in the editing, titling and film reconstruction field.

Niblo Special Ready.

Fred Niblo is putting the final touches on the cutting and titling of "The Famous Mrs. Fair," and it is expected that it will be given an early release date on the Metro schedule. This is the initial production of Mr. Niblo's independent unit sponsored by Louis B. Mayer. Frances Marion adapted the story for the screen and Myrtle Stedman, Huntley Gordon, Cullen Landis, Marguerite de la Motte, Carmel Myers, Helen Ferguson and Ward Crane were the principals in the cast.

To Play Montagne's Sketch.

Here's good news, all right. Edward Montagne's clever sketch, produced at the opening of the Play Room of the Writers' Club under the title, "In the Roaring Forties," is to be presented in vaudeville by Ruth Stonehouse, who scored in the first production of the playlet. But in vaudeville it will be labeled "Be Yourself."

Four Stars Signed by Goldwyn.

Goldwyn folk are certainly corralling 'em all, it seems. Last week's list of contracts signed by them include a five-year one with Conrad Nagel, who has been so closely identified in his screen career with Paramount that everybody believed he was with them for life; and Lucien Littlefield, the character man who also grew up with Famous Players-Lasky; Cecil Holland, another protean actor of note, and Hobart Bosworth, long a star in his own right, who has also affixed his name to a five-year agreement under the Lion brand.

Under the terms of Bosworth's contract, he is to be permitted to make one independent starring production a year, on condition that Goldwyn has first option on its release. "The Blood Ship," Norman Springer's novel, is to be the first under this special clause.

Back From Frisco.

Director Frank Lloyd, Norma Talmadge and members of the "Within the Law" company returned Friday from San Francisco, where they filmed dock scenes for this new First National feature.

Green Returning, but Not "Tommy."

We hear that Al Green's unit under the Paramount banner is to be transferred to the Coast studios as soon as he completes "The Ne'er-Do-Well" with Thomas Meighan. It seems that Mr. Green is to direct "Children of Jazz" here, and since that isn't a Thomas Meighan story, we judge that Mr Meighan is to stay in New York indefinitely.

A Novel "Hollywood Party."

Eve Unsell was hostess Saturday night at a combination Valentine dance and "location" party, which was voted by her guests as a very entertaining affair. After early evening dancing at her home, she led the party to the Hollywood Stadium to watch Kenneth Harlan, Colleen Moore and other members of the "April Showers" cast filming fight scenes for this Tom Forman production under the B. P. Schulberg Preferred Pictures banner.

Ray Leek, publicity director of the Schulberg company, assisted Miss Unsell, who is scenario editor for the organization, in hosting it at this phase of the party. At first the guests thought they were being trapped into appearing as "extras" and were ready to ask a ten-dollar-checker for evening dress appearance, but the camera was focused on the principals and the thousand or more regular "extras" present, so the check wasn't forthcoming. Afterward, Miss Unsell took her party back to her home for a Valentine supper. Among those present were Mrs. George Melford, Ethel Lynch, Grace Fisher, Mrs. Sessue Hayakawa, Amy Farnsworth, Georgia Strong, Nell Newman, Mr. and Mrs. Ray Leek, Howard Strickling, Tamar Lane, Edward Montague, Ralph McCullough, Mr. and Mrs. O'Daveron, Bruce Boteler, Mr. Unsell, Sr., and William Herman.

Thomson and Ann Little.

While Frances Marion is in the East for a hurried conference with Cosmopolitan officials on the series of productions which she is to adapt and supervise, her husband, Fred Thomson, is beginning a new contract with the Universal Company, under which he will first appear in a serial, "The Eagle's Talons." Furthermore, Ann Little is returning to the screen after an absence of two years to star opposite Mr. Thomson in this chapter film.

Wampas to Install Officers.

The Wampas are to give themselves an elaborate dinner party next Monday evening to celebrate the installation of the newly elected officers, Joseph A. Jackson, president; Harry Wilson, vice-president; Howard Strickling, secretary, and Pat Dowling, treasurer. Harold Hurley, chairman; Ivan St. Johns, Clem Pope, Robert Collier and Tom Reed are the committee in charge of the installation meeting.

Selznicks Returning East.

Selznick folk aren't going to hang their shingle out here for keeps, after all. Most of the staff, at least those not completely converted to the cause of California, are to be transferred East again, where it is announced that "The Easiest Way," starring Theda Bara, is to be made, and perhaps also "The Reason Why," by Elinor Glyn.

Meantime, they're cutting and titling "Rupert of Hentzau," directed by Victor Heerman, and "The Common Law," directed by George Archainbaud, two super-features on which the Selznicks have banked all their fortunes.

Winifred Dunn, Metro Editor.

Winifred Dunn is now scenario editor at the Metro studios, her appointment having been made last week by Joseph W. Engel, first vice president and general manager of the Coast studios. Miss Dunn is now at work on the script of Robert W. Service's poem, "The Shooting of Dan McGrew," and she will also do the scripts for Viola Dana features.

Viola Sees Film in Hospital.

Speaking of Viola Dana reminds us that Howard Strickling, publicity director for Metro studios, has insured her entertainment during her convalescence following an operation for appendicitis by setting up a screen and projection machine in her room at the Good Samaritan Hospital. "Her Fatal Millions," Miss Dana's latest Metro feature, directed by William Beaudine, was one of the hits of her hospital program.

Allied Authors Close Contracts.

We hear that the contracts covering the production and releasing plans of the Allied Authors, Frank E. Woods, Thompson Buchanan and Elmer Harris, have been signed, sealed and delivered, and that complete announcements will be forthcoming this week. The first production is to be launched within a month.

Heard in Passing.

"The Dance of Life" is the title of the production which Eve Unsell is getting ready to sponsor independently, with Joseph Schildkraut and his father, Rudolph Schildkraut, in the lends. It will probably be produced in the East.

"The Talisman," 'tis said, is to be Douglas Fairbanks's next production after the pirate story now under way.

Ralph Faulkner has just arrived from the East and signed a contract to appear in B. P. Schulberg productions.

Anna Q. Nilsson and Bryant Washburn have been signed for leads in Jesse Hampton's Goldwyn production of "The Spoilers," which Lambert Hillyer will direct.

M. C. Levee, president of the United Studios, left for New York Saturday for a conference on new production contracts.

King Baggot has just written an original, "Crossed Wires," in which he will direct Gladys Walton for Universal.

Dinky Dean is filling Jackie Coogan's shoes in Charlie Chaplin's films, it seems. The small son of Chuck Reisner has a letter from Chaplin himself to prove that he shares stellar honors with the comedian in "The Pilgrim."

Nigel de Brulier has been signed for the role of the priest in Universal's "The Hunchback of Notre Dame," which Wallace Worsley is directing, with Lon Chaney starred.

Hunt Stromberg has drafted Douglas Carter, the colored comedian, for a role in "An Eskimo Spy," the current "Bull" Montana comedy.

Marie Prevost has begun work at Goldwyn's on "Red Lights," for which she was loaned by Warner Brothers.

James W. Graham has been added to the Marshall Neilan production unit out Goldwyn way as assistant to the general manager, Leeds L. Baxter.

Grace Hyde Trine, dramatic director and wife of the author, Ralph Waldo Trine, was a guest at Universal City last week.

J. A. Arnold is to be on the camera with Director Paul Powell for "The Fog." Max Graf's next Metro production.

AILEEN PRINGLE.



Photo by Manderville.

Appearing in the Goldwyn Production of Sir Hall Caine's "The Christian."

ROACH CONTINUES 'OUR GANG' SERIES FOR ANOTHER YEAR

General Manager Elmer Pearson of Pathe last week announced that the "Our Gang" series of two-reel comedies had been signed for release for another year. This means that after all of the present series have been released thirteen more will be produced, to be published one every four weeks.

Hal Roach, who originated the idea of putting kids and animals into comedies and who has completed the first thirteen of the old contract, has just left for the Coast, with the new contract in his pocket.

In the new contract it is stipulated by the producers that the future comedies will be made on a more extensive scale than heretofore, the settings to be more lavish, the investitures more costly and the mechanical contrivances more expensive.

It had been Mr. Roach's idea to make these kid comedies in five-reel features, but Pathe prevailed upon the producer to maintain the series at two-reel length, and to put the extra cost into production values.

Mickey Daniels, Sunshine Sammy, the colored comic, and his sister Farina, together with the other kids whose faces and antics are now familiar, will continue to be the leading characters. Bob McGowan will continue to direct.

GABLE TO SCREEN "THE MAGIC SKIN," A BALZAC NOVEL

Goldwyn has made arrangements for the handling of another novel upon the screen. A contract has been signed with Gilbert Gable, a new producer, to make for it, through Achievement Films, Inc., a special production of "The Magic Skin," one of Honore de Balzac's earlier novels. Charles Whittaker has been engaged to adapt the story to the screen.

The story of "The Magic Skin"—the French title is "Le Peau de Chagrin"—should lend itself admirably to screen treatment. It has contrasts of character and spectacular qualities. Work on the production will probably begin in the Spring. Mr. Gable is planning to make it elaborate.

New Name for Burr Comedy.

The name of C. C. Burr's latest All-Star comedy, "The Nuisance," has been changed to "The Busybody." This was done to prevent confusing it with a comedy that was produced some time ago under the same title.

Kathlene Martyn, former "Ziegfeld Follies" girl, has joined the cast of these comedies.

EXHIBITORS WAR ON NEW CONTRACT

(Continued From Page 1.)

on several occasions, it is not 100 per cent. of what we sought to accomplish in favor of the exhibitor. It was not possible to accomplish all of that on the first attempt, but it is certainly a step ahead, so let us accept it in that spirit. So much has been gained now; let us make a firm resolve for still further achievements in the near future."

THEATRE OWNERS SEND MESSAGES OF REFUSAL

The following telegram, addressed to the Motion Picture Theatre Owners of America, at its headquarters in New York, announced the refusal of the Wisconsin organization to give the Hays contract any consideration:

"Milwaukee, Wis., Feb. 13.

"The board of directors of the Wisconsin Theatre Owners in session to-day unqualifiedly protest against the adoption of the so-called uniform contract. Paragraph 12 would give to the producers, headed by Will H. Hays, absolute control of the screen of the country, which control could be sold for fabulous sums for political or other propaganda. This alone is sufficient to condemn the whole contract.

"Motion Picture Theatre Owners of Wisconsin."

Western New York Heard From.

The communication to the Cohen headquarters from the exhibitors of Western New York was in the form of a letter signed by Howard J. Smith, president of the organization, as follows:

"At a meeting of the Western New York Motion Picture Theatre Owners, held at the Palace Theatre, Buffalo, N. Y., on February 13, a full discussion was had of the contract submitted by Mr. Will Hays in behalf of the companies he represents.

"Strong resolutions were adopted directing the officers of this organization to notify all local exchanges operated by these companies to the effect that the members of the Western New York Motion Picture Theatre Owners considered the contract unfair and inequitable, and had agreed not to sign any such contracts, and authorizing the institution of legal proceedings, if necessary, to restrain film companies from operating under the provisions of this contract to the detriment of the theatre owners.

"Western New York Motion Picture Theatre Owners.

"Howard J. Smith, President."

The Connecticut Resolution.

The Motion Picture Theatre Owners of Connecticut, meeting in New Haven on Tuesday, passed the following resolution, rejecting the new form of contract:

"Whereas, a skeleton of a uniform contract has been presented by Mr. Will H. Hays, representing those producers and distributors by whom he is employed, and

"Whereas, our executive committee member, Mr. Joseph Walsh of Hartford, Ct., and vice president of our State organization, has made a full and complete report of the clauses contained in this skeleton of a contract as presented by Mr. Hays,

"We, the Motion Picture Theatre Owners of Connecticut, in convention assembled, this 13th day of February, 1923, at New Haven, Ct., make full and deliberate consideration and discussion of the tentative contract as submitted vote to and decide to advise our national officers to reject the said proposed contract as unfair, inequitable and lacking in mutuality.

"We further urge our national organization to notify Mr. Hays accordingly and also all members of the Motion Picture Theatre Owners of America."

COUE EXPLAINS MESSAGE OF HIS MOTION PICTURE

Declares Himself Satisfied With Screen Version of Message With Which He Hopes to Reach Those He Could Not Help Personally.

Shortly before sailing for home on the Olympic, M. Emile Coue, auto-suggestion expert, explained why he had made the two-reel film of his teachings which is soon to have its premiere at the Rialto on Broadway. He further stated that the picture met his approval and reproduced to his satisfaction his message to the people of this country.

"Despairing of being able to carry my message of self-help through auto-suggestion," he said, "to all those who waited for it here, I accepted the plan of my friends and gave it to the cinema, which reaches millions throughout the entire country.

"I found a sympathetic group of men who make motion pictures and working with them I have endeavored to place my message on the screen in a manner that would be understood by everyone. Before the picture was made I went over the scenario many times and made sure that each point was brought out in the clearest possible way.

"The completed picture carries my message in the most graphic manner possible and I am glad to endorse it and give it my approval as the best possible picturization of what I have taught for a score of years and will teach until the end. Anyone seeing the picture will be able to understand, and I feel sure that many will be helped to help themselves by seeing the lesson it tells.

"I consider the picture first rate, as you say, and I have no hesitation in entrusting to it the task of carrying my message to the people of America and the world, knowing that it will instruct millions where I could only reach hundreds.

"The message of helpful auto-suggestion must go on and I feel sure this picture will carry it to every home in this country. More than this, I feel sure that the message will be properly carried and will give the greatest possible help to all who see it."

This two-reel picture is the only one authorized by M. Coue and is the official record of his visit. It has been made by Motion Picture Arts, Inc., and is being distributed by the Educational Film Exchanges, Inc. The title of the film is "The Message of Emile Coue."

WATCH IT GO AT THE N. Y. STRAND!

BEGINNING TO-DAY



Starring DOUGLAS MacLEAN and MADGE BELLAMY

Thos H. Ince presents

THE HOTTENTOT

THE GREATEST SOCIETY RACING DRAMA EVER SCREENED

The yells of a Mirthquake—
—when those horses hit the hurdles in a whirlwind steeplechase. Thrills with every spill! You'll be off your seat—riding all the way!

The gasps of an Earthquake—
—When Sam, who never rode a horse before, is mistaken for a famous equestrian—and his girl makes him ride a four-legged thunderbolt over five miles of ditches and sudden death.

Willie Collier's rollicking stage success; directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

FIRST NATIONAL PICTURES Franchise Holder

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KNOPF WILL ISSUE PHOTOPLAY JACKET WITH METRO FILM

John Russell's volume of short stories, "Where the Pavement Ends," is being issued by Alfred A. Knopf in a special photo-play jacket, to be placed on sale simultaneously with the release of the Rex Ingram-Metro production of "Where the Pavement Ends," pictorized from one of the stories in the volume.

The jacket will carry scenes from the photo-play, in which the leading players are Ramon Novarro and Alice Terry. This edition makes the fourth appearance of the stories. It was issued first as "The Red Mark" a few years ago, and later as "Where the Pavement Ends," with a number of new stories added. Then it was made into a photo-play by Mr. Ingram.



The Eleven Ablest Critics of New York are of one mind in declaring "Down to the Sea in Ships" to be one of the most remarkable photo-plays ever produced.

The Herald:

". . . a genuinely fine achievement . . . as sternly realistic as life itself . . . it is more genuinely thrilling than 90% of the usual fabricated photoplays."

—*Robert E. Sherwood.*

The American:

"Vivid, tremendous, exciting and remarkable! From the moment the majestic square-rigger sails into the rising sun, until, after eighteen months, she returns storm-swept and staggering, the spectator is spellbound."

—*Grena Bennett.*

The Evening World:

"We can remember no screen thrill to compare with the actual wrecking of a whaleboat by a 90-foot sea monster. And, unlike 99% of film thrills, this one is genuine."

—*Don Allen.*

The Evening Journal:

". . . the finest film of the sea that this writer has ever seen . . . inescapably powerful . . . a far more vivid conception of the life of a sailor than even the genius of Dana, Melville, Conrad or any other writer of the sea has been able to create."

The Globe:

"What seems to me to be without question the greatest picture of its type yet made."

—*E. V. Durling.*

The Evening Post:

"A novelty, and a thrilling one, too. . . . the cameramen who took the sea pictures deserve special mention . . . it is easy to believe they 'shot' these scenes at the risk of their lives."

—*M. M.*

The Sun—

"The best and most exciting picture the Cameo Theatre has ever had . . . the picture moves by leaps and bounds . . . the whaling scenes are so thrilling and so novel that they will probably set a new fashion in the movies."

The Morning Telegraph:

"No one can see this remarkable record of the old whaling days without catching the fascination of it."

—*Gertrude Chase.*

The Evening Mail:

". . . a photoplay which will delight all those who like the sea and its perils . . . one of the most realistic photoplays ever produced."

The Telegram:

"Aside from its many thrilling moments, it is one of the most beautiful cinemas ever shown. The most thrilling incidents ever witnessed on the screen."

The Tribune:

"An extraordinarily fine piece of work . . . the photography is marvelous. Do not miss 'Down to the Sea in Ships!'"

—*Harriette Underhill.*

B. S. MOSS
CAMEO
THEATRE



A
HODKINSON
PICTURE

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Feb. 19.

Members of the Motion Picture Directors' Association had their innings Saturday night in the annual ball at the Hotel Alexandria. This year they played hosts to the tune of $10 per, the engraved admission cards carrying with them a ticket for a de luxe souvenir book and garage parking. And more than a thousand people were "among those present" to testify to the success of the directors as ball hosts and to enjoy themselves, the stars and other film celebrities in dancing and the outsiders in curiously watching the film folk.

The Alexandria was the principal point of interest in Los Angeles that night and, as usual, crowds of tourists and eager "fans" stood on the sidewalks and swarmed into the lobby to see the stars pass through. Among others they saw Mr. and Mrs. Frank E. Woods, May McAvoy, Mae Murray, Constance Talmadge, Claire Windsor, Bessie Love, Anita Stewart, Carmel Myers, Miss Du Pont, Robert Agnew, Bert Lytell, William Russell, Helen Ferguson, William Duncan, Edith Johnston, Enid Bennett, Fred Niblo, Mr. and Mrs. Dallas FitzGerald, Walter Hiers and his bride, Mr. and Mrs. Abraham Lehr, Rupert Hughes, Leah Baird, Arthur Beck, Mr. and Mrs. Wallace Worsley, Mr. and Mrs. King Baggot, Mr. and Mrs. Buster Keaton, Mr. and Mrs. Reginald Barker, Larry Semon, Mr. and Mrs. Ray Leek, Howard Strickling.

William Beaudine, Tom McNamara, Mr. and Mrs. Thomas J. Geraghty and Marmelita Geraghty, Rowland V. Lee, Eve Unsell, King Vidor and Florence Vidor, Lottie Pickford, Mr. and Mrs. Tom Mix, Robert Leonard, Eleanor Boardman, Mrs. Julia McAvoy, Herbert Rawlinson, Mr. and Mrs. Lloyd Hughes, Dorothy Phillips, Mr. and Mrs. David Butler, Julanne Johnston, Fritzie Brunette, Fritzie Ridgway, Johnnie Walker, Neal Burns, Buck Jones, Lionel Belmore, Joseph A. Jackson, Paul Bern, James Young, June Mathis, Kenneth Harlan, Marie Prevost, Virginia Valli, D. Lamson and so on through a longer list than we can remember.

Dancing was the principal feature of the evening, with Max Fisher's orchestra drafted from Marcus Loew's Theatre supplying the jazz, and Mickey Neilan's studio orchestra entertaining in the supper room.

Philip E. Rosen, head of the committee in charge of the ball, and his associates deserve special praise for the success of the affair. Mr. Rosen himself was not among those present. For the past ten days he has had to use crutches while his ankle is in a plaster cast as the result of an automobile accident in which several bones were broken.

Fred Niblo, newly elected head of the Directors' Association, was principal host, and raffled for several hundred dollars an autographed copy of the de luxe souvenir book containing portraits of all members of the Association, both East and West, and leading stars.

Rex Ingram Welcomed Back.

Mr. and Mrs. Rex Ingram (Alice Terry, y'know), his new "find" Edith Allen discovered in "The Blue Kitten" show in New York; Ramon Navarro and other members of his staff, returned to the Metro studios last week to produce "Scaramouche," Rafael Sabatini's story of the French Revolution. Mr. Ingram expects to give at least six months to this special.

Myron Selznick Back.

Myron Selznick, of the Selznick Pictures Corporation, returned last week and is now actively at work supervising the cutting and titling of "Rupert of Hentzau," directed by Victor Heerman, and "The Common Law," directed by George Archainbaud. These are the Selznick specials, on which they have banked all their fortunes.

We hear Lasl even in its uncut state, Fred A. Miller, manager of the California and Miller theatres, was so enthusiastic about "The Common Law" that he has booked it for the California for next month, and the spirited competition for pre-release showing of "Rupert of Hentzau" looks as if it would go into one of the biggest theatres here for a run of several months.

Anna Nilsson Married.

Anna Q. Nilsson joined the list of real film brides Friday, through her marriage to John M. Gunnerson, junior member of the Gunnerson Shoe Company here. Mrs. Gunnerson will go on with her film career.

President Harding Coming.

Filmland will be an even greater Mecca than usual for tourists to the West next Summer. The American Historical Revue and Motion Picture Exposition is the answer. Los Angeles is preparing for the greatest crowd ever entertained in Southern California. President Harding has accepted an invitation to the opening of this Monroe Doctrine Centennial and a distinguished party composed of his official family, diplomats and other guests will accompany him on the special train that the exposition company will provide. From the time they leave Washington until their return members of this party will be the guests of Los Angeles and the exposition.

Paramount Travel Notes.

Lois Wilson is enroute to New York with Mr. and Mrs. Conrad Nagel. Lois is going to visit the big town for the first time, while Mr. Nagel is to play his last Paramount production at the Long Island studios. Miss Wilson is due back in about a month to play in William deMille's "Only 38."

George Melford is due back this week with his "You Can't Fool Your Wife" company. He is going to make the last scenes here. This is Hector Turnbull's story adapted by Waldemar Young. Bert Glennon is on the camera.

Theodore Kosloff is en route to New York for a business and pleasure trip.

Antonio Moreno's departure eastward with his bride, formerly Mrs. Daisy Danziger, was deferred until Friday. He is to appear in "The Exciters" at the Long Island studios.

Menjou in Chaplin Special.

Adolphe Jean Menjou is playing opposite Edna Purviance in Charlie Chaplin's personally-directed production of "Public Opinion," the first of his independent features in which his screen countenance is kept on the other side of the camera. Carl Miller, Lydia Knott, Harry Northrup and Malvina Polo are other principals in the cast. Mr. Chaplin's staff includes Alfred Reeves, general manager; Eddie Sutherland, assistant director, and Roland Totheroh and Jack Wilson on the cameras.

Pauline Garon Returning.

Having received one of Pauline Garon's characteristically hasty notes last week announcing her early return to the Coast, we judged at first that she was coming with "Uncle" George Melford's company for the closing scenes of "You Can't Fool His Wife." But now we understand that she is also coming to stay a while, having been signed to play the lead in Frank Borzage's production of "Sands of Time" for Associated First National. Pauline will be back in time to see herself as others are seeing her in her performance of the flapper daughter in "Adam's Rib" at Grauman's Rialto.

"Brass Bottle" for Tourneur.

Maurice Tourneur's second production for Associated First National release is to be "The Brass Bottle," from the novel by F. Anstey, an English author. We understand the book has also been made into a footlight play, which scored in London. This announcement was authorized just before M. C. Levee, president of the United Studios, who sponsors the Maurice Tourneur productions, left for New York for conferences in the interests of the United plant.

Heard in Passing.

"Sands of Time" is the title given the story, "Terwilliger," which Frank and Agnes Dazey have adapted for Frank Borzage's first production for Associated First National release.

Dinky Dean, Charlie Chaplin's latest "kid" discovery, has been discovered by the whooping cough, and now Dinky has to stop at home and "whoop it up." But Mr. Chaplin telephones him daily and Dinky is happy.

Tully Marshall has a two-in-one engagement with Universal. He is not only to appear in "The Hunchback of Notre Dame" with Lon Chaney under Wallace Worsley's direction, but he is also to play with Virginia Valli in her next starring vehicle, "Up the Ladder," with Hobart Henley directing.

In consideration of the electric light bills of exhibitors, Walter Hiers's second starring production for Paramount will be titled "Sixty Cents an Hour," instead of "Seventy Cents an Hour."

Blanche Sweet gained fifteen pounds on the milk diet which she took recently, and is now ready to play the title role in "Tess of the D'Urbervilles" for Goldwyn under the direction of her husband, Marshall Neilan.

Leah Baird has had to shelve her plans to go East via the Panama Canal in favor of the quicker route on the limited train. Her between-pictures vacation won't be long enough for the water route.

Director Harry Beaumont has added Alan Hale to the "Main Street" cast which he is directing for Warner Brothers.

They're saying that one reason Warner Brothers signed Gene Sarazen, national golf champion, for a series of one-reel pictures is the fact that he will thus be on the lot to give the incurable golf addicts, A. Warner, J. L. Warner, S. L. Warner and Harry Rapf, a few professional pointers.

Anita Stewart Back to Work.

Anita Stewart returned to the Coast last week looking younger and lovelier than ever. She is here to play the stellar role in "The Love Piker," the next in the series of Cosmopolitan Productions adapted and supervised by Frances Marion. E. Mason Hopper is directing the production which is being made out at the Goldwyn studios.

We saw Anita at the directors' dance Saturday evening and, answering queries, she said she had come back only for this one picture, but if she could shelve her wanderlustic spirit long enough she might stay for more.

"Man Next Door" for Alice.

To forestall any rumors that may arise, as rumors have a way of doing so frequently these days, be it recorded that though "The Man Next Door" has been selected for Alice Calhoun, she is not involved in any matrimonial engagement. She is engaged for—not to—"The Man Next Door," that being the title of Emerson Hough's novel, which is to be her next starring production under the Vitagraph banner. David Smith will again direct her, the feature to be started in about ten days. Miss Calhoun is now completing "Masters of Men."

Unknown Cast for "Hollywood."

The Paramount stars are to be demoted in "Hollywood" all right. In the big production to bear that title, which James Cruze is to direct from Thomas Geraghty's adaptation of Frank Condon's story, the regular luminaries on the "lot" will be "extras." Pola Negri, Gloria Swanson, May McAvoy, Betty Compson, Walter Hiers, Antonio Moreno, Cecil B. deMille, Bebe Daniels, Thomas Meighan are scheduled to play "bits," while players unknown to the screen world are to interpret the principal characters. However, they have all been selected as the right types, experienced in stage work, and the effect promises to be good.

For instance, Hope Drown, a very clever little ingenue who has been playing in Thomas Wilkes stage productions with success but has never been on the screen, has been selected for the real stellar role, the part of the girl who comes to the Coast "to go in the movies." Her father will be played by Luke Cosgrave, an old-time footlights favorite; Ruby Lafayette will be her grandmother; G. K. Arthur, a young English actor who has never appeared on the American screen, will play her home town sweetheart, and Harris Gordon, Bess Flowers and King Zany, all comparatively new to the screen, will have other important roles.

Titles "Modern Matrimony."

Sarah Y. Mason (Mrs. Victor Heerman, y'know) has just completed the titling of "Modern Matrimony," the last of the series of Victor Heerman-Selznick productions starring Owen Moore. She also adapted the story, an original by her husband.

"Three Wise Fools."

Eleanor Boardman, the Goldwyn "discovery" who has forged to the top in less than a year, has been selected for the lead in "Three Wise Fools," to be directed by King Vidor. And the signing of William H. Crane for one of the title roles, and Zasu Pitts, in addition to Alec Francis, Claude Gillingwater, Martha Mattox, Brinsley Shaw, John Sainpolis, Fred Esmelton and Pat Hartigan, already announced, gives added reasons for the all-star brand on the production.

Harry Wilson Rises to Remark.

A formal announcement card brought this greeting to our desk last week: "Mr. Harry D. Wilson respectfully calls your attention to the fact that he has severed his connections with the Jackie Coogan Productions and is now with Principal Pictures Corporation (Sol Lesser Productions). He wishes to convey to you his sincere thanks for the splendid co-operation he has always enjoyed at your hands, and hopes in his new relations to continue in your good will." And two footnotes added the following news: "He still controls publicity for the Jackie Coogan pictures, 'Oliver Twist,' 'Daddy' and 'Toby Tyler.' Sol Lesser productions. He also bespeaks for his successor, Mr. George Landy, the same consideration that hitherto has been given to the activities of little Jackie Coogan."

And that's that!

Adding to United Studios.

Joseph Schenck has moved his various production activities to the United Studios, in which he recently acquired a controlling interest, and last week began the improvements planned by breaking ground for a new administration building on the lot.

Ann May Signed for "The Fog."

Ann May, who has been missing from the screen for several months, has been signed by Max Graf for an important part in "The Fog," which Paul Powell has been engaged to direct at the San Mateo studios up North. This is for Metro release.

Montagne to Stay on the Coast.

Score another permanent convert to the cause of California. Edward J. Montagne, Selznick editor, says that although he may have to go East on special jobs, it will not be home any more. He and Mrs. Montagne and the children are to settle here for keeps, and they are now planning to buy a home in Hollywood.

In Sonora on Location.

Sylvia Breamer has gone up to Sonora with "The Girl of the Golden West" company, in which she plays the title role. Others on the "location" trip for this Edwin Carewe-Associated First National production are J. Warren Kerrigan, Russell Simpson, Rosemary Theby, Charles McHugh, Nelson McDowell, Cecil Holland, Minnie Prevost and Joseph Hazelton.

All on Account of His Ears.

"Bull" Montana has been writing such hysterical notes back from Truckee about the cold weather there and the way it has frozen his ears that the Metro studios, headquarters for the Hunt Stromberg-Montana comedies, are truly worried. They fear amputation might be necessary, and, as the p. a. puts it, "Bull's" cauliflower ears are his chief points of beauty, and without them it is feared he would be nil as a film asset."

CASTLETON KNIGHT HERE TO EXAMINE CONDITIONS

Exhibitor Who Kidnaped Chaplin During Comedian's European Tour Will Renew Acquaintance While in Hollywood.

New York has a distinguished kidnaper from England in its midst this week. The visitor is Castleton Knight, who as general manager of the Clapham Theatre, near London, kidnaped Charlie Chaplin on his last trip abroad and won for himself the distinction of being the only living exhibitor who ever secured the famous screen comedian for a "personal appearance."

Mr. Knight, who, since his exploit, of which Chaplin himself has written, has been made the first director of presentation for a group of London cinema theatres, arrived on the Carmania. He made a bee-line for the offices of Associated First National Pictures, Inc., and the first thing he asked for was permission to preview Chaplin's new feature, "The Pilgrim." It was granted and he was delighted. Now he is going to make the trip across the continent to renew his acquaintance with Chaplin.

Mr. Knight is in the United States to study American motion picture presentation methods on Broadway and to observe film-making at first hand in California. In telling how he kidnaped Chaplin, Mr. Knight stated that he had met the comedian in Cherbourg and in a casual way the star promised the exhibitor to see him at his theatre in Clapham at some later date. But Charlie spent so much time in France that when he flew over to England he had only two days to remain before sailing for America.

"I knew I had to get him quickly or not at all. So I disguised myself as a chauffeur with a false mustache, so that Chaplin would not recognize me and drove a handsome limousine to the aviation station where Chaplin arrived. I spread the word everywhere that I was there to meet Chaplin and when the comedian arrived the 'bobbies' escorted him over to my machine and, handing him in, said: 'Here's your car, Mr. Chaplin.' Chaplin and his companion suspected nothing. I took the back roads and sped along at forty miles an hour. Only once did the man with Chaplin question me and I told him the main roads were torn up. It was a twelve-mile drive. I pulled up in front of the Majestic Theatre and, taking off my disguise, said:

"'Mr. Chaplin, you're kidnaped. I'm the manager of this theatre and I brought you here because you promised to make an appearance at my theatre.'

"At first I didn't know whether or not he was going to fight, but he suddenly laughed heartily and was a good sport about it, despite the fact that he had had an appointment to meet Lloyd George in London. He went into the theatre and made the personal appearance, but the audience would not believe he was Chaplin until he smiled."

CASTLETON KNIGHT.



British exhibitor who has come to this country to study our methods and visit the screen colony at Hollywood.

MR. AND MRS. HARRY REICHENBACH.



This picture speaks for itself. Harry was so frightened his jaw refused to work. The photographer's eyesight and the camera were both ruined. The bride sacrificed her beauty for the picture, for her dress came from the ten-cent store. Harry's clothes were made by the Falter Construction Company. The photographer left his name off the picture and we suspect that he did it on purpose. It is unfortunate that we cannot show the reverse side of this art work because it contains the menu served at the wedding dinner of the bride and groom at the Ritz last Saturday. This masterpiece was not only a souvenir of the occasion but a place card as well.

Griffith May Lease Studio.

D. W. Griffith, who is in the South making "The White Rose," may lease his studios at Mamaroneck for a few months to Richard Barthelmess. Since the Robert Harron tragedy Griffith has never leased any space in his studios to another company.

HAL ROACH SIGNS STAN LAUREL TO MAKE COMEDIES

The latest new product announcement made by Pathe is the completion of arrangements with Hal Roach for the further enlargement of its short comedy output. General Manager Pearson is authority for the statement that Stan Laurel has been engaged to star in one-reel comedies made at the Roach studios, production starting immediately.

The Stan Laurel comedies, Mr. Pearson says, will be released alternately with those featuring Paul Parrott. The one-reel comedy releases will be one each week, as heretofore, but with two units at work producing them the desired object of higher quality is expected to be attained.

During the recent visit of Hal Roach to New York the single reel comedy situation was regarded as one of the most important subjects of conference between the producer and the head of Pathe, which distributes all of the Roach product. It was agreed that more time and attention given to the making of each picture, with more lavish settings and elaboration of detail, instead of additions to the weekly release schedule, should be the policy adhered to.

Accordingly the separate units headed by Paul Parrott and Stan Laurel will each have two weeks instead of one in which to realize their comedy point.

WARNER STUDIOS BEING ENLARGED FOR SPRING WORK

"Main Street," the Warner Brothers' seventh and last picture to be produced this season, is nearing completion under the direction of Harry Beaumont, according to Sam Warner, production manager of the Coast studios, while in New York last week.

Mr. Warner stated that the Coast studios are being enlarged in order to accommodate a number of producing units for the coming series of eighteen productions. The stage will be 300 feet long with a depth of 120 feet, and containing sixty-four dressing rooms. The exterior of the building will have a frontage of 500 feet, and a portion of this space will be utilized by two projection rooms and four cutting rooms.

The property room, a number of other stages and the generating room will be in the rear of the building, the administrative offices of which are being invested with all modern appliances. Construction of the new additions has been under way for a number of weeks, and Mr. Warner expects to have everything in readiness by the early part of next month, when production of the first of the new series of pictures will be started.

Are We Sad? NO!

Not When the Laugh King Reigns and He Reigns All This Week at the

NEW YORK STRAND

Broadway at 47th Street

Joy to the world—to the public and the exhibitor. "The one and only" is giving the public such a treat as it has not had in months. And what a harvest to the exhibitor!

4 Big Reels!

The only rival to "The Kid"

Foreign rights controlled by Wm. Vogel, 130 West 46th Street, New York City.



$1000 REWARD—ESCAPED CONVICT



He steals—

—out of jail!
—a parson's clothes!
—a pulpit!
—a girl's heart!
—a thousand laughs!
—and he steals the hearts of every man, woman and child!

Charles Chaplin in "The Pilgrim"

Written and Directed by Charles Chaplin

A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Feb. 26.

It was a foregone conclusion that King Tutankhamen would find his way to Hollywood—or rather that a replica of his tomb would become a part of the Hollywood studio scenery sooner or later. And, according to the plans of William P. S. Earle, it is to be even sooner than expected.

Mr. Earle has added another production company to the Coast list in the formation of an organization which will make its headquarters at the Hollywood studios and film a series of special features, the first of which is to be a spectacular Egyptian tale. Take it from his press agent, Tamar Lane, the idea of a Pharaoh film was not inspired by the famous King Tutankhamen's present place in the world's spotlight, because it seems that by a singular coincidence Mr. Earle has been preparing an Egyptian script for some time. He came to California several months ago and has been working quietly on research and art background work in his studios and experimental laboratories here.

But naturally no producer with such plans would fail to take advantage of King Tutankhamen's publicity, so the feature is to be titled "Tut-Ankh-Amen."

P. S.—This is the spelling that Mr. Lane and Mr. Earle give of the old king's name, and they insist they have explored the local libraries to prove they're right. Now if some one will only teach us how to pronounce it, all will be well.

W. P. S. Earle, you know, is a brother of Ferdinand Pinney Earle, who produced "Omar Khayyam," and is now back from New York, following the shelving of Theda Bara's "The Easiest Way," which he was to have directed, to go on with his plans for "Faust."

Introducing "Tutankhamen Court."

And by way of good measurein tribute, Sid Grauman has announced that so far as he is concerned King Tutankhamen is never to be allowed to drop out of the limelight in Los Angeles. He's going to have the forecourt of Grauman's Hollywood Egyptian Theatre dubbed "Tutankhamen Court" in future, and, says the Grauman p. a., he's going to have a sculptor build a statue of the old Egyptian monarch in said court to be included in the sightseeing schedule of tourists. Then the "extra" a la Egyptian who majestically patrols the parapet of the theatre can do double duty by guarding the statue.

Mastbaum Urges Advertising.

Jules Mastbaum, president, and a party of sixteen other officials and directors of the Stanley Company arrived last week in a special car in which they are touring the country in the interests of their motion picture exhibiting activities. "One might be able to do anything through advertising; without it nothing," Mr. Mastbaum is quoted as saying when discussing the motion picture situation, and advocating a larger and improved plan of publicity and advertising for the moving picture industry through the leading newspaers.

Gardner Sullivan With Schenck.

Joseph Schenck has engaged C. Gardner Sullivan, the pioner scenarioist, who has been associated with Thomas H. Ince for several years, to write for Constance Talmadge productions. With Victor Heerman directing Miss Talmadge and Mr. Sullivan on the writing end, this unit will have a combination hard to beat.

Albert A. Kaufman Here.

Albert A. Kaufman of the Famous Players-Lasky Company arrived on the Coast last week to confer with Cecil B. deMille regarding plans to film a part of "The Ten Commandments" production in the Holy Land. We glimpsed Mr. Kaufman at the Hotel Ambassador Saturday evening, but haven't had a chat with him yet, so do not know how long he expects to be in Hollywood.

Frances Marion Back.

Frances Marion, writer and supervisor for Cosmopolitan Productions here, returned to-day following a brief trip to New York for conferences on the Cosmopolitan production schedule.

Ince Sponsoring New Plan.

Thomas H. Ince is reversing the usual order of things. Talbot Mundy, British novelist, is at the Ince studios writing his next two novels for the publisher and the screen simultaneously. And on the silver sheet versions he has the cooperation of Bradley King, Ince scenarioist, who is also writing the scripts. The first of these Talbot Mundy stories is "The Devil's Own," to be published this Summer after it is on the screen.

Another Fall release on the Ince schedule will be "The Just and the Unjust," which Miss King is also adapting. This is from Vaughan Kester's novel, already a best seller.

Hilliker-Caldwell Go East.

Katharine Hilliker and H. H Caldwell, who came West to edit and title "Mad Love" and "Lost and Found" for Goldwyn, deferred their departure East until last night so as to see the local premiere at the California Theatre of the latter production. Then they left for San Francisco to introduce Master H. H. Caldwell, Jr., to Mrs. Caldwell's Katharine Hilliker) relatives in the Bay City. In New York they will reopen their free-lancing offices at 210 Madison avenue, editing and titling special features.

To Film "Uncle Tom's Cabin."

Principal Pictures Corporation announced last week that they are going to make a big production of "Uncle Tom's Cabin," assigning their entire studios to this one special. The grounds will become ice fields, and as Harry Wilson puts it, Sol Lesser and his associates can imagine they have discovered the north pole in Holywood while reviving Uncle Tom and his cabin. Space has been leased at the Ince studios for Guy Bates Post's first production for Principal Pictures Corporation, and Irving Cummings will use stages at the Hollywood studios for "East Side, West Side," which he is producing for Principal.

Kyne Inspires Tempest.

Local newspaper folk and press agents have filled lots of good space the past week with arguments growing out of a statemnt in which Peter B. Kyne, the author, is quoted as saying: "The motion picture industry is not an art. It is a cannery. I see no future for this industry until it gets down to brass tacks and establishes a code of ethics." The argument has become the topic of conversation in studios, too. We'll wager Mr. Kyne didn't believe such a tempest in a teapot could develop from his harmless remarks. And if one is to judge by the "specials" some of the leading producers are showing now it is difficult not to applaud Mr. Kyne.

They're After "The Fog."

Director Paul Powell is up in San Francisco "shooting" "The Fog" at the San Mateo studios. And confirmed Angelenos will tell you there's plenty of it up there. However, "The Fog" referred to is the title of the new Max Graf production for Metro in which Mildred Harris, Cullen Landis, Ann May and others are featured.

Welcoming Associated Authors.

A host of friends and well-wishers in the industry are rising to welcome the Associated Authors, the newest production company in the field. Contracts signed, sealed and delivered Friday at the Pickford-Fairbanks studios made Frank E. Woods, president; Thompson Buchanan and Elmer Harris, vice presidents, and Clarke Thomas, general manager, of the Associated Authors, an important part of the Allied Producers and Distributors' Corporation, which, as every one knows, is a subsidiary organization of United Artists' Corporation. As announced by wire, the first production of Associated Authors is to be a Frank E. Woods feature, "The Talisman," from Sir Walter Scott's novel, with Wallace Beery playing Richard the Lionhearted, the role he portrayed with Douglas Fairbanks in "Robin Hood." Here's to the success of the new organization!

Signed by Borzage.

Lloyd Hughes has ben signed for the all-star cast of the initial Frank Borzage production for Associated First National release. Pauline Garon, as announced before, is to play opposite him. And to complete the headlining trio, Arthur Jacobs, sponsoring the production, and Mr. Borzage have also signed Johnny Walker. This first will be a silver sheet version of the magazine story, "Terwilliger," adapted by Agnes Christine Johnston and Frank Dazey.

Victor Heerman Going East.

Having completed "Rupert of Hentzau" and with it his Selznick contract, Victor Heerman has parked his megaphone at home and is leaving this week for New York. He will combine business with pleasure, conferring on the stories for Constance Talmadge whom he is to direct next and seeing the new footlight successes in the big town. Those who have glimpsed "Rupert of Hentzau" say that if Mr. Heerman had not already won his place in the directorial ranks this feature would establish him. After "Rupert of Hentzau" was far enough along for producers to see the "rushes" there was a spirited bidding for his services, Joseph Schenck winning with a year's contract. Mr. Heerman will be back the latter part of next month ready to begin this Schenck contract April 1.

To Direct Alice Calhoun.

Vitagraph has borrowed Victor Schertzinger and his megaphone from B. P. Schulberg Productions for the next Alice Calhoun feature. It is to be a silver sheet version of "The Man Next Door," Emerson Hough's novel. While Mr. Schertzinger and studio officials are casting the production, Alice is putting in busy days shopping and fitting costumes for her role.

"One Exciting Night" at Mission.

Manager Harry David of the Mission Theatre is lining 'em up for Griffith's "One Exciting Night," not only because crowds are swarming to see the picture but also because he won't permit any one to go in during the last fifteen minutes of the feature. This to sustain the mystery of the picture.

May McAvoy Wins Dancing Cup.

May McAvoy won the dancing contest at the Ambassador last Tuesday night, receiving the trophy from Irene Castle, who is playing a special engagement at the hotel. And after that Miss McAvoy decided to call it a successful week and finish her between-pictures vacation by going to the hospital to-morrow to part company with her tonsils. When she comes out she will feel quite ready to take a few more dancing cups and also to play the role of the daughter in William de Mille's production of "Only 38." Her pal, Lois Wilson, now getting acquainted with New York, is to play her mother, while Robert Agnew will be May's brother again.

Young to Direct "Trilby."

James Young is working night and day with his usual enthusiasm on "Wandering Daughters," the first of the James Young Productions with Sam Rork. As soon as it is finished, Mr. Young will move his megaphone to the Richard Walton Tully stages at the United studios again and direct "Trilby," Mr. Tully's next Associated First National special.

Duncan in "Terrible Terry."

William Duncan and Edith Johnston are finishing their Vitagraph contract with the production of another Western feature labeled "Terrible Terry," written by Graham Baker. Universal executives, who recently signed a term contract with Mr. and Mrs. Duncan (Edith Johnston) to return to the serial field, wanted to buy off the remainder of the Vitagraph contract, but Vitagraph folk decided to get another Duncan-Johnston feature while the getting was good.

Sennett in Comedy Field Again.

Here's good news. Mack Sennett has thrown his hat actively into the comedy production ring again, and announced a big production campaign, with two-reelers as the center of interest.

We understand that Mr. Sennett has signed a contract with Pathe for the release of his new two-reel comedy output, though this has not been officially confirmed here yet. Anyway, Billy Bevan, Ben Turpin, Mary Jane Sanderson, Dot Farley, Hank Mann and other Sennett comedy favorites are ready to punch the old time clock again, with Ora Bellace, Allen McNeil and Roy Del Ruth, already assigned to comedy megaphones. Then there's to be a chorus of feminine beauty to rival the famous Sennett bathing beauties.

The announcement doesn't tell us anything about "Mary Ann" in which Mabel Normand has been scheduled to work, but since Mabel is en route to the Coast, this will probably be forthcoming later. The only long feature covered in the announcement is "The Extra Girl," Phyllis Haver's first starring vehicle which is to be started soon.

Jane Murfin to Film "The Sign."

Jane Murfin is planning to record her play, "The Sign," on celluloid, and it may be that she will give it a stage premiere here before putting it in the camera. Miss Murfin will produce "The Sign," while Laurence Trimble, her production partner, is up in Banff filming two features with Strongheart, the wonder dog.

Hughes Fire Scene Spectacular.

One of the most spectacular scenes ever filmed was "shot" Friday night at the Goldwyn studios when the circus tent and wagons used in Rupert Hughes's production of "Souls for Sale" was burned. The fire was so realistic that a team of horses attached to a burning wagon became frightened and plunged into a crowd of extra players, eight of whom were injured. Jean Lowell was so seriously hurt that it was said her condition yesterday was very critical. The others were not so badly injured, most of them being able to go to their homes after receiving first aid at the studio hospital. Over five thousand people stood in and outside the studio grounds watching the spectacle when the huge tent, soaked with gasolene, was set afire and the flames lashed to fury by a battery of wind machines.

Balaban and Katz Here.

Max Balaban and Maurice Katz, heads of the Balaban & Katz chain of film theatres, are here to confer with Associated First National producers.

Heard in Passing.

Ellis Bostick, manager of Loew's State Theatre, has booked the Hunt Stromberg travesty, "Rob-'Em-Good," starring Bull Montana, for a premiere this week.

Corinne Griffith is back to play "Six Days" for Goldwyn, with Charles Brabin directing.

Lee Hutty, author of "Climbing," recently presented at the Majestic Theatre, has gone to Banff to join Mr. Hutty, business manager for Trimble-Murfin productions.

Kenneth Harlan has been borrowed from B. P. Schulberg Productions for the lead in "East Side, West Side," Principal Pictures production.

Ethel Grey Terry, Vernon Steele, Margaret Landis and Niles Welch form the star brigade for Universal's "What Wives Want," which Jack Conway will direct.

Carol Holloway is back in filmdom, playing with Clara Kimball Young in her new Metro production, "Cordelia the Magnificent."

Zasu Pitts and Fred Esmelton have been signed for important parts in King Vidor's Goldwyn production of "Three Wise Fools."

"The Fourth Musketeer," produced by R-C studios from H. C. Witwer's slang tale, will be interpreted by Johnny Walker, Eileen Percy, William Scott, Edith Yorke, James McElhern and George Cooper, with William Kerrigan Howard directing.

A mechanical accident which destroyed some valuable negative of "Desire," Louis Burston's Metro production, brought out Rowland V. Lee's megaphone again to refilm the lost scenes.

Denial From "Bull."

Bull Montana rises to flatly deny the report that Rodolph Valentino has approached him with an offer of $1,000 weekly to refrain from dancing in his Metro comedies in any way which might undermine the popularity of the Latin lover of the screen. Iowa papers please copy.

"THE COVERED WAGON" LOANED FOR CHARITY

Paramount Picture Will Play to $10 Top Prices at Special Showing Arranged at Hotel Plaza.

New York is going to pay $10 top prices to see James Cruse's Paramount picture, "The Covered Wagon," at a pre-release showing of the picture on Sunday evening, March 11, at the Hotel Plaza.

Through arrangemnts made by Charles E. McCarthy of the Famous Players-Lasky Corporation with the Film Mutual Benefit Bureau, Paramount lent the picture for the benefit of two New York charities, Miss Anne Morgan's Committee for Devastated France and the New York Maternity Center.

Admission prices will be $5 and $10, with boxes costing $75 and $100. Girl Scouts and debutantes will act as ushers, and a musical program will be given under the direction of Dr. Hugo Riesenfeld.

ON HODKINSON PROGRAM.

Charles Urban's "Movie Chats" Taken for Another Year.

Announcement has been made that Charles Urban's "Movie Chats," produced by the Motion Picture Theatre Owners of America, will be released through the W. W. Hodkinson Corporation for another year. The contract has just been signed and will not expire until February, 1924.

According to the contract the "Movie Chats" will continue to be single reel, weekly features, on the Hodkinson program.

MYRON SELZNICK HAS NOT RESIGNED

Lewis J. Selznick Denies Rumor of Son's Defection Because of Friction With Creditors.

IS COMING TO NEW YORK

Will Co-operate With Trustees in Distribution of "Rupert of Hentzau" and "The Common Law."

Lewis J. Selznick denied last week that there was any truth in the story that Myron and David Selznick had resigned from the Selznick company because of lack of sympathy between them and the creditors now interested in managing the finances of the company.

Mr. Selznick, who is just out of a sick bed, where he has been confined for some days, said:

"The whole story is false and is made out of whole cloth. I have had no disagreement with my boys and they have not had any trouble with the trustees of the company. Neither side has expressed any dissatisfaction over the plan we have worked out to continue our activities.

"I wish," added Mr. Selznick, "you would deny it. The boys are coming East not to start a fight, but to cooperate with me and with the trustees to do everything we can to arrange the distribution of 'Rupert of Hentzau' and 'The Common Law.'"

It had previously been reported from the Coast that young Myron Selznick, who has been in charge of production on the West Coast, was resigning because the men now financially interested in Selznick were not in accord with the policies inaugurated by the younger generation.

UNIFORM CONTRACT UNFAIR, SAYS COHEN

(Continued From Page 1.)

theatre owners of the United States, at our various conferences with you, have not been remedied, but instead have become worse. Accessory costs have not been reduced. Despite your statement that unfair non-theatrical competition should be eliminated, the very members of your organization have established special departments to solicit the business of those who are operating non-theatrical centers in unfair and direct competition with theatre owners.

In most instances, these non-theatrical centers are using drama films supplied by the members of your organization, and this competition with theatre owners by institutions paying no taxes and in many cases no Government charges has become very injurious to the theatre owner. Some of the buildings in which these non-theatrical presentations are made are not equipped with safety devices to protect the public, nor were these places built or equipped with that same consideration for public safety, as applies to the theatres.

The menace of unfair producer-owner, controlled and operated theatres has been increased by the activities of some of the members of your organization, and there has been and is at work within our industry a subtle and dangerous effort to throttle the independent producer and theatre owner by every possible means to serve the ends of unrestricted and centralized control.

For the many reasons indicated here and because of further objections to the contract form you issued, further conferences at this time cannot be productive of constructive results for our industry.

BUYS WASSERMAN STORY.

Rex Ingram Will Screen "The World's Illusion" for Metro.

The Metro Pictures Corporation has purchased "The World's Illusion," by Jacob Wasserman, and will have it made into a photo-play by Rex Ingram.

Since the publication in 1919 of "The World's Illusion," Wasserman has been recognized as a literary genius. The story was translated into English by Ludwig Lewisohn and published in the United States by Harcourt, Brace & Company.

SCREEN TO BLAZE TRAIL FOR PUBLISHERS, GOULDING SAYS

Author Believes Success of Pictures Will Soon Determine Book and Play Production Along Broadway.

By EDMUND GOULDING.

Pointing to the changing order of ascendancy of the screen in the public mind is the new regard in which screen attractions are being held by publishers and play producers. From an attitude of literary superiority the transition has been to one of contemporary interest. Formerly the screen rights were always determined by the success of the play or book, which always preceded the making of a picture. Recently numerous bits of evidence point to a changing attitude in that the picture precedes its contemporary and that the question of whether the play shall be produced or the book published is determined entirely by the popularity of the screen version.

The last two months have seen the production of the stage play, "Humoresque" following the sensational success of the film two years ago. Other bits of evidence to show how the wind is blowing are furnished in the increasing number of books based upon successful original screen stories. Such an one was "Suzanna." Another example is found in my story, "Fury," the picture version of which starred Richard Barthelmess through First National release.

Will Continue in Ascendancy.

Regarding this new frame of mind on the part of publishers and play producers, I believe that the screen will continue to gain in ascendancy over its contemporary forms of expression, but that it will not reach its maximum ascendancy for some time to come. The greatest obstacle to its fulfillment is the lack of encouragement given the writer of original screen stories.

A few years back the public looked for the names of C. Gardiner Sullivan or John Emerson and Anita Loos, but it is to be regretted that we have not established our screen writers in the public mind the same way that we establish an author of printed books or a playwright.

One of the best words of encouragement for the development of the original screen writer lies in the attitude taken by Richard Rowland, general manager of First National Pictures, who has stated his belief that any one who can write a good, original story for the screen ought to be watched, encouraged, exploited and developed.

If that recognition were given unanimously the screen writer could claim his rightful heritage, the producer would cease worrying over the fate of the original scenario that has not been publicized in book or play form and the necessity of paying fabulous sums for screen rights to play or book successes would soon be a thing of the past.

Developing the Screen Writer.

The Authors' League and the Screen Writers' Guild and similar organizations have done their best to develop the screen writer as a person of significance, but, in the final analysis, the problem is one for the producer to decide. If he wants to accomplish the results that have been outlined above he will give the writer of original screen stories every bit of credit and encouragement possible.

To-day we find every simple department of the motion picture industry development except the most important one—the source of story material.

I am willing to venture a prophecy that the extent to which the industry can develop and command public respect and patronage depends entirely to the extent upon which it can develop its own school of screen writers. That remains for the makers of pictures to settle. Many have given encouragement. A few have argued that it can't be done. The outstanding fact remains that instances are being brought to light where original pictures are preceding the play and book form and that original pictures are being numbered among the year's greatest successes.

"MASTERS OF MEN"

by MORGAN ROBERTSON

The greatest story of the sea ever written!

A thrilling story of he-men, ***men who wear hair on their chests,*** whose veins run hot with red fighting blood!

A blunt, vigorous yarn of a boy's fight upward against overwhelming odds, where fight means a hard fist and prime muscle, high courage and a ready wallop!

Shanghaied! ***Drugged by crimps and flung insensible into the hell hole forward,*** where sweating, brow-beaten men live like beasts scourged to their tasks with curses and belaying pin.

The sea! The flavor of salt in the nostrils; the odor of pitch in the air; the snapping of windswept canvas crackling like a machine gun; the creaking, singing wood straining as she rides the high waves! ***All the magic and lure of adventure,*** the Spanish Main and sailormen!

Life! Sensitive boyhood seared by false judgments; a girl's smile and lack of understanding and a boy's pride ground to dust; a boy made sullen by a small town's smug failure to provide a rightful chance; and ***his struggle to make a man of himself!***

Uncle Sam's bluejackets! The fighting men of the greatest nation in the world, and what they think and how they live; ***their loyalty and cheer and youth, eternal, living, fighting youth!*** The careless devil-may-care "gob," incorrigible, loyal; impudent and lovable!

Romance! The sea spells romance. Red sunsets turn green waves to crashing mountains of blood; noon suns spread gold upon the bosom of the sea, gold that beckons and calls to youth to gather its riches; never ending mirages of golden bowls at rainbows' ends. And, the sea gives no riches; only ***character and manhood, bitterly squeezed out of its cold, hard business.***

Wholesome, clean, healthy! A boy's life of adventure, free from tawdry conflicts and sex illusions, based on fact gathered by one who served among men, who loved men, who admired men and who wished ***Young America to so live that he might become a man!*** The trash of silly, social temptations has no place in this story of a boy who became the master of the man.

The Yankee ever has been master of the sea! Decatur, John Paul Jones—history has written the feats of great American seamen into all time. Here is a story of the making of such men; men who acted and argued later; men out of whom Dewey and Schley and Sampson and "Fighting Bob" Evans were chosen, each for his day's work for the Stars and Stripes. ***Shifty footed men, with a right and left punch and a keen eye and a high sense of honor and guts to go the limit!***

Dick Halpin is the lad you wanted to be; and I wanted to be! He's the fellow we dreamed of, whose fighting courage we envied. He's the boy that assumed another's petty crime and ran away to sea to live it down, that the girl he loved might not be shamed and humiliated by the revelation of her brother's weakness. He's the fellow you and I used to talk about; that lad of strength and honor we built with boyish imaginations up in the haymow, or while idling with a home-made fishin' rod down by the creek. ***He's your kind and my kind*** and because we had fathers and mothers to make our way easier we never managed to be him; but we wanted to and ***we'll live our dreams again with Dick Halpin in this vivid, living story, "Masters of Men."***

A master of men wrote this great sea tale. A man whose life was as hard as the diamonds he cut and who never wrote a line until he had lived beyond an average man's age; a man who took a beating at the hands of a brutal second mate with a smile, and who administered a beating with equal cheerfulness; a man who knew the sea and a sailorman's life; who criticized rightfully Kipling and who wrote his first sea tale to prove that a man who knew the sea could write a better story of the sea; a man who earned little by his pen and who starved while he wrote; ***the greatest writer of sea stories in all literature.***

Morgan Robertson, a master of men, wrote the last word in thrilling sea stories when he wrote

"MASTERS OF MEN"

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, March 5.

Director James Cruze is heading a "shooting star" expedition which left for New York yesterday. So all Paramount stars in the East are requested promptly to report to Mr. Cruze at the Paramount Long Island studios, and if he doesn't find them there he'll chase them to Miami or anywhere else they may happen to be. Mr. Cruze and his party, including Vernon Keays, his assistant; Karl Brown, his first cameraman; Dorothy Arzner, his script assistant; Hope Drown, leading woman, and Luke Cosgrave, character man, are going East to take the scenes in "Hollywood," in which Miss Drown as the movie-struck girl from Centerville, Iowa, and Mr. Cosgrave as her father meet the different stars of the Paramount organization.

"Hollywood," adapted by Tom Geraghty from Frank Condon's story, promises to be the most versatile production ever recorded on the silver sheet. It will be at once a highly entertaining comedy-drama with studio life as its background, a travelogue of Hollywood and the studios, a publicity feature of leading stars of the entire firmament and an education to the "fans" who have dreams or nightmares of invading the realm of the studio "backstage" and stealing some of the glory of Mary, Doug, Charlie, Pola or any one of dozens of others in the spotlight. From all we hear of it, it will be that something "new under the sun" in filmland, which cynics and critics have despaired of ever seeing.

Mr. Cruze has a squad of four cameramen on the production, including, besides Mr. Brown, Bert Baldridge, Jimmy Murray and "Happy" de Rossell. The last three, with Bill Strath and Russell Pierce, property chiefs, and others of his staff, will work at the Lasky studios during the director's expedition East, preparing for the scenes he will do here on his return in about three weeks.

Leah Baird Going East.

Mr. and Mrs. Arthur Beck (Leah Baird, y'know) are departing for New York this week to make a new contract for the distribution of the Leah Baird Productions. The first series under the banner of Associated Exhibitors has been such a success that the same company wants to renew the affiliation.

Mr. and Mrs. Beck are another example of "how-to-be-happy-though-married-and-in-the-picture business!" Miss Baird is a photo-playwright as well as star, and usually writes her own stories, while Mr. Beck is the business manager and supervising editor of the unit.

"Rupert of Hentzau" a Treat.

We had the privilege of sitting in on a private preview of "Rupert of Hentzau" Thursday evening, and have been more optimistic about the "bigger and better" things of the film world ever since. This Victor Heerman production, under the Selznick banner, adapted by Edward Montague, is a truly all-star special in every sense of that much abused phrase. It should take its place on the plane with "Robin Hood," "When Knighthood Was in Flower" and two or three other big pictures, and serve as another real example of the artistry and entertainment value of the silver sheet.

At times its settings even surpass in beauty and grandeur the backgrounds of the preceding specials mentioned, and the work of its cast, including Bert Lytell, Elaine Hammerstein, Jacolyn Menjou, Bryant Washburn, Lew Cody and Hobart Bosworth, will prove a surprise, even to the most loyal "fans" of the stars themselves.

Let's hope the litigation over "Rupert of Hentzau" will not keep it from the public too long. It is such productions which truly demonstrace the power of the camera and offset the impression of those pictures which even unpaid censors reprove. By the way, C. Gardner Sullivan titled the production.

Clara Beranger Leaving.

Having completed the script of "Only 38"-in which William De Mille will feature May McAvoy, Lois Wilson, Elliott Dexter, George Fawcett and Robert Agnew, Clara Beranger leaves for New York to-morrow.

Withey to Direct "Talisman."

Chet Withey has been signed by Associated Authors to direct the Frank E. Woods production, "The Talisman," which is to be their initial feature for release through the Allied Producers and Distributors, a subsidiary of United Artists Corporation. Thompson Buchanan returned from New York last week and Elmer Harris, the third of the trio of Associated Authors, is already here cooperating with Mr. Woods on preparations for "The Talisman."

Craig Biddle, Jr., Ambitious.

Though Craig Biddle, Jr., scion of the wealthy Biddle family of Philadelphia, has had only one day's extra work at $7.50 per since he arrived in Hollywood three weeks ago to pursue the elusive art of the silent drama, he isn't a bit discouraged, even if his grubstake of $500 is being absorbed by hotel bills. He's determined to become a film actor.

To Confer With Alfred Green.

Beulah Marie Dix left for New York Friday with her script of "Children of Jazz" to confer with Director Alfred E. Green thereon. She will return with the company which is to make the film here.

Alice Calhoun on Location.

Alice Calhoun's next Vitagraph production, "The Man Next Door," which Victor Schertzinger is to direct, will be started this week on location at Victorville.

Anent Chaplin-Negri Publicity.

With Charlie Chaplin saying he's too poor to marry and Pola Negri retaliating with a suggestion that he should marry a wealthy woman, and then the two agreeing to patch up their broken-for-two-hours romance, the local papers had several front page spreads on the Chaplin-Negri romance. One wonders how much longer they will keep this up for publicity and how many more front page stories they will bid for before either admitting that they are not to be married at all or else saying the "I wills." Criticism in picture circles on this kind of ancient vintage publicity, especially for such players, is rife. Everybody feels that it is rather beneath the dignity of their respective abilities. But then, "Sharlee" is quite used to publicity on matrimonial affairs.

Suits Edwards's Comedy Series.

As Bill Shakespeare once said, some people have fame thrust upon them. Such was the case with Mrs. Snitz Edwards, wife of the character actor, who has just made her screen debut in "Every Day" with such success that she has been offered a contract to play in a series of domestic comedies with her husband. Mrs. Edwards's accidental entry into films came when the actress who was to play Snitz's wife in "Every Day" was suddenly taken ill and the director in desperation turned to the comedian's better half. And now Mr. and Mrs. Edwards plan to do a series of household comics much after the style of the Sidney Drew subjects so popular a few years ago. The whole Edwards family is on the screen now, including the three daughters, Evelyn, Cricket and Marion.

Missing H. H. Caldwell, Jr.

There's been more than a room vacancy at the hotel where Mr. and Mrs. H. H. Caldwell (Katharine Hilliker y'know) stopped while in Hollywood. Harry Handley Caldwell, Jr., has gone. The chubby ten months old offspring of the titling editors so endeared himself to the other residents of the hotel that they're holding the thought that his parents will feel the "California urge" despite their loyalty to New York, and return to Hollywood soon.

Jo Quirk Hostess at Writers.

Josephine Quirk was hostess at a delightful dinner party at The Writers' Club Wednesday evening, after which she entertained us at the second program of plays given in the "Play Room" of the club. In the party were Mr. and Mrs. Thomas Petters, Miss Chandler, Mr. and Mrs. Tully Marshall, Anita Stewart, Winifred Kingston, Idah McGlone Gibson, Mary O'Connor, Olga Printzlau, Tamar Lane, Kenneth Gibson, Cyrus Wells and J. Allen Boone. The plays, staged by George Foster Platt, with the assistance of Jefferson Moffett and Frank Beresford, were "Clear as Crystal," a one-act melodrama by Jack Jevne, revealing the trickery of some crystal gazers; "Cycle," a tragic reflex of the war, by Witter Bynner; and one act of Leonid Andreyeff's "The Sabine Women." Herbert Rawlinson, Philip Hubbard, Snitz Edwards, Gladys Wynne, Theodore von Eltz, Katherine Murphy, Patsy Ruth Miller, Raymond Hatton, Carmel Myers and Wallace Beery were prominent in the casts.

To Star Kathryn McGuire.

Richard Thomas Productions are completing "The Silent Accuser," a six-reel crook melodrama in which Kathryn McGuire, Carmel Myers, Clyde Fillmore, Carol Holloway and Melbourne MacDowell have the leading roles, and are preparing for "Scarlet Shadows," their next.

Exercising their option on Kathryn McGuire's services, the company has cast Miss McGuire for the stellar role in "Scarlet Shadows," and once again a former Mack Sennett comedy actress graduates to dramatic stardom.

Beaudine on "Penrod and Sam."

"Penrod and Sam" are to be registered on the silver sheet. Booth Tarkington's story of boy life is to be produced immediately at the Hollywood Studios by Associated First National Pictures, Inc., with Ben Alexander in the role of Penrod.

And William Beaudine, who is recognized as a leader in directing children, has been borrowed from Warner Brothers to direct. The script is now in preparation by Hope Loring and Louis Lighton, in collaboration with Mr. Beaudine.

Von Stroheim Must Support Son.

Report of a court order under which Erich von Stroheim must pay $75 a week for the support of his 7-year-old son, Erich von Stroheim, Jr., by a former marriage, sets forth that Mr. von Stroheim's salary is $3,000 a week and that under his new Goldwyn contract he is to be paid this amount for three pictures a year, each to take ten weeks in the making, and that this salary is not to be paid unless each picture is finished within the allotted time.

"Ignatz" Returns to Alice Terry.

Alice Terry has found the answer to the song, "Oh Where, Oh Where Has My Little Dog Gone," in the return of the thoroughbred Spitz which was given to her in appreciation of a personal appearance she made before the Chamber of Commerce in Miami. On the way west Ignatz, the dog, jumped out of the train window at Carp, Nev., and Miss Terry was so unhappy over his loss that B. H. Gregg, special agent of the Salt Lake railway, directed twelve men in the search. They found Ignatz a few days ago wandering in the Mojave Desert searching for food and liquid refreshment.

Heard in Passing.

Margaret Livingston is the only film actress who reached the top via the studio laboratory.

Director William Beaudine and Julien Josephson, scenarioist, are getting the scrips of "Little Johnny Jones" ready for Wesley Barry's return to the Warner Brothers studios.

"Tattling Lips" is the title of the third of the Regal features starring Madge Bellamy in production out at the Thomas H. Ince studios. William A. Seiter is directing Miss Bellamy.

When Claire Windsor completes work in Mickey Neilan's "The Eternal Three," she is to take her first glimpse of New York City.

Edward Sloman returned from New York after completing "Backbone" for Distinctive Pictures Corporation.

John Griffith Wray, Ince director, has also returned from the East.

King Baggot's current Universal production with Gladys Walton is "Crossed Wires," his own story.

Frank D. Ormston has been signed by Arthur H. Jacoba as art director for Frank Borzage's initial production for Associated First National.

Hal Wilson, veteran character actor, is on his way to Banff, Canada, to report to Director Laurence Trimble for "The Phantom Pack," the next Trimble-Murfin First National production starring Strongheart.

Paul Bern, supervising editor out at Universal City, resigned his post last week to devote his time to independent scenario writing and adaptation.

Roth With Universal.

President Carl Laemmle has appointed Eugene Roth, motion picture exhibitor, as his personal representative at Universal. Mr. Roth resigned as associate managing director of the Rothschild Theatres of San Francisco to take the post. One of his duties at U City will be to give the producers the exhibitors' angle on pictures.

Two Signed for "Rosita."

Mary Pickford is going right ahead with plans for her production of "Rosita," which, all reports to the contrary notwithstanding, Ernest Lubitsch will direct. Clara Eames has arrived from New York to play the role of the Queen, and Holbrook Blinn is also deserting the footlight world temporarily to play the King with Miss Pickford. Camera work will start next week.

Ouida Bergere With Goldwyn.

Ouida Bergere is commuting to Culver City these days, having been especially engaged by the Goldwyn Pictures Corporation to prepare the continuity of "Six Days," the Elinor Glyn story which Charles Brabin was recently imported from New York to direct. Corinne Griffith is to be featured.

Miss Bergere's last previous script was "The Cheat," which her husband, George Fitzmaurice, is now directing with Pola Negri. It is his last Paramount production.

Metro Bungalow for Jackie.

Metro folk are building a bungalow on the lot to house Jackie Coogan and his organization when they return to the Coast to begin their new contract.

Filming "The French Doll."

One of Frances Marion's last jobs before signing exclusively with Cosmopolitan Productions again, was the adaptation and continuity of A. E. Thomas's play, "The French Doll," for Mae Murray. And now Miss Murray is transferring it to celluloid at Goldwyn studios with Rod LaRoque, Orville Caldwell, Rose Dion, Paul Cazeneuve, Willard Louis, Bernard Randall and Lucien Littlefield in the cast. Robert Z. Leonard is directing as per usual, and Alfred A. Cohn, recently engaged by the Mae Murray unit, is writing the titles. Metro will release.

Betty Compson Productions.

Herbert Brenon finishes his first Paramount production starring Betty Compson, "The Rustle of Silk," this week, and begins on "The Woman With Four Faces," the middle of this month.

Miss Compson will be the star of this second feature also, the Bayard Veiller play adapted by George Hopkins, giving her the role of a girl crook who is hired by the district attorney to commit a "legal" robbery.

Mabel Normand Back.

For eight months or more Mabel Normand has been missing from Hollywood and the film folk and "fans" here often wondered if Mabel were ever coming home. She set their wonders at rest by returning Tuesday night, bubbling over with even more than her usual "pep" following her long rest. And she lightened the hearts of confirmed native sons and daughters by saying that despite all the charms of the Continent, she is still loyal to Hollywood. She says she will start work immediately in Mack Sennett's story, "Mary Ann."

Mike Boylan With Mayer.

Malcolm Stuart (Mike) Boylan has been signed by Louis B. Mayer as special director of exploitation, and thus another mystery has been solved. When Irving Thalberg went to the Mayer organization from Universal City, rumor had it that "Mike" would follow him, but there was no confirmation of the rumor, not even when Mr. Boylan announced his resignation as publicity director of Universal. However, the Mayer announcement yesterday proved that Dame Rumor had the right tip once again. Charles Condon continues as publicity director of the Mayer units.

He's Tired of Walking.

Francis Perrett, Publicity Director Howard Strickling's assistant over Metro way, is contemplating the purchase of a Ford, we hear. We don't know whether there's any connection between this contemplation and the fact that he is now on a diet. Anyway, dealers of other cars need not apply. His mind and pocketbook are made up.

EDMUND GOULDING ON WARNERS' STAFF

Frank Dazey and Agnes Johnson Also Placed Under Contract for New Scenario Department.

TO ENLARGE PRODUCTION

Edmund Goulding, one of the best known scenarists in the industry, has been added to the Warner Brothers scenario staff, according to Harry M. Warner. Two other scenario writers who have been placed under contract are Frank Dazey, author and playwright, and Agnes Johnson.

The addition of this trio of writers to the scenario department was necessitated by the large production schedule planned for the season, according to Mr. Warner. Mr. Goulding is credited with being one of the most prolific writers in the industry, and also a novelist of note. His most recent novel, "Fury," has been adapted to the screen by himself, and he has written many of the Murray's screen successes, the latest being "Jazzmania." He is also responsible for the current Wesley Barry release, "Heroes of the Street."

Mr. Dazey is equally well known as a writer of originals and adaptations. He has accepted the post of supervising editor of the Warner scenario department. His most recent works are "Rich Men's Wives" and "Poor Men's Wives," written in collaboration with Agnes Johnson, who, in private life, is Mrs. Dazey. As a playwright Mr. Dazey has written "Peter Weston," a play in which Frank Keenan is touring the Middle West.

RENEWS HER CONTRACT.

Madge Bellamy Will Remain With Ince for Three Years More.

An announcement has arrived from the Thomas H. Ince studios to the effect that Madge Bellamy has renewed her contract with this producer for a period of three years. According to the terms of the new agreement, Miss Bellamy is to be starred or featured in a series of pictures including at least one "special" a year to be directed by Mr. Ince himself.

Miss Bellamy's most recent appearance on the speaking stage was with William Gillette in "Dear Brutus." Following this engagement she signed a contract with Mr. Ince which is now being renewed. Since her association with the Ince forces she has appeared with success in "Hail the Woman," "Lorna Doone" and "The Mollycoddle." Quite recently Miss Bellamy was selected by Antoinette Donnelly as one of the ten most beautiful women in America.

SAWYER AND LUBIN LEAVE.

Former Goes to California, Latter to Chicago.

Following the conclusion of a series of conferences held by Arthur H. Sawyer and Herbert Lubin with Metro Pictures Corporation executives, the two members of S. L. Pictures have left New York. Arthur Sawyer will proceed direct to California, where he will begin immediate preparations for the production of "The Shooting of Dan McGrew," the S. L. special which will follow "Your Friend and Mine," current Metro release.

Herbert Lubin has returned to Chicago to again take up activities in connection with the recently formed organization known as the Associated Pictures Corporation. He will be accompanied by Marcus Jacobowsky, recently elected president of Associated.

GOLDWYN OFFERS REWARD FOR CURE FOR "KLEIG EYES"

Will Pay $5,000 and Place Benefits at Disposal of Entire Industry—Malady Is Painful and Costly.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, March 6.

A reward of $5,000 for the discovery of a preventive for "Klieg eyes" was announced yesterday by the Goldwyn Pictures Corporation. The announcement followed discovery as the studio in Culver City, Cal., that during the past two weeks 113 actors and actresses had been on the hospital list from the affliction that not only incapacitates, but causes intense agony.

In announcing the reward, Vice President Lehr, after stating that should a preventative be discovered, it would be placed at the disposal of the entire motion picture industry, made public the following conditions:

"To stimulate scientific interest in the malady known as 'Klieg eyes,' the Goldwyn Pictures Corporation offers a prize reward of $5,000 to the person or persons, who will discover, or compounds a pure preventative for it under certain conditions named hereafter.

Causes Loss and Suffering.

"The ocular inflammation which has been arbitrarily named after one of the lamps used in the studios is an increasingly weighty problem of the cinema, causing an immense amount of suffering and loss of time to the actors, and losses in the aggregate of hundreds of thousands of dollars to the producers.

"This loss necessarily has been a charge upon picturegoers, and in their interest as much as in the interest of the actors, Goldwyn makes this present standing offer.

"While the offer of reward particularly is called to the attention of the medical profession and illumination experts, it is not limited to them, and may be won by any person or persons fulfilling the conditions as follows:

"First—That the device, method or formula for which the prize is claimed, must, after thorough tests under actual working conditions, be found a certain preventative of ocular affections caused by light.

"Second—That the appliance or formula shall not interfere with production methods in common use now or at the time of claiming the reward.

"Third—That the discovery or invention shall first be submitted exclusively to the Goldwyn Corporation, which agrees to make the benefits available to the entire motion picture profession.

"Fourth—That the determination as to whether any applicant for the reward has complied with the conditions shall rest solely and exclusively with Goldwyn.

"Fifth—That the offer is made in good faith with a view to the best interests of the players, public and pictures."

Offer Is Worldwide.

The offer for prevention of this malady will be sent to medical and scientific journals throughout the world.

Few lay persons realize the suffering the malady causes. Few persons who work in studios have escaped its blight; it strikes alike directors, stars, extras and cameramen. The intense light dries the natural secretion from the optical glands which normally lubricate the eyeballs under the eyelid, causing the eyelid to rasp over the ball with the effect of sandpaper. The agony is intense.

Within the past few weeks Rupert Hughes, directing his "Souls for Sale" has been held up so often by the affliction, twenty members of the cast having succumbed within a day or so, that he already has called in Dr. Edward Larson, an optician and surgeon of Los Angeles, and has begun an independent study of light, temperature, intensity and composition of the rays in an effort to check the disease. At the present time Anna Q. Nilsson and fifty extras playing in Rex Beach's "The Spoilers" are under the care of physicians. Clarence G. Badger, directing "Red Lights," has been seriously handicapped by an outbreak of the famous "eyes" among his 700 extras.

HUNTER TO STAR WITH PARAMOUNT

(Continued From Page 1.)

mand for the plain homespun youth who combines pathos and comedy, and wrings a tear and a laugh from the audience who want to laugh in one breath and cry in the next.

There is a pretty little story in connection with Glenn Hunter and his contract. He has been greatly dissatisfied over his appearance in pictures, and wanted to watch his step very closely in making future plans. He did not know which of the many contracts offered him he would sign, so he sent a friend whom he trusted to investigate. The friend came back to report and with a written proposition from Jesse Lasky. Believing the agreement he had obtained a good one, he stood in the wings of the Cort Theatre waiting for Mr. Hunter to finish the first act. Hunter fell to his knees and prayed:

"O God, make me a good moving picture actor."

Then his eyes fell on his emissary, and from the expression in his friend's eyes he realized he was soon to have an opportunity to make that prayer come true.

SELZNICK SCORES VICTORY IN COURT

(Continued From Page 1.)

sidiary, and a committee, composed of Hyman Winik, Ralph B. Ittelson, W. C. Doolittle, M. C. Lewe and Charles E. Pain, representing creditors, was appointed. They are now at work on a plan of reorganization. The creditors, in majority in number and amount, have already acquiesced in the plan of reorganization and only the legal details have to be gone through to make the same effective.

Expect Unanimous Consent.

"Signatures from creditors approving the plan are coming in daily, and it is expected that very shortly there will be practically unanimous consent to the plan of reorganization. Under that plan it is contemplated that the creditors are to be paid their claims in full with interest.

"The application for the appointment of a receiver for Select Pictures Corporation was denied by Judge Hand, and we are informed that the application for the appointment of a receiver for Selznick Pictures Corporation was likewise denied without a hearing."

PAYS BIG TRIBUTE TO J. D. WILLIAMS

First National Club Honors General Manager and Mrs. Williams at Special Luncheon.

PRAISES STAFF'S LOYALTY

In recognition of the high respect they have for their former "boss," J. D. Williams, members of the First National Club, of which Steve McGrath is president, tendered a luncheon to Mr. and Mrs. Williams last week and after the speechmaking surprised the guests of honor by presenting each with a fully-equipped traveling bag.

Over 100 members of the club were at the luncheon. E. Bruce Johnson, manager of the foreign department of First National, was the toastmaster.

Mr. Johnson spoke of the loyalty of the First National employees for Mr. Williams as general manager of the company and Mr. Williams in answering declared that it was the loyalty of those around him that enabled him to make First National a dominant figure in the motion picture business.

"It wasn't an easy battle but you helped with your loyalty. You thought First National first and I know that you will continue to think First National first. It is a great organization and will continue to grow bigger and bigger. I feel honored to have you assemble here to tell me of your friendship."

Mrs. Williams told the gathering that she was one of the first employees of First National and that she did nearly all the typing for her husband when the organization was in its babyhood. Mrs. Williams is soon to take a trip to Europe and said the traveling bug was just what she wanted. Mr. Williams said he needed his, so, because he intends to go on a trip through the United States very soon.

JAMES O. SPEARING TO JOIN UNIVERSAL STAFF

Times Motion Picture Critic Engaged by Carl Laemmle for Work on Scenarios.

Carl Laemmle has engaged James O. Spearing, motion picture editor of the New York Times, to put into practice in the scenario department at Universal City the ideas and ideals which he has expressed in print as a critic. For five years Mr. Spearing has been reviewing the current pictures in New York. He will leave in two weeks and go directly to Universal City, where Homer A. Bonahey, production manager, has work already mapped out for him in the scenario and editing departments.

"For five years I have been talking about motion pictures," says Mr. Spearing. "Now I am called upon to stop talking and show what I can do. I'm glad Universal has given me the opportunity. There isn't anything more to say—except that I'm taking my wife to California and intend to keep the same wife while I'm there. Will Rogers did it, and I'm as well protected as he. I've never been mistaken for Valentino, either."

JAMES CRUZE HERE.

Will Be at Two Showings of His "The Covered Wagon."

James Cruze, director of "The Covered Wagon," arrived in New York on Wednesday and will be present at the preview of his Paramount production at the Hotel Plaza to-night and at the theatre premiere at the Criterion Friday, March 16.

While in New York Mr. Cruze will film a large number of scenes at the Long Island studio for his special all-star production, "Hollywood," which he started several weeks ago at the Lasky studio.

FRANCIS M. HUGO TO HEAD NON-THEATRICAL FILMS, INC.

(Continued From Page 1.)

put and are co-operating with all other forces which are working for the same end, such as the National Better Film Committees, Visual Instruction Associations and the better film movement generally.

"I am convinced the time will not be long coming when every well equipped school and church in the land will be using films as an essential element in their work and when this branch of endeavor will be many times as great as the theatrical and will be accomplishing untold amount of benefit to the people of the country."

To Form Avisory Board.

In the furtherance of the work which Mr. Hugo has undertaken, he is forming a representative national advisory committee to assist him which will be composed of leaders of thought in the field of educational and religious and public service. The committee will be divided into sub-committees which will function separately with regard to pedagogical films, religious films and films of general entertainment and inspirational character. Each sub-committee will co-operate with interested organizations and individuals in the production, further improvement and distribution of the kind of films needed by and suitable for their particular activities.

Mr. Hugo and his committees and associates will co-operate with all other agencies engaged along similar lines of endeavor in the non-theatrical motion picture work.

There are already in existence a number of such bodies, of which the National Board of Review of Motion Pictures, the National Committee for Better Films, the National Motion Picture League, the motion picture committees of the various religious denominations, and the new committees of the National Non-Theatrical Motion Pictures, Inc., are but examples. All of these are formed to build up in a constructive way in the motion picture industry the results which the censorship boards and the critics of theatrical motion pictures are endeavoring in a negative way to attain, it was pointed out.

Becomes a Sort of "Hays."

Through this entrance of Mr. Hugo into the field of motion pictures he becomes in effect the Hays of the non-theatrical branch of the industry. It is, however, not his purpose to become in any sense a dictator of policies, but "a guide, philosopher and friend" who will accomplish through the co-operation of the right thinking people of the country the direction of motion pictures into approved channels.

Mr. Hugo as Secretary of State of New York will be remembered as having inaugurated the "Safety First" campaign, coined its slogans and organized its committee of one hundred, which was in reality a committee of public safety. He introduced such warnings against carelessness and recklessness as "Watch your step," "Better be safe than sorry," and others.

A formal luncheon will, in the near future, be tendered Mr. Hugo in honor of his entrance into the industry, to which leading educators and religious leaders will be invited and at which the details of the new plans will be fully discussed.



HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, March 12.

When motion picture folk visiting San Francisco get homesick for their kith and kin in the industry they take a trolley for an hour or a motor for less time out to San Mateo and gaze on and into the Pacific Studios. Whereupon the attack of nostalgia passes!

We know because we tried it. On a week-end trip to Frisco—beg pardon, we should say San Francisco! Loyal citizens of the Bay City keenly resent the outsider's use of the diminutive. Well, on said week-end last week we had all the thrill of sightseeing in a strange city on Sunday, but on Monday the Hollywood lure grabbed us. So before taking the train southward we were introduced to the Pacific Studios.

This plant is a small edition of the Hollywood unit studios on Santa Monica Boulevard. San Franciscans hope it is the nucleus of a studio center which they would like to have as a rival to Hollywood, though this seems to be rather a vain hope. Most producers are content to go up to the northern city for water and other "locations" only, preferring to rely permanently on the climate of Los Angeles. Only last week it was stated that Sol Lesser of the Principal Pictures Corporation had refused an offer of two million capital from San Francisco financial leaders because the offer was contingent on the removal of his production activities to their city.

However, Max Graf seems to have solved whatever problems of production San Francisco may offer. Mr. Graf is the present lessee of the Pacific Studios, producing "The Fog" as the first of a new series of Metro releases. On our visit we were first greeted by J. H. Walraven, who used to be here with the Maurice Tourneur Productions and who is now publicity director for Max Graf Productions. Then on the stage we met Mr. Graf himself, Paul Powell, that most genial of directors; John Arnold, cameraman from Metro studios, and Mildred Harris, Cullen Landis, Peggy Prevost and Ethel Wales of "The Fog" cast. And at that moment Lou Goodstadt, casting director for Lasky studios, and Mrs. Goodstadt, motoring to Frisco on a brief vacation, stopped by to complete the "Hollywood party."

Later Mr. Powell cranked up the high-powered Mercedes car he imported after his season directing Paramount pictures in London and introduced us to Noah's cafeteria in San Mateo. Noah being a proprietor of color who dispensed the meats and vegetables and received the cash simultaneously. The only difference between a Hollywood cafeteria and the San Mateo one was that film folk are still a curiosity in the latter, and most of the other patrons forgot to eat while gazing at the Hollywood citizens.

After leaving the studios we joined in the welcoming party for Louise Dresser, who was escorted direct form the train to leading San Francisco stores to gather up her gowns for her part in "The Fog." Ann May had completed her part and returned to Los Angeles, while Frank Currier, Ralph Lewis, Edward Phillips, David Butler and Louise Fazenda were others of the roster ready to report on Mr. Powell's call. Perhaps the happiest one in the company right now is Peggy Prevost, sister of the more famous Marie Prevost. Peggy confided that she had just received her divorce and now is quite through with all thoughts of matrimony.

That night when all were gathered at Coffee Dan's, the Greenwich-Village-after-the-theatre retreat of Frisco, we were introduced to Johnny Perkins, the rotund entertainer of the place, who had been "discovered" by Mr. Powell and cast in a small part in "The Fog." Mr. Perkins was so grateful for the opportunity—he's a dead ringer for Roscoe Arbuckle in Mr. Arbuckle's younger days—that he insisted on giving Mr. Powell, Mr. Graf and Mr. Goodstadt spotlight introductions to Coffee Dan's gathering.

No matter what else may be said, one must admit that the San Franciscans do all in their power to make film people either famous or infamous when they visit their city!

Niblo Ready for "Applejack."

"Captain Applejack" will soon be in our midst via Fred Niblo's second own unit production for Louis B. Mayer-Metro release. Mr. Niblo is all set to begin work this week on the film version of the Ne wYork stage success. Bess Meredith is collaborating with Mr. Niblo on the script.

Enid Bennett (Mrs. Fred Niblo, y'know) is to return to her husband's direction in the role of Poppy. She is now playing opposite Charles Ray in "The Courtship of Miles Standish," but arrangements have been made to hold up her scenes in "Captain Applejack" until she completes Priscilla. And Matt Moore has been engaged for the title role of this colorful story.

Dorothy Jardon at Loew's.

Among the interesting personalities we met in San Francisco was Dorothy Jardon, the opera singer, who opens a two weeks' special engagement at Loew's Warfield there to-day and afterward comes down to Loew's State Theatre here for four weeks.

Mrs. Ralph Graves Dead.

The many friends of Ralph Graves are extending sympathy to him in the sad death of his young wife, Marjorie Seaman Graves, who passed away Friday following the birth Wednesday of their son.

Wagner to Direct Hiers.

Rob Wagner, the author, is to make his debut in the directorial ranks with "Fair Week," in which he will direct Walter Hiers, newest Paramount star. Thomas Geraghty adapted the story, production on which will start next week after Mr. Hiers returns from San Francisco, whither he departed Friday for a week of personal appearances at the California Theatre with his first starring feature, "Mr. Billings Spends His Dime."

Mae Murray to Settle Here.

We hear that Mae Murray and her husband-director, Robert Leonard, have become absolute converts to the cause of Los Angeles and Hollywood as the production center and are planning to return to New York after their current feature, "The French Doll," to close their apartment. By the way, Miss Murray is having the unique experience of making a "personal appearance" via radio to-morrow night on the stage of a Cleveland theatre showing her "Jazzmania," which is also in its second week at the California Theatre here.

For New Cosmpolitan Film.

Frances Marion, supervising editor and writer of Cosmopolitan Coast-made productions, has just completed the script of Jack Boyle's story, "The Daughter of Mother McGinn," which George Hill will direct. Forrest Stanley and Colleen Moore have been engaged for the leading roles, the production to be made at the Goldwyn studios where "The Love Piker," starring Anita Stewart under E. Mason Hopper's direction is well under way. "The Love Piker," a Frank R. Adams story, was also adapted by Miss Marion, who is supervising its production. Goldwyn will distribute these productions.

Olga Printzlau Script.

Olga Printzlau, staff writer with B. P. Schulberg productions, is at work on the adaptation and continuity of "The Parasite," Helen Martin's novel which Gasnier will direct.

Stromberg Rises to Deny It.

Whoever said Bull Montana and Chuck Reisner were to tour in the two-a-day was misinformed by Dame Rumor, for Hunt Stromberg, producer of the Bull Montana comedies which Metro is releasing, rises to remark that Bull is still punching the studio time clock. Furthermore he will continue to do so for some time to come, as Mr. Stromberg has a five-year contract with the cauliflower-eared comedian. Vaudeville will have to whistle without him. And for Mr. Reisner, too, since he is associated with Mr. Stromberg as actor and gag man and also wielded the megaphone on "Hard Boiled," the current Bull Montana-Hunt Stromberg comedy.

Pola Negri Also Denies.

Re the Pola Negri-Charlie Chaplin case, be it recorded this week that Miss Negri emphatically denies the rumor that she is still the wife of Count Eugene Domska. She says they are not only completely divorced, but that before she came to America she heard that he was engaged to the charming daughter of the Danish Ambassador to Poland. And the denial added that she and "Sharlee" will probably be married immediately after she finishes "The Cheat," in which George Fitzmaurice is now directing her.

Resigns for Magazine Work.

Bonnie Wilson has resigned her publicity post with the United Studios to devote all her time to magazine work in which field Mrs. Wilson has been particularly successful recently.

Eve Unsell Recovering.

Eve Unsell has been battling with a "flu" germ for the past few days, but having conquered it, she is back at her desk at the B. P. Schulberg studios.

Lois Wilson Back.

Lois Wilson returned from New York Friday and began work Saturday on "Only 38," the new William de Mille production in which she is to play the title role, again proving her versatility. Lois, as everybody knows, is a long way on the small side of 38. She is enthusiastic about her first visit to New York, the theatres, the shops and the entertainment accorded her in the big city and in Chicago, but she admits that she still thinks Los Angeles is the principal place on the globe.

Signs Madge Bellamy.

Madge Bellamy has renewed her affiliation with Thomas H. Ince's studio by signing a three-year contract with Mr. Ince under which he will feature her in a series of productions, at least one of which will be personally directed by the producer. This contract follows the series of Regal Pictures in which she was starred for Associated Exhibitors.

"Extras" for Rupert Hughes.

Rupert Hughes's all-star cast for "Souls for Sale" includes Marshall Neilan, Blanche Sweet, Erich von Stroheim, Mabel Ballin, Hugo Ballin, Florence Vidor, King Vidor, Fred Niblo, Hobart Bosworth, Ernest Lubitsch, Robert Edeson, Claire Windsor, Raymond Griffith, Elaine Hammerstein, Claude Gillingwater, Milton Sills, ZaSu Pitts, Chester Conklin, Alice Lake, Anita Stewart, William H. Crane, T. Roy Barnes, Kenneth C. Beaton and Thomas G. Patten, western representative for Will Hays. Sure, they're all in it, even though they do only appear in "flashes." It's a film story of film folk, and they're part of the atmosphere.

Concerning the Owen Moores.

Owen Moore has been suffering a severe attack of influenza, but it was reported yesterday that he is now out of danger. Mrs. Moore (Katherine Perry y'know) is playing opposite Herbert Rawlinson in "Twenty Dollars," which Herbert Blache is directing at Universal City.

Leatrice Joy Re-signed.

We hear that Leatrice Joy has renewed her contract with Paramount by signing a three-year agreement, the first production under it to be Cecil B. de Mille's "The Ten Commandments."

Signed for "Trilby."

Well, at last Richard Walton Tully and Director James Young, have decided who is to play Svengali in "Trilby." Arthur Edmund Carew! He was signed last week, also Creighton Hale for the role of Little Billee. And as previously announced, Andre Lafayette, imported from France, will have the title role in this Associated First National production, and Maurice Cononge, another French player, will portray the comedy role Zousou.

Rowland V. Lee Ill.

Completion of "Desire," the Louis Burston-Metro production, has been held up by the illness of Director Rowland V. Lee, who is confined to his home with an attack of influenza.

Writes "Daughters of the Poor."

Josephine Quirk has just completed an original story for the screen, titled "Daughters of the Poor." It is the other side of the story told in "Daughters of the Rich," an adaptation of Edgar Saltus's novel, which Miss Quirk, representing and co-operating with the widow of the author, recently sold to B. P. Schulberg Productions and which they are now filming.

Snitz Edwards in "Rosita."

Snitz Edwards speakes five languages and since he's been in the silent drama, he's often wondered why he wasted all that time studying 'em. That is, until last week when he found that his knowledge of German went far toward getting him a contract to play an important role with Mary Pickford in "Rosita." He used his German on Lubitsch, the director.

Signed by W. P. S. Earle.

Carmel Myers and Malcolm McGregor, the latter borrowed from Metro, have been signed by William P. S. Earle for the leads in his production of "Tutankhamen."

St. Patrick and "Scaramouche."

With characteristic loyalty to his native heath, Rex Ingram has set the 17th of March, St. Patrick's Day, as the date on which he will begin "shooting" "Scaramouche," his Metro production of Rafael Sabatini's story, with Alice Terry, Ramon Navarro and Edith Allen in the leads. A replica of the town of Gavrillac, forty miles from Paris, has been constructed up in the Hollywood mountains, ten miles from the studio. Besides this town, twelve streets in Paris have been duplicated on the Metro lot for other important scenes.

Duncan Also a Pianist.

When you see William Duncan playing the piano in his last Vitagraph feature, now in production, you may be sure that he is not faking it. Mr. Duncan is a good musician and strumming the ivories is just one more of his versatile accomplishments. He and Mrs. Duncan (Edith Johnston) expect to begin their new Universal serial contract shortly.

Cast With Reginald Barker.

Reginald Barker began work last week on "The Law Bringers," his second own unit production for Louis B. Mayer-Metro release, the cast, including Renee Adoree, Earle Williams, Wallace Beery, Pat O'Malley, Joseph Swickard, Pat Harmon and George Kuwa.

For Rockett-Lincoln Feature.

The original plans of the Rockett-Lincoln Film Company to film scenes of "The Dramatic Life of Abraham Lincoln" on the site of the historic locations have been modified to the extent that all Kentucky and Indiana sequences will be filmed in California and Nevada, while most of the Illinois sequences, including the New Salem and Black Hawk war episodes will be shot in California. The location scouts for the Rockett Brothers found that environment at most of the historic locations had been modernised to such an extent that only in a few cases was it possible to use them. Some "shots," like the exteriors of Ford's Theatre, the White House and the Capitol at Washington, are still available and also a few at New Salem and Springfield, Ill., at which latter place the identical train which carried President-elect Lincoln and his party to his inauguration, will be filmed exactly as it was on that memorable day in February, 1861. The sets of the interior of Ford's Theatre and the east room of the White House will be constructed at the studios in Hollywood, but the Fort Sumter scenes will be filmed at Charleston, S. C., on the historic spot.

Philip E. Rosen is directing the production from a super-feature script by Frances Marion, who with her research workers was engaged on the continuity for three months.

Biggest Set for "Hunchback."

All roads led to Universal City Friday, the first day of Director Wallace Worsley's work on the exterior set of the Cathedral and plaza surrounding it in "The Hunchback of Notre Dame," starring Lon Chaney. It is said that this set is the largest ever constructed for motion pictures, even surpassing those built for "Robin Hood" and "Rupert of Hentzau." It is marvelous in its reproduction perfection, the atmosphere, age and color it reflects.

Seiter to Direct "Extra Girl."

William A. Seiter has been engaged by Mack Sennett to direct Phyllis Haver's first feature production, "The Extra Girl."

Heard in Passing.

Paul Bern has been engaged by Louis B. Mayer to prepare the continuity for "Climbing," which John Stahl will produce from Lee Hutty's play.

Wyndham Standing has returned to American-made productions in "Daytime Wives," at the R-C studios.

Marion Orth has been added to the scenario staff at Universal City, of which Raymond L. Schrock is editor.

Virginia Fox has been signed to a long term contract with the R-C company, her first production to be "Now You See It!" which James Horne is directing.

Mal St. Clair is to direct "Blow Your Own Horn" from Owen Davis's stage play. It's for R-C studios.

Edward J. Montagne holds what is undoubtedly the record for continuous work. For the past twelve years he has been writing originals and adaptations without ever losing a single week's pay.

Lois Zellner has just completed the continuity of "The Man Between," an original story which Finis Fox is producing at the Fine Arts studios. Allan Forrest, Philo McCullough, Edna Murphy, Vola Vale, Kittie Bradbury, Fred Malatesta and Doreen Turner are in the cast.

George D. Baker has arrived at the Godlwyn studios to direct Frank B. Mills's first production for Godlwyn release. It's to be "What Shall It Profit?"

Jane and Katherine Lee are playing a two weeks' engagement of their vaudeville act. "The New Director," at Grauman's new Metropolitan Theatre.

Arthur L. Todd has been engaged by Maurice Tourneur to handle the first camera on his production of "The Brass Bottle."

Carey Wilson has renewed his contract as associate editor at Goldwyn studios, working with June Mathis, editorial director.

Grace Darmond, Cleo Madison, Lincoln Stedman and George Siegmann have been signed by Principal Pictures Corporation for supporting roles in "The Man From Ten Strike" with Guy Bates Post.

Four at one time is now Tully Marshall's record. He is working on "The Hunchback of Notre Dame," "Up the Ladder," for Universal, "The Northwest Patrol" and another untitled independent.

Huntley Gordon, Robert Agnew and others in the company with Gloria Swanson have gone to Del Monte on location scenes for "Bluebeard's Eighth Wife," which Sam Wood is directing.

Pauline Garon and her devoted sister, Laurette, like Los Angeles so much that they have deserted the hotel for a bungalow and wired for their parents to come on from Montreal. Pauline begins work shortly as the flapper opposite Lloyd Hughes in Frank Borzage's production of "Terwilliger."

AN IRISH WAR COUNCIL.



Mickey Neilan makes the pictures and Jimmy Grainger sells 'em. What's bothering them in this picture is where to get some shamrock for St. Patrick's Day.

SENATE WILL PASS WALKER MEASURE

(Continued From Page 1.)

desirable law, some of the Republicans take the position that they must do everything they can to keep the three censors in office. This stand is ridiculous because it stands to reason if we are to be burdened with censorship, Governor Smith, who has again and again spoken of censorship as a blow to our American freedom, will put his own party on the commission. Not that Democrats will make the commission any more desirable, but that we may have a cessation from some of the comedy decisions made in this State.

It seems unfortunate that the people in New York cannot have a voice on the question of censorship as they did in Massachusetts. Such a vote would wipe the State Commission off the map and give the people of New York a chance to speak for themselves on this widely discussed subject.

However, such a vote will not be taken and we must depend upon the legislators who are sent to Albany to represent the people. It is not too late to appeal to the Assemblymen from the various districts to vote for the repeal bill and eliminate censorship. The people, not the motion picture industry, are the ones to bring this matter before the Assemblymen. Of course the Republican motion picture men and women must do their duty, but we assume every one is making it a part of his daily task to convince his Assemblyman and Senator of the futility of forcing this law on the citizens of the Empire State.

REID NARCOTIC PICTURE BEGUN

Dorothy Davenport and Cast Working Behind Closed Doors at Thomas H. Ince Studios.

RECEIVING HELP OF EXPERTS

Bessie Love, George Hackathorne, Claire McDowell, Victory Bateman Among the Players.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Cal., March 12.

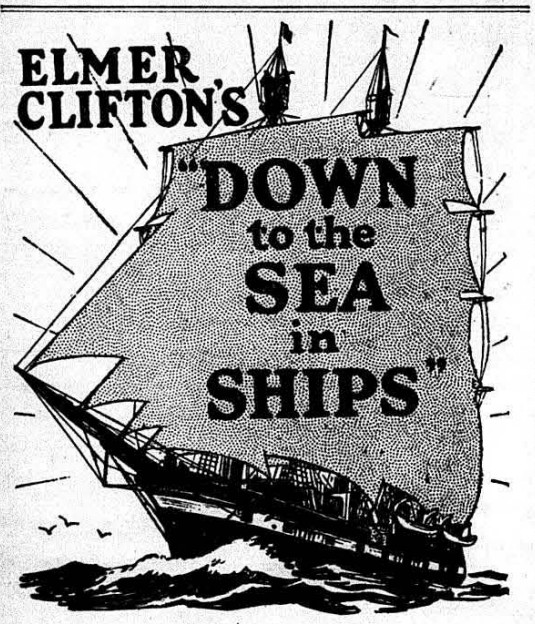
Production behind closed doors has begun on "The Living Dead," the dramatic screen lesson against narcotics being made by Mrs. Wallace Reid. Besides Mrs. Reid, the cast includes Bessie Love, George Hackathorne, Claire McDowell, Victory Bateman and Eric Mayne. The male lead has not yet been selected.

The story is by C. Gardner Sullivan, and the production itself is under the direction of John Griffith Wray. Mr. Wray will be assisted in his effort to make this a strong anti-narcotic propaganda picture by people from all parts of the United States familiar with the social and criminal phases of the nefarious drug evil.

The picture is being sponsored by the Los Angeles Anti-Narcotic League, the head of which is Dr. Rufus Vonkleinsmidt, president of the University of Southern California.

Mrs. William A. Fitzgerald, president of the California Federation of Women's Clubs, which has also adopted the picture as the federation's official film in its campaign to interest other State federations in the anti-narcotic crusade, has left for Washington, D. C., to seek the endorsement of President Harding. The proceeds of the picture will be used for the anti-narcotic crusade and to assist in the founding of a home for drug users, which will be the sole free institution in the United States devoted wholly to the cure and care of addicts.

The picture is being made behind a screened-off set at the Thomas H. Ince studios at Culver City. The only persons admitted to the set are the technical, government and police narcotic experts who are aiding in furnishing authenticity to the background of the picture.



"No photoplay presented on Broadway in several seasons has attracted more widespread interest and excited more favorable comment than this picturization of the early whaling days, fraught with romance, thrills and adventure."

—New York Sun.

All over the country where this great production is being shown, newspapers and public alike are as one in declaring Elmer Clifton's super-special as the greatest picture of its kind ever made.

ALL ROADS LEAD TO THE CAMEO THESE DAYS—NOW ENTERING ITS FIFTH WEEK

B. S. MOSS'

CAMEO THEATRE

A HODKINSON Picture

MARK STRAND

Broadway at 47th St.

First National Pictures "Franchise Holder"

Beginning To-day

IT'S CLEANING UP EVERYWHERE! WATCH IT AT THE NEW YORK STRAND!

R. C. Williams, Majestic Theatre, Streator, Ill., in a report to the Exhibitors' Herald says:

"One of the picture miracles of the year. It has the magic something that means success. Dozens of people told me it was the best picture they ever saw."

Tom H. Boland, Empress Theatre, Oklahoma City, Okla., after playing the picture, wired First National as follows:

"Just finished week's run to immense business and universal applause. All classes of people took pains to impress me with their pleasure over the picture, which I consider one of the biggest of the year's hits and a wonderful box office attraction."

Scenario by Adelaide Heilbron; Sol Polito, Cameraman; John D. Schulze, Art Director; Philip Masi, Assistant Director.

It will touch every heart, just as the hardest heart of the worst crook was touched and softened when she played "Mighty Lak' a Rose."



A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, March 19.

One would hardly know the United Studio these days, comparing it with the lazy appearance presented just a few months ago. The bugaboo, Mr. Depression, has moved far from the United neighborhood, and now all the stages are either working or in preparation for productions, and new administration and technical buildings are under construction.

And yet it seems that M. C. Levee, President of the United Studios, and Joseph M. Schenck, who recently purchased a controlling interest in the plant, didn't think they had enough space. So they have just concluded a deal adding the Clune Studios, across the street on Melrose avenue, to the United Studios. And Louis B. Mayer, sponsoring Fred Niblo productions, has leased space on the old Clune lot for Mr. Niblo's next special, "Captain Applejack." Since this was formerly the Douglas Fairbanks studio, where he directed "The Mark of Zorro" and "The Three Musketeers," Mr. Niblo will be quite at home.

The Sol Lesser organization, Principal Pictures Corporation, have also moved back to the United Studios and are already at work on "The Meanest Man in the World," starring Bert Lytell, Blanche Sweet, Bryant Washburn and Marvon Arye in an unsuperstitious cast of thirteen.

Pete Smith, who is in charge of publicity for the studios, tells us that anticipating the increased activities, Mr. Levee has dispatched Thomas Little, head of the property department, to Europe to purchase $20,000 worth of "props." New equipment, under the expenditure of nearly a million dollars allotted to improve the studios, also includes the largest electric power plant ever built in a film studio.

Five 125 H. P. aeroplanes have been purchased from the government. They will arrive at the studios within ten days and will be partly dismantled and used as wind machines for storm effects. They will find their first service in the picturization of Maurice Tourneur's "The Brass Bottle."

Other Studios Humming.

But the United lot isn't alone in its expansion plans. Warner Brothers are completing a huge stage; new production buildings are in construction on the Metro lot, and over at Goldwyn's in Culver City we almost felt as if some one should introduce us to the plant all over again. They're building so much at Goldwyn's that all the companies at work there welcome location duty so as to get away from the noise of construction activity. Further down the line Hal Roach is completing another new stage, and the Ince studios are working a carpenter force overtime, too.

Adapting "Desert Healer."

Out Goldwyn way we heard an interesting piece of news in the story that the next Cosmopolitan production in the series which Frances Marion is adapting and supervising is to be "The Desert Healer," from the Cosmopolitan Magazine by E. M. Hull, who wrote "The Sheik," y'know.

Furthermore, the importance of this plum among stories is stressed in the contract with Anita Stewart to play the abused young wife, and with E. Mason Hopper to direct it. Miss Stewart and Mr. Hopper are now at work on "The Love Piker," adapted by Miss Marion. Anita is enthusiastic about "The Love Piker" and her happiness in working with this unit, and we have an idea she will be even happier doing "The Desert Healer." After the latter production she is anticipating her return to her Long Island home for the Summer, and then expects to come back here to work again in specials early next Fall.

By the way, Director George Hill has just begun work at the Goldwyn studios on "The Daughter of Mother McGinn," another Cosmopolitan, adapted by that most prolific of writers, Miss Marion.

Starring House Peters.

We hear that House Peters is playing the stellar role in the feature which B. P. Fineman is now producing at the Sol Lesser studios, which he has leased from Principal Pictures Corporation. And Ruby de Remer, just back from New York, is playing opposite him.

Rowland Returns to Coast.

Richard A. Rowland, general manager of Associated First National; Comptroller C. S. Pinkerton and Al Finkelstein and Sam Katz, exhibitors, returned to the Coast last week to continue plans for increased activities among First National producers. John McCormick, Western representative, is in daily conference with the party.

Mary and Doug in Plan.

The news budget in film land for last week included much talk about new theatres in Hollywood. Of special interest is the announcement that Mary Pickford and Douglas Fairbanks have allied themselves with Joseph M. Schenck, Sol Lesser, Sid Grauman, Adolph Ramish and Gore Brothers, in plans to build one of the most elaborate theatres in the country here in the heart of Hollywood. And not for motion pictures either. It is to be devoted to the spoken drama exclusively, presenting films only on rare occasions. The plan is to bring to Hollywood leading New York stage successes. This will carry out the tentative plans which Sol Lesser, it will be remembered, had in mind several months ago. Mr. Lesser, by the way, will leave for New York next month to arrange bookings for the theatre. Work will be started immediately, the structure to cost in the neighborhood of $1,000,000 and to be ready within eight months.

Two Other Theatre Plans.

Mrs. Clarice McQuarrie, Hollywood realtor, and J. M. Bowen, attorney representing local interests, gave out the news that they are completing plans to erect a theatre on Highland avenue, near the Boulevard, to house a permanent stock company with visiting stars from the East.

And at the same time Allen Holubar, producing director, announced that he, too, is making plans for the erection of a theatre here. His plan also is to bring high-class stage productions to Hollywood.

If all these plans materialize, Hollywood folk can forget all about Los Angeles and not even commute there for stage fare.

Two Writers for Jackie Coogan.

With the announcement that "Long Live the King," Mary Roberts Rinehart's novel, is to be Jackie Coogan's first Metro production, comes the news that Jackie is to have the best talent available in converting the story into film terms. Through the courtesy of Joseph M. Schenck, C. Gardner Sullivan is to make the adaptation of the novel, and through the courtesy of B. P. Schulberg, Eve Unsell has been borrowed to write the continuity. Miss Unsell, by the way, recentlyworked on the titles of "Daddy," and it was this co-operation which led the Coogan organization to borrow her especially for "Long Live the King."

To Star Little Dinky Dean.

Speaking of Jackie Coogan reminds us that under new production plans ready to be launched, Jackie isn't to be the only juvenile star in feature productions. We understand that a company is being organized to feature Dinky Dean, Charlie Chaplin's newest "kid" discovery in all-star comedy dramas. Dinky is appearing with Mr. Chaplin in "The Pilgrim."

Also Baby Peggy.

And at the same time Universal comes out with the announcement that Baby Peggy is to be starred in a series of Jewel productions. She has been graduated from the two-reel comedy field to the feature brigade, and furthermore, Elsie Jane Wilson, a well known Universal director of yesterday, is to come back to filmland to direct Baby Peggy under the supervision of Rupert Julian, who is Miss Wilson's husband, y'know.

Signed for "Tutankhamen."

Sam de Grasse, the clever "heavy" of "Robin Hood," and June Elvidge have been added to the cast of "Tutankhamen," on which William P. S. Earle begins work this week at the Hollywood studios. Needless to say, the working title of the production is "Tut" or maybe "Tut, Tut." Imagine a whole unit trying to pronounce the longer name!

Completing "Main Street."

Harry Beaumont has completed actual "shooting" of "Main Street" for Warner Brothers, and is now concentrating on the cutting and titling.

To Do "A Lady of Quality."

Virginia Valli is back at Universal City, looking lovelier than ever despite her long illness. But she isn't to star next in "Up the Ladder," as first announced. That play is to be shelved for the present, in favor of Frances Hodgson Burnett's "A Lady of Quality," in which Robert Henley is to direct Miss Valli.

Signs Elaine Hammerstein.

M. H. Hoffman of Tiffany Productions, the Mae Murray organization, is here and from all we gather very busy. The same interests, we understand, have organized the Truart Film Corporation and have signed Elaine Hammerstein. She is only one of several stars to be lined up for features. At present writing, Miss Hammerstein is playing in Edward Dillon's production of "Broadway Gold" out at the Goldwyn studios. This is for Truart.

McNamara Signs With Roach.

Tom McNamara has been lured back to the Hal Roach studios under a contract whereby he will alternate with Bob McGowan in directing the "Our Gang" comedies. The father of "Us Boys" launched the "Our Gang" two-reel fun films, producing "The Cobbler" and "Boys to Board," two of the series not yet released, but then returned to his newspaper work exclusively.

On "Ashes of Vengeance."

Frank Lloyd begins "shooting" to-day on the new Norma Talmadge production, "Ashes of Vengeance," which, according to first announcements, will be Joseph M. Schenck's greatest production for 1923. Conway Tearle, Wallace Beery and Josephine Crowell have been cast for important roles.

Charles Ray Celebrates.

Charles Ray celebrated his birthday Thursday by dividing a seventy-pound cake among the cast and "extras" in his super production of "The Courtship of Miles Standish." This also celebrated the third anniversary of his entry into the independent producing field.

By the way, Charles Ray's "The Girl I Loved" goes into the Mission Theatre this week for a run.

They're Vindicating Hollywood.

Our collection of books of personal interest has been enhanced with an autographed copy of "Can Anything Good Come Out of Hollywood," a very clever and highly entertaining vindication of the fair name of Hollywood. With photographs and to-the-point text, this new book is endorsed by Carrie Jacobs-Bond and other leading Hollywood citizens, shows that the film capital is anything but the object of mud-slinging, as many outsiders believe it to be. It is from the pens of Silas E. Snyder, popular publicist now with the Rockett Film Corporation, and Laurence E. Hill. The first edition has already been sold and another is to come off the press this week.

Preview "Girl Next Door."

"The Little Girl Next Door," produced by Blair Coan in Chicago, was previewed at the Hotel Ambassador Theatre Wednesday evening. Reports on this feature in which W. S. Van Dyke directed Pauline Stark, Carmel Myers, Mitchell Lewis and Jimmy Morrison promise another novel success. Louis Weadock wrote the story and titled the production, and we understand that Mr. Coan has other stories from Mr. Weadock's pen for early production.

Tully Engages Tritschler.

Conrad Tritschler, English scenic artist, has been imported by Richard Walton Tully to design the settings for the forthcoming all-star production of "Trilby," to be directed by James Young for Associated First National release.

'Twas Mail, but Not From Fans.

They're telling this one on Warner Baxter, F. B. O. leading man: For the past week, 'tis said, he has been receiving mail in armloads, thereby arousing the envy of all the other players on the lot. When one f them, a star, compared his mail with Baxter's his curiosity got the best of him. "How come?" he queried.

"Sh," whispered Baxter. "It's this way. I was negotiating for a contract and thought I could get a better one by getting a ton or two of mail per day. So I went all over the city telling automobile salesmen that I intended buying a new car. I stopped at every vacation Summer touring company and dropped a hint that I was considering a tour, and I telephoned oil stock and real estate brokers that I wanted their literature on investments. And I got it all."

Looking through one day's mail receipts, Baxter sighed, "Only one of them isn't an automobile, touring or investment catalogue and that one is a tailor's bill."

Kate Price With Baggot.

Kate Price, one of the few actresses who never bothers about dieting, is contributing her rotund humor to King Baggot's new Universal feature, "Crossed Wires."

Visiting Trimble in Banff.

Charles Peters, cartoonist of the staff of Life, has been sojourning at Banff as the guest of Laurence Trimble, who is spending the Winter in the snow country, directing Strongheart, the wonder dog, in "The Phantom Pack" and Jack Loudon's "White Fang," the next two Trimble-Murfin productions for Associated First National.

Forman on "Broken Wing."

Tom Forman begins work this week on his next production for B. P. Schulberg, "The Broken Wing," first filming to be on the Mexican border in a little town constructed for the story. Kenneth Harlan and Miriam Cooper have the featured leads. This is an adaptation of the stage play by Charles W. Goddard and Paul Dickey.

Mrs. Rupert Hughes Recovering.

The friends of Mr. and Mrs. Rupert Hughes will be glad to hear that Mrs. Hughes has passed the crisis following a major operation which she suffered early last week at the Good Samaritan Hospital, and is now resting easily.

Wyndham Standing, Cavalier.

We wonder if the plump lady with the $5 bill recognized the cavalier who came to her aid on the Sunset Boulevard shuttle car Tuesday morning. If she did, then maybe Wyndham Standing's "fan" mail will contain the three cents he put up for her fare, and if she didn't he can deduct that amount from his income tax return as a bad debt. The conductor couldn't change the five greenback—one could hardly expect a shuttle of the "Toonerville" trolley system type to have $5 worth of change—but she did manage after a noisy search to uncarth three cents from the depths of her handbag. And when Mr. Standing gallantly offered his aid, she accepted three cents and his instructions as to what car she should take next to complete her six-cent trip.

Wants M. P. D. A. Souvenir.

Additional applause for the souvenir book which the Motion Picture Directors' Association compiled for their recent ball, has been handed to Philip E. Rosen, chairman of the committee, in the following letter just received from a representative of the Library of Congress, Copyright Office, Washington, D. C.: "I recently saw a souvenir of the directors' association containing pictures of motion picture stars. I desire to procure, if possible, a copy of this interesting and valuable work. If you have any copies for sale or general distribution will you kindly forward me one at the address given below. This for my personal use."

Heard in Passing.

Mary Pickford's father in "Rosita" is to be played by George Periolat, and George Walsh has been borrowed from Goldwyn to play opposite her.

Frank Borzage's initial Associated First National production sponsored by Arthur Jacobs has been titled "Children of Dust." It was called "Terwilliger." Lloyd Hughes and Pauline Garon are the stars.

Lon Anger has signed Clyde Cook for a series of short reel comedies.

Jimmy Harrison, popular juvenile actor, is back from New York to resume his celluloid career here.

Principal Pictures Corporation have dropped their plans to film "Uncle Tom's Cabin" and left the field free for P. A. Powers who it seems had been quietly planning the production.

Pola Negri in "Bella Donna," her first American-made picture is crowding 'em in at Grauman's Rialto Theatre. George Fitzmaurice's superb production and the star's distinctive beauty and ability brought out the local reviewer's best adjectives but the treatment of the story disappointed.

The stork called at the home of Tom Gibson, producer of "The Web of the Law" and left a nine and a half pound girl last week. She has been titled Doris Margaret Gibson.

Harry Hammond Beall has sent out announcements of the removal of his offices to the Paramount Theatre Building on Santa Monica Boulevard. Sam W. B. Cohn is associated with him.

The "Ben Hur" rumors are not all dead yet. The latest says that Emmett Flynn will probably wield the megaphone.

Harry Rapf, S. L. Warner, and Edmund Golding, the newest members of the Warner Bros. scenario staff, arrived from New York last week.

Alfred Wilkie has resigned from the Paramount publicity staff and joined the Goldwyn p. a. brigade as special publicist for Erich Von Stroheim's unit on "Greed."

Rex Ingram's production order for "Scaramouche" calls for 2,500 wigs. The Metro efficiency expert will probably lose a night's sleep over this item—efficiency experts never get used to the figures used in filmdom.

Ann May is back from San Francisco where she played the "flapper vamp" in Max Graf's Metro production of "The Fog" which Paul Powell is directing.

Ernest Wards, director, and Tom Wilson, character actor, have been signed on term contracts for Film Booking Office productions.

Reginald Barker has engaged Barbara LaMarr for a leading role in "The Law Bringers," his current production, at the Mayer-Schulberg studios. It's a Metro release.

Jack Duffy is comedy-ing it these days with Jack Blystone in two-reelers, the latest having the title, "Where There's a Will."

MANAGERS TO MEET.

First National Will Hold Convention Starting To-morrow.

District managers of First National will hold a five-day convention at the Hotel Astor, starting to-morrow afternoon at 2 o'clock and continuing through Friday. The primary purpose of this meeting is to lay the ground work of plans for next season, to consider the Fall product and to discuss ways and means of improving First National's service to exhibitors in all its details. A new advertising and publicity policy about to be adopted will be explained to the district managers.

As was announced exclusively in The Morning Telegraph some days ago, the exploitation department of Associated First National has been greatly reduced and at this convention publicity methods will be taken up directly with the district managers. Floyd M. Brockell will preside at the meeting, assisted by Stanley Hatch and Jay Grove. The district managers who will attend are H. A. Bandy, central district, Cleveland, O.; Roy C. Seery, Midwestern district, Chicago, Ill.; W. E. Callaway, Southern district, New Orleans, La.; Louis Bache, Canadian district, Toronto; Joseph Skirboll, Western district, Los Angeles.

NEW GLENN HUNTER FLIMS.

Scott Fitzgerald Is Author of Star's Two Next Vehicles.

Glenn Hunter, who recently signed a five-year contract with Famous Players-Lasky, will make one more feature for the Film Guild before starting work on the first of his Paramount Productions.

The Tentative title of the new picture, which will complete the series of Film Guild Productions, is "Richer and Richer." The story was especially written for Mr. Hunter by F. Scott Fitzgerald, who is also the author of his first starring vehicle for Famous Players. This picture will be an adaptation of Mr. Fitzgerald's book, "This Side of Paradise." Mr. Fitzgerald will write the scenario himself and will actively co-operate in its production. Through an arrangement with Mr. Lasky, Glenn Hunter will have a voice in choosing his directors and his material.

WOMEN TO WORK FOR BETTER FILMS

Non-Theatrical Motion Pictures, Inc., Enlists Aid of Helen Varick Boswell, Civic Leader.

TO FORM NATIONAL GROUP

Francis M. Hugo, guide, philosopher and friend of educational and religious motion pictures, announced last week that Miss Helen Varick Boswell of New York, well-known club woman and civic leader, is to organize a national committee of women to place the right kind of motion pictures before the American public.

From the headquarters of the National Non-Theatrical Motion Pictures, Inc., Mr. Hugo issued a statement in which he said that women are to have a big part in the placing of motion pictures before the schools, churches, Young Men's Christian Associations and community centers of this country, and that Miss Boswell's action in joining the movement was the first step in a large program which will permit the mothers of the country to obtain better pictures for their children under the proper auspices.

Miss Boswell will obtain the co-operation of the women of this country to sound out opinions in their territory and find out what kinds of motion pictures are desired. In the effort to give the public the better kind of motion pictures, Mr. Hugo's organization will see that the women get what they want.

Miss Helen Varick Boswell was chairman of the industrial and social conditions committee of the General Federation of Women's Clubs for eight years, and has also served as chairman of the educational department and political science committee of the General Federation.

She brings to the educational motion picture field much experience in work with women. She organized the National Committee on Prisons and Prison Labor and was active in securing legislation abolishing contract convict labor.

Mr. Hugo has started production on a series of pictures entitled "Our Own United States." His production force has already begun work upon the first of the series, devoted to the New England States.

"I was very much surprised to find," said Mr. Hugo, "that while many films are available dealing with the United States, apparently no complete series exists, and none treating our country systematically and thoroughly as a textbook on geography would treat the subject. There is a definite place and a definite need in the schools for such a motion picture series paralleling the regular courses of study, films for use not primarily as entertainment or diversion, but which will take their places as definite visual aids in the schoolroom, immediately connected with the school's work in geography."

BLACKTON RETURNS TO VITAGRAPH

(Continued From Page 1.)

than has been generally credited since the war. His associations in England, it is said, will mean an alliance for Vitagraph of international scope and world-wide distribution.

Mr. Smith's announcement stated that Commodore Blackton would follow him to the Coast within the next two or three weeks, when final arrangements for the production of Blackton productions under the Vitagraph banner would be completed.

The Commodore has brought back with him some story material from abroad. This will be scrutinized closely and maybe used as his first Vitagraph pictures.

The Commodore's family are in London at present, but will join him in America soon.

Mr. Smith has just finished supervising the editing of "Masters of Men," a picturisation of Morgan Robertson's sea story. "The Man Next Door," by Emerson Hough, author of "The Covered Wagon," is now in the course of production under the direction of Victor Schertzinger and one of the purposes of Mr. Smith's hurried return to the West is to give his personal attention to this special feature.

KATHLYN MARTYN SIGNED BY BURR FOR LONG TERM

Kathlyn Martyn, one of the beauties of the "Ziegfeld Follies," has been signed to a long-term contract by C. C. Burr. Miss Martyn was given a tryout recently in two of the All-Star comedies produced by Mr. Burr for the W. W. Hodkinson Corporation, and was then signed to continue with the organization.

With the news of the signing of Miss Martyn comes word that Mr. Burr will use her, together with Raymond McKee, Charlie Murray and little Russell Griffin, as the nucleus of a stock company. On Mr. Burr's return from the South, where he is recuperating from a severe illness, he will sign contracts with three or more players who will also be members of this company, with headquarters at the Glendale, L. I., studios of Mastodon Films, Inc.

This stock company, with additions from time to time, will produce at least six feature pictures for release on the independent market during the coming season. Each of the film will be adaptations of novels, and each will be given an elaborate production.

FIRST NATIONAL CLUB TO GIVE BIG BALL ON APRIL 4

With a bevy of First National stars as the guests of honor, the First National Club annual dance will be held at the Hotel Commodore on Wednesday, April 4. Richard Barthelmess and Dorothy Gish have promised to be present, also Dorothy Machaill, Mary Astor and other screen celebrities. The committee in charge has received acceptances from many of the prominent players located in the East. Robert Lieber, president of Associated First National, will attend, as will other executives of the home office.

The dance will mark the first anniversary of the formation of the club and is receiving the support of all the concern's employees. William P. Kroll's Souciant Syncopators will furnish the music.

The committees are: Entertainment, C. R. Waxman, Margaret Hughes, Mildred Kroll; publicity, Abbott Oberndorfer, W. Pierrepont B. Brewer, L. Bilson. Requests for tickets, which cost $1.50 per person, should be addressed to Mr. Waxman or Mr. Oberndorfer at the First National offices.

B. P. SCHULBERG.



Producer of Preferred Pictures Who Is in New York on His First Visit in Nearly a Year.

Mr. and Mrs. John S. Martin Sail.

John S. Martin, assistant to John Cecil Graham, managing director of the Famous Players Film Company, Ltd., and the Famous-Lasky Film Service, Ltd., of London, and Mrs. Martin, who have been in New York for a short stay, sailed yesterday on their return trip to London.

SELZNICK CONCERN PLANS TO EXPLOIT

(Continued From Page 1.)

finest selling machines in the industry: the Select Pictures Corporation.

"Select in the past has confined itself to the distribution of Selznick pictures. We have decided to take on for distribution all meritorious independent product available. I may say in this connection that we have several deals pending, and that there are three in particular—each for a series of from four to eight specials yearly—which will probably be closed within the course of a week or ten days.

"The entire Select exchange remains intact. The personnel remained loyal and undisturbed throughout the recent crisis which has been passed so successfully. Due principally to the ability, the confidence, the loyalty of our sales staff, I expect extremely big things from Select during the coming year."

John S. Woody in Charge.

"Lew's J. Selznick will not be actively interested in the administration of the reorganized company. General Manager John S. Woody, whom I believe to be one of the most capable and brilliant men in the industry to-day, continues in complete charge of distribution.

"Mr. Woody will be aided by a reorganized home office staff. I am holding daily conferences with Mr. Woody and the department heads. This group of men, which I term our 'cabinet,' includes J. E. McDermott, treasurer; E. J. Doolittle, export manager; David R. Blyth, assistant general manager; C. C. Ryan, purchasing agent; M. J. Walsh, manager of the film department, and L. F. Guimond, director of advertising and publicity.

"There can be no doubt whatever but that the business to-day needs a well-organized channel of distribution for independent producers. The new and greater Select, with its twenty-five live-wire exchanges, will fill that need."

Julian Johnson Transferred.

One of the last decisions made by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, before his departure for California, transferred the principal activities of Julian Johnson, manager of the editorial department of the company, to Long Island City. At the studio Mr. Johnson will be in charge of the finishing and titling of all screen subjects made by this corporation in the East. He will not, however, lose his connection with the city office entirely, as the editorial department will remain under his supervision.

MARK STRAND

Broadway at 47th Street

BEGINNING TO-DAY

The Hero of "The Hottentot" In a New Laughing Hit!

You know how Douglas MacLean knocked them cold in "The Hottentot." You can pack them in by playing up the same star in this one.

Sam Katz says in a wire to Mr. Ince:

"Bellboy 13" has just completed a very successful run at the Chicago theatre. Reviews of the press and comments of the audience splendid. Have booked it for all theatres.



Thomas H. Ince

presents

Douglas MacLean

in

BELLBOY 13

Directed by William Seiter

Distributed by Associated First National Pictures, Inc.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Special Correspondence The Morning Telegraph.)

HOLLYWOOD, March 26.

Those outsiders who still believe that Hollywood and filmland are synonyms for Sodom and Gomorrah should have been here during the Hollywood Studio Club campaign launched on the 12th, officially closed the 19th, but unofficially and through popular interest continued until the 23d. They would have discovered that no Main street nor Broadway anywhere could produce a more sincere community spirit than that given to the work of raising $150,000 for the erection on the present Studio Club grounds of a big home to take care of more than 100 girls who are making their living and centering their ambitions on some branch of the motion picture industry, the club to be continued in its greater scope under the auspices of the Y. W. C. A.

Charles Ray generously donated his studios and the reproduction of the Mayflower used in his latest production, "The Courtship of Miles Standish," as a special attraction to add to the funds on Friday and Saturday afternoons. Enid Bennett in her costume as Priscilla was among the stars in the receiving line to welcome those who paid 50 cents admission. And Sid Grauman contributed a good percentage of the receipts for "Robin Hood" Friday evening. These two events closed the drive during which the workers more than realized their expectations and assured the "carrying on" of plans for the club already drawn up.

The studios, business houses of Hollywood and individual citizens gave generously to the cause. C. B. de Mille, Douglas Fairbanks, Mary Pickford and Jackie Coogan were among the famous names subscribed for $1,000, each of them thus paying for a room in the new clubhouse to be named for the giver. Imagine the emotions of the embryonic star or writer or editor who will some day reside in the "Mary Pickford room." She should not lack for inspiration! Similar subscriptions were given by leading bankers and other interested residents of Southern California.

Jesse Lasky Back.

Jesse L. Lasky is back from New York with a very interesting production schedule for "bigger and better" features. One of his first official acts on his return was to sign Constance Wilson, Lois Wilson's sister, to play opposite Walter Hiers in "Fair Week," which Rob Wagner will direct. Constance's success in a bit in "The Covered Wagon" won her a place among the "new faces" Mr. Lasky is seeking.

Taking Tea With "Tutankhamen."

Four o'clock tea in Egypt may not have been a practice of King Tutankhamen, but it is with W. P. S. Earle and the "Tutankhamen" which Mr. Earle is producing. We journeyed to the Hollywood studios the other afternoon to have a chat with him and watch June Elvidge, Sam de Grasse, Malcolm McGregor, Carmel Myers, Bertram Grassby and Iris Ashton at work in the Egyptian costumes, and have a cup of tea when the modern tea service was introduced into the lavish Egyptian settings.

We do not know the Egyptian story being unfolded in "Tutankhamen," but, judging from the sets, the cast and advance "stills," it is to be "that something different" in photo-plays" to anticipate. Mr. Earle credits his wife with the idea for the production, copyrighted long before "King Tut" was resurrected, and Mrs. Earle is co-operating in the filming, while their daughter Constance assists her father on the set and another younger daughter is playing a bit in the picture.

House Peters to Head Company.

While we haven't heard the details, we understand that House Peters and associates are about ready to begin work under the House Peters Picture Corporation heading, producing features with the star. Just now he is playing in B. P. Fineman's production, "Don't Marry for Money," at the Sol Lesser studios.

'Tis "Richard, the Lion Hearted."

Frank E. Woods is all ready to call "Lights! Camera Shoot!" on "Richard, the Lion-Hearted," the initial production of Associated Authors, Inc. Chet Withey is directing under the supervision of Mr. Woods, while Wallace Beery as King Richard is to reappear in the role he took in "Robin Hood," John Bowers to play Sir Kenneth, Marguerite de la Motte to be Lady Edith and Kathleen Clifford the bride of King Richard. "Richard the Lion-Hearted" is based on Sir Walter Scott's novel, "The Talisman," and after it will come Elmer Harris's first production, and then Thompson Buchanan, who completes the trio, will make his first. They're working at the Thomas H. Ince Studios for release through Allied Producers & Distributors.

Sennett to Build New Studios.

And now it is Mack Sennett who is moving to Hollywood. True, Mr. Sennett and his studios have long been rated a part of Hollywood's filmland, but strictly speaking he is a citizen of Los Angeles. With the increase in the value of property hereabouts Mr. Sennett has decided to subdivide his present studio site on Glendale Boulevard, sell it for dwelling and business structures and build more modern studios in the suburbs of Hollywood, perhaps on a part of the many acres he owns in the Hollywood Hills.

Victor Heerman Back.

Victor Heerman returns from New York to-day to get ready for his first Associated First National production starring Connie Talmadge. Miss Talmadge began work last week on "Duley," her cast including Jack Mulhall, Claude Gillingwater, Ann Wilson, Johnnie Harron, Aan Cornwall, Andre Beranger, Gilbert Douglas and Milla Davenport. Sidney Franklin is directing.

Wampas Ready for 1923 Frolic.

The Wampas annual frolic and ball is to be staged this year at the Warner Brothers' studios Saturday evening, April 21. As at last year's frolic, one of the headlining social events of the cinema season, the "baby stars," will be featured prominently. The Wampas selection of the thirteen screen "youngsters" for 1923 includes Eleanor Boardman, Evelyn Brent, Dorothy Devore, Virginia Browne Faire, Betty Francisco, Pauline Garon, Kathleen Key, Laura La Plante, Margaret Leahy, Helen Lynch, Derlys Perdue, Jobyna Ralston and Ethel Shannon.

Harry Wilson, vice president of the Wampas, is general director of this year's frolic.

June Mathis Adapting It.

June Mathis, editorial director of the Goldwyn studios, will personally adapt F. Marion Crawford's story, "In the Palace of the King," for Emmett Flynn's first production under the lion brand.

Morosco Trying Out Plays.

Oliver Morosco's stock players are winning laurels at the Morosco Theatre with "We Girls," a new comedy by Frederic and Fanny Hatton, and "Just Off Broadway," another by the Hattons, is scheduled for try-out here shortly.

Harold Shaw to Direct Viola.

Viola Dana's next Metro production, "Rouged Lips," will be pretty much of a family affair, since her brother-in-law, Harold Shaw, has been engaged to direct it. Mr. Shaw recently returned from England.

By the way, "Rouged Lips" is to be a screen version of Rita Weiman's magazine story, "Up-Stage."

Jane Murfin Ready for "Sign."

Though Jane Murfin will not let us announce her cast yet, she is all set to begin work April 16 at the Thomas H. Ince studios on her independent production of her own play, "The Sign." Complete details later.

Peggy Prevost Back.

Peggy Prevost is back from San Francisco, following her engagement for a leading role in "The Fog," Max Graf's Metro production, directed by Paul Powell.

West to Produce Here.

Roland West has arrived from the East to produce his play, "The Deep Purple."

Fred Kley Going to Fox.

Fred Kley, for ten years studio manager of the Lasky plant, has resigned that post to accept the office of general manager of the Fox Film Corporation's Coast studios. His appointment was made last week by Windeld R. Sheehan, to take effect April 16.

Cast for "Six Days."

Goldwyn's production of Elinor Glyn's "Six Days" now boasts a cast including Corinne Griffith, Myrtle Stedman, Claude King, Maude George and Charles Clary. Charles J. Brabin, who is listed in the "Only Their Husbands" club as Mr. Theda Bara, y'know, will direct.

Writers' Revue April 27-28.

The Writers' Revue of 1923 is to be staged at the Philharmonic Auditorium for two nights, April 27 and 28, which is good news both for those who attended the first revue last year and for those who were too late to get tickets. Frank Condon and Tom Geraghty are writing the book, based on Mr. Condon's story of "Hollywood," which Mr. Geraghty adapted for James Cruze's current Paramount production, and Alfred Hustwick is writing the lyrics, with Aubrey Stauffer again contributing the music. Rehearsals start this week and tickets are already on sale at the Writers' Club.

Walter Wills has arrived from the East to stage the dancing numbers. Arthur Stibold will be art director and Paul Burns in charge of wardrobe and properties. Lou Gottschalk is ready with the orchestra. Martin Justice has completed a poster for the program and general advertising, and the production committee, consisting of Aubrey Stauffer, stage director; Eddie Sutherland, Jefferson Moffet, Ed Rowland and Frank R. Adams, are corralling celebrities on all sides.

The cast hasn't been announced, but everybody is waiting to co-operate. Mary O'Connor is again in charge of the "Baby Stars," who will again do their bit in the revue. President Frank E. Woods has appointed Milton Schwartz chairman of the entertainment committee, succeeding Alfred A. Cohn, who resigned. The tickets are to be $7.50 per, but with last year's revue as a criterion of what the writers can do the 1923 edition will be worth it.

Rockett Folk Return.

President Ray Rockett, Director Philip E. Rosen and members of the cast in the Rockett production of "The Dramatic Life of Abraham Lincoln" are back from the snow country, where they filmed some special Winter scenes for this historical drama.

Calhoun Company Back.

Alice Calhoun is back from a week's locationing at Victorville, where she lived the life of a cowgirl for her new Vitagraph picture, "The Man Next Door," which Victor Schertzinger is directing. The cast in Miss Calhoun's support includes Jimmy Morrison, Frank Sheridan, imported from New York for the production; Dave Torrence, Mary Culver and Adele Farrington.

Beaudine on "Printer's Devil."

Julien Josephson has written an original labeled "The Printer's Devil," which Warner Brothers has selected as Wesley Barry's next production, and assigned William Beaudine to direct it.

To Play With Jackie.

We hear that Ruth Renick and Allen Forrest have been engaged for the grown-up leads in Jackie Coogan's first Metro production, "Long Live the King." But they haven't yet announced the director.

"Too Speedy," Said Judge.

Gladys Walton is being entertained by the city of Los Angeles, or at least she is a guest of the city—in the city jail—for three days for speeding. They said Gladys was going it at thirty-three miles per and without an operator's license, when she is! The Judge let her go home to get some old clothes for her three days' jail visit. Bebe Daniels took the cream off jail-for-speeding publicity some time ago, and Gladys can't even console herself with the thought that it will increase her "fan" mail. Worse luck. To-morrow she can return to Universal City to tell Jem about the food and the iron bars and prepare to film "Sawdust," her next production.

Bill Duncan One-Handed Now.

William Duncan is nursing a broken right hand as a memento of his last production on the Vitagraph lot. While working on "Terrible Terry" in a scene where he was to shoot over his horse's head the animal threw its head back with a violent start and Bill's hand caught the blow. It will be out of business for about two weeks, but it isn't interfering with his preparations to begin his new Universal serial contract recently signed in New York.

And Nita Left Us Flat.

One of the favorite topics of indoor gossip is Nita Naldi's departure from Los Angeles, shaking the dust of the place off her pedal extremities. We haven't seen Nita to confirm this, but they do say, verbally and by way of print, too, that the Paramount vamp became incensed when certain cafe officials suggested that she'd better appear in stockings or not appear at all. Nita, it seems, believes in modern habits to the extent of wearing shoes, but emulates Mother Eve when it comes to the question of hose.

Matrimonial Dissolves.

Art Accord's wife has had her last reconciliation with her husband, she says, and is preparing to divorce him. Estelle Taylor got in the headlines again last week in the role of corespondent when Mrs. George Barnes named her in a suit for separate maintenance against her husband, now King Vidor's cameraman. H. H. Van Loan managed to get several publicity stories for his lecture tour on the theme that he and his wife were to be reconciled, this following a story that he was to wed Virginia Browne Faire after he is free. Denials all around and no action to date.

Florence Vidor Off to Honolulu.

And gossips say Mr. and Mrs. King Vidor have agreed to disagree, but they themselves say they are simply taking a matrimonial vacation, while Florence Vidor and baby Suzanne go on a jaunt to Honolulu. So the gossips appear to be wrong there.

For a Barker Thrill or Two.

"A thrill in every film" is one of Reginald Barker's mottoes. He got it via a big forest fire in "Hearts Aflame" and now in "The Law Bringers," his second own unit production for Louis B. Mayer-Metro release, he will get it with a buffalo stampede to be staged in the Canadian National Park. Government officials will co-operate in this sequence in which 7,000 bison settlers of the park will participate. As will also Earle Williams, Renee Adoree and Pat O'Malley, the leads. And after that Mr. Barker plans to send them through the rapids of the Athabasca River in a batteau and for added good measure have them caught in an ice jam on said river while attempting to cross the frozen river with a dog team.

New Betty Compson Feature.

Betty Compson is back from a brief between-pictures vacation and has begun work on her second Herbert Brenon production, "The Woman With Four Faces," adapted by George Hopkins from Bayard Veiller's play, Julia Crawford Ivers is production editor of this unit, while Richard Dix has been cast opposite Miss Compson.

W. M. Ritchey Going to Italy.

William M. Ritchey has an assignment which most of his fellow scenarioists are envying to the last degree. Mr. Ritchey has been engaged by cable to write the screen version of Henry King's next production for Inspiration Pictures, Inc., and he goes to Rome, Italy, to do it. Accompanied by Mrs. Ritchey, the writer left for New York Friday to sail the end of the month. He will be gone about three months.

Signed for "Brass Bottle."

Tully Marshall, Harry Myers, Ford Sterling, Ernest Torrence, Charlotte Merriam and Aggie Herring have been lined up by Maurice Tourneur for the cast of his next First National production, "The Brass Bottle," sponsored by M. C. Levee. They're "shooting" out at the United studios.

Heard in Passing.

Everybody is anticipating "The Covered Wagon," James Cruze production starring Lois Wilson. It is due at Grauman's Hollywood Egyptian theatres shortly, following the run of "Robin Hood."

'Tis said Mrs. Wallace Reid is writing a novel from the script of "The Living Dead," the anti-dope production in which she is starring at the Thomas H. Ince studios.

Ramon Novarro, who is now basking in the glory of his latest success in Rex Ingram's "Where the Pavement Ends," has thirteen brothers and sisters.

Al Ritsley, publicity man, is welcoming a new son who arrived via the stork route last week.

King Baggot is directing Herbert Rawlinson in "Thicker Than Water."

Edmund Goulding has arrived to join the Warner Brothers, and we hear that he is to direct the production of his first Warner script, "Broadway After Dark."

Carmelita Geraghty, Rhea Le Fort and Jean Haskell, all prize beauties, have been added to Marshall Neilan's "The Eternal Three."

Homesick New Yorkers are finding a bit of consolation in the replica of Gramercy Park out at the United Studios for scenes in Frank Borzage's "Terwilliger," an Associated First National production starring Lloyd Hughes and Pauline Garon.

Craig Biddle and Drexel Biddle, ambitious sons of the Philadelphia millionaires, are playing "bits" in William de Mille's "Only 38," in which Lois Wilson, May McAvoy, Robert Agnew, Elliott Dexter and George Fawcett are the featured stars.

William E. Seiter is directing Phyllis Haver in "The Extra Girl," a special feature for Mack Sennett.

"Polsonal Appearances" before the Press Club of Oakland will be the order of the day for "Bull" Montana April 2.

Harold Lloyd Holds Up Traffic.

Despite their proximity to studios and studio folk Hollywood citizens are never too busy to watch a company "shooting" on the street. And tourists, of course, forget that they have anything else to do. Harold Lloyd was the magnet Saturday when with the aid of a corps of regular "cops" he and the giant traffic cop of his new comedy held up traffic at the busiest corner in Hollywood to film an original "gag." It took them hours of waiting to get it, but the hundreds watching didn't mind, and if it is the laugh it promises neither did Harold and his company.

BETTY BLYTHE SAILING TO DO "CHU CHIN CHOW"

Will Film Spectacle in England and Tunis—May Make Second Production Before Returning.

Betty Blythe will sail for Algiers about the middle of April to be starred in the Graham-Wilcox production, "Chu Chin Chow." It is understood that many of the interiors will be made in England and the exteriors in Oriental settings in and about Tunis.

It is also rumored that Miss Blythe may do a second picture abroad. At any rate, it is regarded as quite probable that she will not return to New York until Fall.

"Chu Chin Chow" is regarded as a big screen opportunity. In addition to its New York engagement, the Oriental spectacle ran for five years in London.

It is announced that more than four months will be spent on the production of "Chu Chin Chow." Herbert Langley, prominent in operatic circles in England, will play the title role opposite Miss Blythe.

The Graham-Wilcox Company is the one that recently placed "Paddy-the-Next-Best-Thing" and "A Woman's Secret" with the Allied Producers and Distributors Corporation.

Miss Blythe is now completing her fourth and final picture with Whitman Bennett. This film, the working title of which is "The Girl Who Got Everything," will be finished in time to admit of Miss Blythe's sailing this month.

BETTY BLYTHE.



Photo by Alfred Cheney, Johnston.

Who will sail this month for Algiers to be starred in the film production of "Chu Chin Chow," which is to be made in the original Oriental settings.

LONDON CRITICS DIVIDED OVER "ONE EXCITING NIGHT"

(Continued From Page 1.)

and remains of old buildings would make ideal settings for films.

The Great Mystery Solved.

The unnamed mystery film which Marcus Loew ordered by cable to be presented here at the Palace Theatre in succession to "The Prisoner of Zenda" turns out to be "Quincy Adams Sawyer." It was put on the screen for a season at that theatre last Saturday and it should have a good run. Opinion here is that the great feature of the production is the excellence of the acting throughout, and much praise is given to Lon Chaney, Elmo Lincoln and Blanche Sweet.

Critics Praise Lon Chaney.

Another American film featuring Lon Chaney, "Shadows," was shown privately in London last week, and there should be a big demand for it when it is released for public exhibition.

"This novel, reverent and impressive picture is a refreshing change from the stereotyped sensations of ordinary film commerce," says the Daily Express critic, who is also very enthusiastic about the acting of Lon Chaney. He says: "Mr. Chaney acts so naturally that it is difficult to believe he is not actually a Chinaman."

The Daily Mail says: "The photography is beautifully done, and there is a surprise left for the end. The chief acting honors go to Lon Chaney. He gives a performance vivid in its facial expression, complete in its detail, strong and moving in every aspect."

Lichtman Tells Why.

Al Lichtman, who is responsible for the showing of "Shadows" here, was entertained at luncheon the other day by the Walturdaw Company, which controls Mr. Lichtman's pictures in this country. At this luncheon he had some remarks to make, and his most interesting statement was an admission that no one country, not even the United States, could support a film. Producers therefore, in making pictures, had to bear in mind the conditions and cinema needs of many countries. The reason why America had made the biggest success with films was, he thought, due to the fact that America was the most cosmopolitan country, and if a picture succeeded in the States it could be depended upon to succeed anywhere.

German Films Good.

There can no longer be any doubt that German films will be a very serious rival to American films in the English market. Quite apart from the fact that German productions are much cheaper as a consequence of the low rate of exchange, there is the fact that by merit alone they command attention. This attention is now being given to them in this country, despite the long-sustained opposition to everything of German origin.

The first German film shown here, "Passion," was damned with faint praise, and the second, "The Loves of Pharaoh," was admitted, with reluctance, to be not so bad. But this week we have seen two German films that have forced the critics into the indulgence of more praise than they have uttered about any film for many a moon.

The first to be shown was "Dr. Mabuse." It was exhibited privately to the trade, and it is so long that it had to be shown in parts on two succeeding days.

I will content myself with a few quotations from the London newspapers. The Times says: "'Dr. Mabuse' is in its way, a work of genius. The acting is excellent, especially the performance of Rudolf Klein-Rogge as Doctor Mabuse. The final performance, when the criminal has gone mad, is gripping and pathetic in the extreme. All the other parts are admirably played, and the photography and lighting are both excellent."

The Westminster Gazette says: "The acting is brilliant, but the greatest achievement is that of the producer, Fritz Lang, who has used the cinema as no producer has done before. The lighting devices bring out unsuspected beauties in cinema art, and his use of cubism and other modern cults is extraordinarily successful. 'Dr. Mabuse' heralds a new era in cinema development."

The Morning Post says: "In the art of production, in multiplication of scenes, in the indispensable, thrilling climax, in crowd effects and in photography, 'Dr. Mabuse' is up to the standard of many of the best American spectacular productions."

The Daily Express says that the film left the British trade audience "staggered and gasping."

"The Golem" Well Received.

The other German film was "The Golem," which is being exhibited publicly at the New Scala Theatre. The principal scenes were photographed in Prague. London audiences are enthralled by the production.

The Morning Post says: "The film is one of the finest shown from a Continental source. One cannot speak too highly of the technique, and the acting throughout is all that could be desired."

The Daily Express describes it as "another astonishing German film." "It is," it proceeds, "a wonderful film, full of somber charm and pantomimic grandeur, with a strange architecture that might be called palaeo-Gothic, all peaked and pointed, but all chaotically awry, like a Futrist nightmare." The paper adds that the first-night audience was "fascinated."

M. P. T. O. MEMBERS MEET IN CHICAGO

(Continued From Page 1.)

for Mr. Cohen's successor. It is expected that when the final selection of a president is made, a man who is acceptable to Mr. Cohen's organization as well as to the New York group, which seceded in Washington, will be chosen.

W. S. McLaren, president of the Michigan organization, who presided at the meeting, was made permanent chairman.

Others present were A. R. Pramer, of Omaha, Neb.; W. A. Steffes, Theodore L. Hays and Clyde Hitchcock, of Minnesota; Gussie Schmidt, Indianapolis, Ind.; Howard Smith, of Buffalo, N. Y.; W. W. Watts, of Springfield, Ill.; Leo Frank and J. J. Reubens, of Chicago, Ill.; Fred Seigert and Joseph Rhode, of Wisconsin, and from Michigan H. M. Richey, J. R. Denniston, J. C. Ritter, Claude E. Cady, A. J. Kleist, Glenn Cross, Harvey Lipp and E. S. Brower.

Invitations were extended to other representative exhibitors in each State, who found it impossible to be present. The meeting ended with a resolution thanking Michigan for taking the initiative.

The telegram which summoned the exhibitors to the conference was worded as follows:

"The Chicago convention will be the turning point in our organization and something must be done to assure a move in the right direction. Michigan theatre owners have a definite and concrete plan for financing the organization and putting it across. You are one of the twenty-five influential exhibitors whose judgment is required and who are asked to be at the Sherman Hotel March 28 at 10 o'clock.

(Signed) "Board of Directors, Michigan Motion Picture Theatre Owners."

AMERICAN FILMS LEAD THE WORLD IN BRAZIL MARKET

The superiority of American films in the Brazil market is demonstrated in the report of the Brazilian board of censorship for the year 1922 just received by John L. Day, South American representative of the Famous Players-Lasky Corporation. Of a total of 1,341 pictures imported in Brazil during the last year 1,058 were from the United States and the remaining 283 were divided among twelve countries.

Statistics collected by Dr. Roberto Etchebarne, head of the Brazilian police censorship, show that 79 per cent. of the films imported were from the United States. This was an increase of 8 per cent. over the previous year.

Dr. Etchebarne reports that eliminations were made in but 68 pictures, of which 37 were from the United States, and that titles were changed on 137 pictures for various reasons. The total footage eliminated by the censors was 564.60 meters, and only one film was banned for exhibition purposes.

"From the viewpoint of morality," says Dr. Etchebarne, in discussing the commission's work, "the American pictures hold first place in Brazil. This fact, together with their wonderful sets, directing, artists and photography, justifies their universal preference throughout the country."

SCHULBERG OFFERS $10,000 A WORD

Will Pay That Sum for Titles for His Coming Pictures—In Market for Twelve or More.

CITES "RICH MEN'S WIVES"

B. P. Schulberg, president of Preferred Pictures, after a conference with J. G. Bachmann, treasurer, announced last week that he was in the market for titles.

He has set a price of $10,000 a word for appropriate titles—an offer which he believes to be the highest ever made for an imaginative effort. If at two-word title is purchased, $20,000 will be paid. For a three-word title the rate per word will be given a cut to bring the total to $25,000. Schulberg explains that he is seeking titles which when set forth in electric lights will create a desire for further information. He adds that this is not in any sense a contest, but a bona-fide market he is creating for the specific commodity.

The search for titles grew out of a quest for word groupings that might prove as magnetic as "Rich Man's Wives," a title that has box office pulling power. Schulberg believes that the person who devised that title created a $25,000 piece of property. Attached to any picture it would add not less than that sum to its drawing power.

Preferred Pictures now owns the rights to a dozen or more plays, books and stories, which in many cases require a change to better picture titles. It is for these stories that Schulberg hopes to find appropriate screen names as a result of this offer. As many as ten or twelve titles—possibly more—may be purchased. No fear is expressed that too many good titles will be submitted. The number of good picture titles not already used for books, plays or songs, is pathetically few, Schulberg says, and whereas it seems easy to concoct a few words that will attract attention and arouse interest in the object they describe, writers seem to find it the most difficult of their literary tasks.

FAMOUS-LASKY STOCKHOLDERS HOLD MEETING

The annual meeting of stockholders of Famous Players-Lasky was held at the company's office. A large number of stockholders were present and voted on the subjects that came up for discussion. In the absence of Adolph Zukor and Jesse L. Lasky, Elek John Ludvigh, secretary-treasurer, presided.

The principal business transacted was the election of five of the twenty directors which constitute the board of directors for four years. According to the charter of the Famous Players-Lasky Corporation, the board is divided into four classes of five members each, elected annually for a term of four years. The class expiring yesterday consisted of Elek John Ludvigh Emil E. Shauer, Eugene J. Zukor, Ralph Kohn and Harold B. Franklin, all of whom were unanimously re-elected.

The stockholders at this same meeting re-elected the present finance committee, composed of Frederick G. Lee, Adolph Zukor, Theodore Whitmarsh, Maurice Wertheim and Sir William Wiseman. The latter, is is understood, represents the Kuhn-Loeb interests.

ENEMIES of WOMEN
by Vicente Blasco Ibanez
WITH
LIONEL BARRYMORE
and ALMA RUBENS

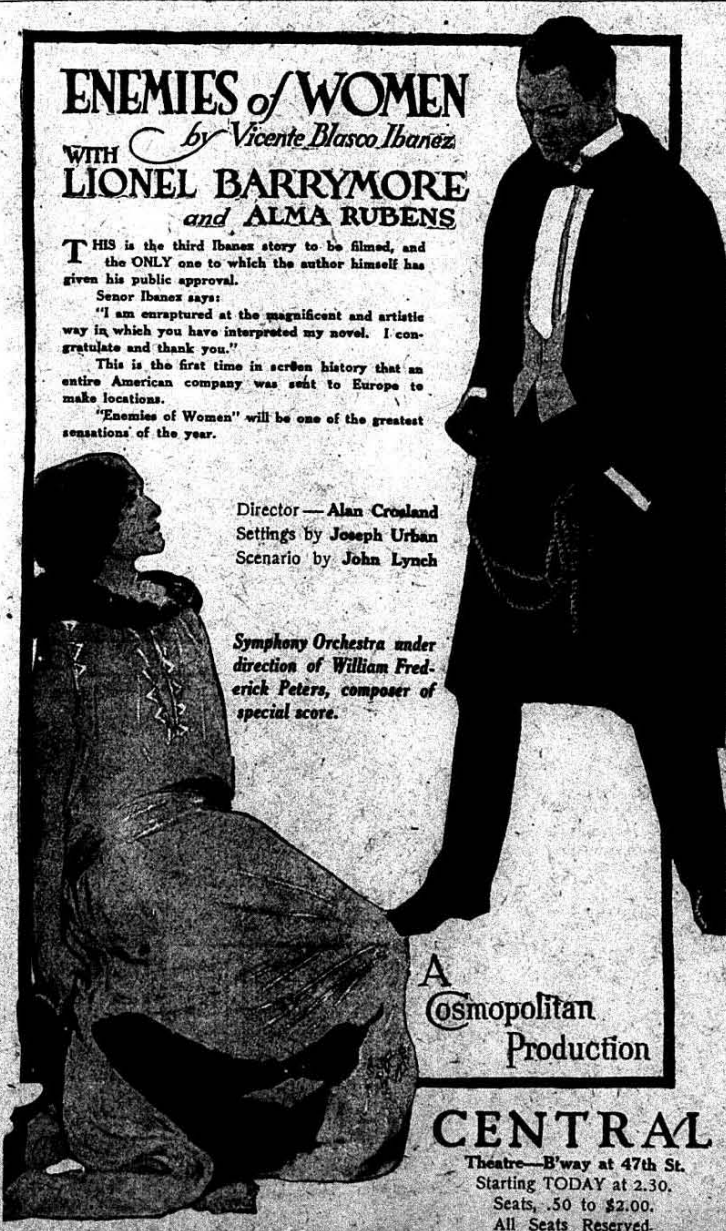
THIS is the third Ibanez story to be filmed, and the ONLY one to which the author himself has given his public approval.

Senor Ibanez says:

"I am enraptured at the magnificent and artistic way in which you have interpreted my novel. I congratulate and thank you."

This is the first time in screen history that an entire American company was sent to Europe to make locations.

"Enemies of Women" will be one of the greatest sensations of the year.



Director — Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

Symphony Orchestra under direction of William Frederick Peters, composer of special score.

A Cosmopolitan Production

CENTRAL
Theatre—B'way at 47th St.
Starting TODAY at 2.30.
Seats, .50 to $2.00.
All Seats Reserved.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOD, April 2.

Buying, selling and building theatres has been an important topic of conversation in local film circles for the past week, even taking precedence over the ever present question, "Who's to play Ben-Hur?" Of special interest was the announcement that Sid Grauman and Famous Players-Lasky, joint owners of Grauman's new Metropolitan Theatre and office building, opened a few weeks ago, were ready to close a deal with a New York syndicate selling the property for $4,000,000 and executing a fifty-year lease on the theatre to be conducted as at present. The announcement didn't give the names of the buyers in the New York syndicate.

Some idea of the way property increases in value in Los Angeles may be gained from the announcement that the Grauman-Paramount interests bought the land, in the heart of Los Angeles, three years ago for $970,000, and it is estimated that under the present sale price it has shown an increase in three years of approximately $2,000,000.

New West Coast Theatre.

On the heels of Grauman's announcement came a story that West Coast Theatres, Inc., comprising Sol Lesser, Joseph M. Schenck, Adolph Ramish and Gore Brothers, had purchased a valuable site on West Washington and Vermont, on which they would immediately erect another picture palace, with stores, shops, apartments and offices adjoining and above, at a cost of about $1,000,000. This house will take care of the rapidly growing West End section of Los Angeles. Verily, the West Coast chain doth grow.

And in the Rumor Market.

Dame Rumor forgot about scandals last week and concentrated on theatrical real estate, too. Among the morsels she projected was that Warner Brothers have purchased one of the most valuable corners on Hollywood Boulevard and are to build thereon two houses, one a legitimate theatre and the other for pictures. Since two of the other three who announced plans for legitimate theatres in Hollywood have withdrawn with their publicity clippings thereon, the field now belongs to the plans of the West Coast Theatres, Inc., who already have their site and the co-operation of Mary and Doug, and to the Warner Brothers proposition, if said rumor be true.

Ince Grabs Megaphone.

From out Culver City way comes news that Thomas H. Ince will pick up his own megaphone again, after many months, to personally direct the late John Fleming Wilson's story, "Country Lanes and City Pavements," which Bradley King is adapting. Madge Bellamy will be featured in this production, which is to be the first under Mr. Ince's new Associated First National contract. It will be at least seven reels.

Sloman With Metro.

Edward Sloman was signed last week by Metro to direct "The Eagle's Feather," the first of Metro's new series of all-star pictures. It is a story by Katherine Newlin Burt, which Winifred Dunn is translating to screen terms. A Wyoming ranch will be the "location" for most of the picture.

Heerman Begins Schenck Contract.

As soon as Victor Heerman stepped off the train last Monday and greeted his wife (Sarah Y. Mason, y'know) and their daughter, Katherine, aged fifteen months, he started concentrating on two jobs, one the question of either buying or building a home—it all depends on what real estate agents have to offer—and the other the two stories he is to prepare for his first work with Constance Talmadge. Mr. Heerman starts his new term contract with Joseph M. Schenck to-day, to direct Connie. While she is finishing "Dulcy," he and C. Gardner Sullivan, scenarioist, will prepare her next production. They have two costume stories, one an old novel and the other based on French history, from which to select. Since Mr. Heerman has just completed "Rupert of Hentzau" the Selznick super-special, he will be quite at home on the new costume production.

Iva Shepard With Morosco.

Iva Shepard forgot there was such a thing as sleep Wednesday night and sat up for thirty-six hours learning the leading part in "We Girls," the Frederic and Fanny Hatton comedy now running at the Morosco Theatre, and preparing to go on Thursday night, taking the place of Florence Oberle during her sudden illness. Theatrical folk here say she made another record for study, since the part is the longest in the farce.

With Fred Niblo.

W. G. Gilmour, pioneer film executive, has been engaged as production and business manager of Fred Niblo's unit. He was formerly associated with Thomas H. Ince and more recently with Charles Ray. His first work with Mr. Niblo will be on "Captain Applejack," the second Fred Niblo production for Louis B. Mayer's Metro release. Enid Bennett and Matt Moore are the featured players.

Rowland Lee at Catalina.

Director Rowland V. Lee, who has been quite ill with an attack of influenza, has gone to Catalina to recuperate before resuming work on the cutting and titling of the Metro production "Desire," which was interrupted by his illness.

Lasky Gets "To the Ladies."

We hear that while shopping in New York, J. L. Lasky bought the rights to that delightful stage success, "To the Ladies." Casting the eagle eye over the studio one would suggest that May McAvoy and Robert Agnew should be cast for the leads. But that has not been announced yet, so we can only hazard a guess.

May Direct Alice Calhoun.

'Tis rumored hereabouts that J. Stuart Blackton, who has recently rejoined his Vitagraph organization, will direct Alice Calhoun when he returns to the Coast. Meantime, the Vitagraph star is revelling in the most lavish settings she has had for many moons. They are for her current production, "The Man Next Door," which Victor Schertzinger is directing, by courtesy of B. P. Schulberg.

Dazey With Warners.

Frank Dazey, whose play, "Peter Weston," on which he collaborated with Leighton Osmun, is one of the "hits" of the Chicago season, has been engaged as supervising editor with Harry Rapf and Warner Bros.

Adrian Johnson Here.

Adrian Johnson, one of the best known writers in the film industry, has arrived from New York to join the Universal editorial department. We haven't had a chance to greet him yet, so do not know just what script is occupying his attention.

On Her Two Pet Stories.

June Mathis, editorial director at Goldwyn studios, ought to be twins. She's that busy! Aside from her editorial direction of half a dozen units, consideration of new stories, scripts, and so on, she is personally writing the adaptations for two coming features. "In the Palace of the King," with which Emmett Flynn begins his Goldwyn contract, and "The Day of Faith," which Tod Browning will direct. On the latter Katherine Cavanaugh of her Goldwyn department, is collaborating with her. These two have long been favorite stories with Miss Mathis and that is why she is working overtime to adapt them herself rather than assign them to others. By the way, Blanche Sweet is to star in "In the Palace of the King."

Horkheimer Rebuys Studios.

H. M. Horkheimer has repurchased his old Balboa studios at Long Beach, and announces plans that call for employment of more than a thousand people at the plant. He says he has completed arrangements for six productions to come under the general head of "Woman—Her Past and Her Future," and that the six will bear the following very box-office titles: "The Other Woman's Husband," "Respectable Sinners," "Lust for Possession," "Regulated Vice," "When Passion Ends" and "Free and Unshackled."

Owen Moore at Lasky's.

Owen Moore will punch the time clock at the Lasky studios this week, beginning work on his special engagement to star with Leatrice Joy in "The Silent Partner," Charles Maigne directing.

May McAvoy Not for Stage.

New York theatrical managers and agents might just as well resign themselves to the news that they cannot get May McAvoy for "Polly Prefetred," or anything else they may have to offer. The Paramount star will be busy at the Lasky studios for a long time to come. She has recently signed a new starring contract with the company, and after completing "Only 38" with William deMille, in which she and Robert Agnew play the daughter and son of her pal, Lois Wilson, if you please, May is to star in "A Kiss for Cinderella," with Herbert Brenon directing.

Heard in Passing.

Viola Dana, her sister, Edna Flugrath, and the latter's husband, Harold Shaw, who is to direct Viola in "Rouged Lips," by Rita Weiman, have returned from a motor trip to San Francisco.

William Desmond has begun his first feature, "McGuire of the Big Snows," under his new U contract. Yes, you guessed it. He's a Northwest Mounted Cop.

Mack Sennett has signed Bertram Bracken to direct comedies.

Ramon Navarro has a new hobby, surf-board riding.

Jackie Coogan has changed his mind. When he grows up he wants to be an electrician. He attributes his new ambition to his friendship with the Klieg light operators on his "Daddy" set. He used to want to be a cameraman.

James McCredie, millionaire contracting engineer of Albany, N. Y., was a guest at Universal City the other day of Lon Chaney, star of "The Hunchback of Notre Dame."

Arthur Jacobs has signed Howard B. Bretherton as head cutter for Frank Borzage's "Children of Dust," starring Lloyd Hughes and Pauline Garon.

Robert Anderson, "M'sieu Cuckoo" of Griffith's "Hearts of the World," has been signed for a similar role in Reginald Barker's "The Law Bringers" for Metro.

Mack Sennett warns Valentino, Navarro, Novello and other handsome heroes to beware. He believes Eddie Jones is getting ready to steal their laurels.

Charles Whittaker is to be welcomed at the Goldwyn studios to do the continuity of "The Magic Skin" which Achievement Films, Inc., is to produce for Goldwyn release.

Fred Myton adapted "The Brass Bottle," F. Anstey's novel, which Maurice Tourneur is now transferring to celluloid as his second First National feature sponsored by M. C. Levee.

Earle Fox has been engaged by Universal to play opposite Virginia Valli in "The Lady of Quality," which Hobart Henley is to direct.

Adapting "White Man."

Tom Forman's next production for B. P. Schulberg will be George Agnew Chamberlain's "White Man." Olga Printzlau is adapting the story, in which Kenneth Harlan is to be starred.

Ben Turpin Not for "Ben-Hur."

Despite all rumors to the contrary, Ben Turpin rises to remark that he would not even consider the role of "Ben-Hur." He says he would never allow himself to advertise so prosaic an object as coffee!

Earle on Lookout for "Ann."

Bertram Grassby has been signed by William P. S. Earle for the role of the Egyptian king in "Tutankhamen," now in production at the Hollywood studios. The other principals are Carmel Myers, Malcolm McGregor, June Elvidge, Sam de Grasse, Iris Ashton, Antony Merlo and Dick Sutherland.

By the way, Mr. Earle tells us he has inaugurated an interesting game in which he gives a prize daily to the one who finds "Ann." In this case "Ann" means anachronism. Naturally, "Ann" is bobbing up all the time during such a production as "Tutankhamen."

"The Wanters" Its Final Title.

Louis B. Mayer is having quite a time settling the status of John Stahl's next production. First it was to be Lee Hutty's play, "Climbing," recently produced here by Thomas Wilkes, the screen version to be titled "Daughters of the Rich." Then, after we had digested that announcement, it was learned that Mr. Mayer had relinquished the title because B. P. Schulberg bought Edgar Saltus's novel of the same name. Then the first name, "Climbing," was restored. And now comes an announcement that Mr. Stahl is to direct "The Wanters," by Leila Burton Wells. And, since Leila Burton Wells and Lee Hutty are one and the same person, it would appear that "Climbing" is to find its way to the screen as "The Wanters."

Cast in "The Extra Girl."

When it comes to screen daughters, George Nichols is like the old woman who lived in the shoe. Mabel Normand is, perhaps, his most famous daughter—on celluloid; and now he is serving in the same capacity at the Sennett studios for Phyllis Haver in "The Extra Girl," which William Seiter is directing. Mervyn Le Roy is another prominent member of the cast. Mervyn, by the way, has shown his appreciation by writing a popular song entitled "The Extra Girl." Anna Hernandez is playing the mother.

Concerning Charlie Ray.

Another week and Charles Ray will call "finis" on his super-production, "The Courtship of Miles Standish," in which he plays John Alden, while Enid Bennett is Priscilla. Frederick Sullivan directed the feature, which United Artists is to release.

Those who deplored the weak parts and poor stories Charlie Ray used to give himself can forget all about their misgivings after seeing him in "The Girl I Loved," now running at the Mission Theatre. Personally, if we were to make a list of the greatest performances the screen has ever recorded, we would put Charles Ray's in "The Girl I Loved" near the top.

Logue Production at Grauman's.

Friends of Charles A. Logue, the author-director, will have an opportunity this week to see his production, "The Tents of Allah," which he filmed in Porto Rico. It is booked for Grauman's Million Dollar Theatre. Mary Alden and Monte Blue have the featured leads.

At California and Loew's.

And with Rupert Hughes's Goldwyn feature, "Souls For Sale," premiered at the California Theatre, and Rex Ingram's "Where the Pavement Ends," Metro Special, at Loew's State, the week promises some extra de luxe film fare.

Glennon-Curtis With de Mille.

Bert Glennon's friends are congratulating him on his appointment to the post of chief cinematographer for Cecil B. de Mille. Mr. Glennon and Edward S. Curtis, one of the most famous photographers in America, have been signed to head Mr. de Mille's camera department, replacing Alvin Wyckoff, who recently resigned to join Fred Niblo's unit. Mr. Curtis is best known as the photographer of the American Indian and a famous scientific authority on the red man. As a close friend of Theodore Roosevelt, he made a photograph of the late President, which is internationally known.

Mr. Glennon's background for his new job includes a knowledge of every angle of the motion picture business, which he entered after graduating from Stanford. He has won patricular success lately as photographer for George Melford.

They Visited United Studios.

The forty Congressmen from Washington, comprising the Irrigation Committee, and visiting the West to inspect the Colorado River Boulder Dam project, were the guests of M. C. Levee, president of United Studios, the other day. The United is the only studio they visited, and United folk put their best foot forward to entertain the Congressmen.

A Few Figures on "Hunchback."

Wallace Worsley's Universal production of "The Hunchback of Notre Dame," starring Lon Chaney, introduces one set, the Place du Parvais, which is said to be the most gigantic ever constructed for a film. And the p. a. tells us, with hand upraised, that this set required seven acres of land, two acres of cement and one of cobbled streets, 1,891 feet of buildings, 200 carpenters working day and night, 3,500 different period costumes, 2,514 extras used on the biggest day's work, 4,573 different players used to date. The camera stand is 109 feet tall, the highest on record, equal to six stories, and action over a quarter of a mile away on the cathedral steps is embraced in the lens.

Curio Collection for 'Scaramouche.'

Rex Ingram is thanking the fates for bringing Jesse H. Allard, the retired proprietor of a curio shop in St. Louis, to Los Angeles. It seems that nobody in the city could be found who had the style of firearms used in Paris in the period of "Scaramouche" until by chance one of Mr. Ingram's staff met Mr Allard, who had a complete collection, not only of pistols and swords desired, but also of canes, watches and jewelry, and he has loaned the collection to Mr. Ingram for his production of the Parisian story with the one stipulation that the owner be permitted to look after his valuables on the set at the close of the day's work.

All Sending "Dope" Stories.

'Tis said that to date, 1,134 manuscripts touching on every phase of the narcotic subject, have been sent to Mrs. Wallace Reid since her announcement that she would produce a film telling the truth about dope. In her film, "Human Wreckage," now under way at the Ince studio, from a story by C. Gardner Sullivan, we understand that Mrs. Reid takes the position that the solution of the drug evil is not to hold drug addicts up to public scorn, but to arouse the public to demand the suppression of the wholesale traffic in habit-forming narcotics.

James Kirkwood Back.

James Kirkwood, who made a lasting impression on Broadway this season for his performance of The Fool in Channing Pollock's footlight success, returned from New York last Monday to play the lead with Mrs. Wallace Reid in "Human Wreckage," and after that to begin a long term contract with Goldwyn.

COAST TO COAST CIRCUIT PLANNED

(Continued From Page 1.)

pending decision in several cities where there are more than one desirable affiliated house available. One of Loew's newest theatres probably will head the list of two New York and two Brooklyn houses.

E. A. Schiller, general representative of Loew's, Inc., and Walter Keefe recently completed separate investigations of the picture theatres in the larger cities in the country, and their reports of a demand on the part of picture theatre owners for artists to build up picture theatre programs, such as are now demanded in the high-priced houses, influenced Mr. Loew's decision for an immediate start on the formation of the circuit, it is said.

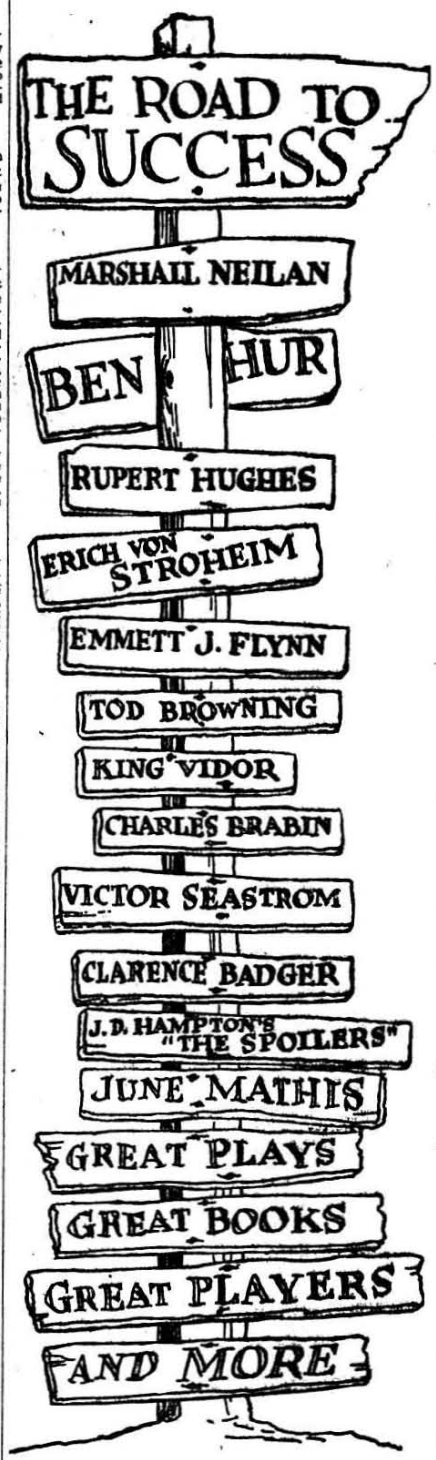
The aim of the new circuit is to do as a unit what Mr. Loew and other theatre owners have been attempting to do with their picture theatres toward the development of the "divertissement" part of their program.

The lining up of desirable material for the houses already in hand is of first importance, and Mr. Loew's intention in the matter of any affiliated house is that it be of suitable size and tone of management to conform to the high standard of present-day picture theatre entertainment, and that the houses be selected on this basis only and irrespective of their picture-buying affiliation or ownership connections.

None of the houses comprising the Loew vaudeville circuit is included in the tentative plan, and the conduct of the Marcus Loew booking agency is not in any way affected by the picture theatre circuit.

It was stated at the Loew offices that the complete list of houses in the circuit will be announced upon the return from the Pacific Coast of Loew and Schiller, who start West in a few days. Their trip will include stops in several key cities.

Goldwyn *is doing* Big Things!



riding the road to success with a speed that is electrical.

The very biggest things are being done to-day by the Goldwyn Company.

"The Christian," Sir Hall Caine's immortal Masterpiece, is winning its reward from every audience.

—and now comes the sensational

SOULS FOR SALE

Rupert Hughes' masterful motion picture drama which tears aside the veil of secrecy surrounding the life of a movie star in Hollywood.

35 Famous Stars *in this Great Picture*

Eleanor Boardman, Frank Mayo, Mae Busch, Barbara La Marr, Richard Dix, Lew Cody, Marshall Neilan, Fred Niblo, King Vidor, June Mathis, Eric von Stroheim, Hugo Ballin, Kathlyn Williams, Mabel Ballin, Florence Vidor, Jean Hersholt, Lillian Leighton, Dagmar Godowsky, William H. Crane, John Sainpolis, Bessie Love, Alice Lake, T. Roy Barnes, Johnny Walker, Claude Gillingwater, Chester Conklin, Anna Q. Nilsson, Robert Edeson, Milton Sills, Blanche Sweet, Barbara Bedford, Elliott Dexter, Hobart Bosworth, Raymond Griffith, Claire Windsor, Jean Haskel, Zasu Pitts, Patsy Ruth Miller and others.

35 WELL-KNOWN STARS APPEAR IN THIS UNUSUAL PRODUCTION.

Goldwyn *is doing* **Big Things!**

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, April 9.

An English company has stepped in and signed Betty Compson, despite the competitive efforts of American producers to get her. This is one time where English dollars spoke louder than the coin of the U. S. A. But then Betty's desire for a "location" tour abroad also had something to do with it. The star, who completes her Famous Players-Lasky contract with her current production, "The Woman with Four Faces," directed by Herbert Brenon, is to go to England in a few weeks to star in a series of four features to be directed by Graham Cutts. The first is to be "Woman to Woman," an English stage play.

Lasky folk will miss Betty Compson. No one on the "lot" is more popular with her associates. Her directors all say that she doesn't know what temperament is and the stage crews swear by her. And if you want unbiased opinions of the popularity or personality of a player just ask the electricians, the property men and the carpenters. Miss Compson recently bought a beautiful home on Hollywood Boulevard, which will be occupied by her mother during the year she expects to be abroad.

All Set for Wampas Ball.

Everybody will drag out the "soup and fish" Saturday evening, the 21st, and honor and be honored by the Wampas at their second annual frolic and ball. If you're anywhere near the Warner Brothers studios on that evening don't miss it. The Wampas frolic will really christen the new Warner stage, which they selected for its truer atmosphere, rather than stage it in a hotel again. A new aggregation of "baby stars" are to be introduced as one feature of the evening. Fred Niblo will be the genial master of ceremonies. Mr. Niblo is somewhere in the Pacific shooting "Captain Applejack" on his fleet of square-riggers, but he's promised to officiate for the Wampas if he has to arrive in an airplane.

To Direct Jackie Coogan.

The question as to who will direct Jackie Coogan's first Metro production, "Long Live the King," has been settled in the announcement that Victor Schertzingers has been borrowed from B. P. Schulberg for the job. Mr. Schertzinger will move to Metro from the Vitagraph studios where he is completing a visiting engagement directing Alice Calhoun in "The Man Next Door."

Lytell Going East.

After completing "The Meanest Man In the World" for Principal Pictures Corporation, Bert Lytell is to say good-by to Hollywood for a time and has himself to New York for the series of Cosmopolitan productions for which he has been signed.

To Star Baby Heerman "At Home."

Victor Heerman, under contract with Joseph M. Schenck to direct Constance Talmadge, has no ambition to be a cameraman but he has all the paraphernalia at hand should he grow tired of the megaphone. However, his cameraman outfit is principally for the benefit of Baby Katherine Anliss Heerman, aged fourteen months, whose progress on her life journey henceforth is to be recorded on celluloid. By the way, if you want to know what Papa Heerman thinks of Baby Katherine ask James Kirkwood with whom he returned from his jaunt East last week. When dining at their home the other evening Mr. Kirkwood said, "Vic had only one subject all the way across the continent, but after being introduced to the young lady, I don't blame him." Hollywood knockers, please note!

Filming "Youth Triumphant."

Fisher Productions Company is a new tenant at the Hollywood studios, producing their initial independent feature, "Youth Triumphant." Victor Lee Fisher and Lillian Ducey, the latter known previously for her continuity and titling, will direct, the cast including Anna Q. Nilsson, Raymond Hatton, Virginia Lee Corbin and Mary Anderson.

Willat to Direct Meighan.

We met C. A. "Doc" Willat the other day. He was just back from New York where he has been associated with the promotion of color pictures. He promised us full details of new plans for the production here shortly of another color feature.

He also told us that his brother Irving Willat, now at the Long Island studios directing "Fog-Bound" for Paramount, is to do another there, with Thomas Meighan, before returning to the coast.

Blinn Here for Two Roles.

Holbrook Blinn arrived last week for a two-at-once engagement. While playing at Thomas Wilkes's Majestic Theatre in his New York success, "The Bad Man," he will also appear in Mary Pickford's current photo-play. Mr. Blinn has played "The Bad Man" so long that he grew the necessary mustache for the part, but now he must put it on for each performance, since Ernest Lubitsch couldn't see the Spanish king with a mustache.

Translating Ince Film to Stage.

One of the coming Wilkes stage productions at the Majestic is to be "A Man of Action," which Ernest Wilkes is dramatizing from Bradley King's photo-play story recently produced by Thomas H. Ince. After the tryout here Mr. Wilkes will introduce it to New York.

Cast for "Tutankhamen."

William P. S. Earle has completed the cast for "Tutankhamen." The salary list now includes Carmel Myers, Malcolm McGregor, June Elvidge, Bertram Grassby, Iris Ashton, Antony Merlo, Howard Gaye, Dick Sutherland, Captain Corlette, Louis King, Cyvilla Reeves and Zack Williams. The screen version of "Tutankhamen" is from a story by Blanche Taylor Earle.

"Wanters" to Star Marie Prevost.

Marie Prevost has no time for between-pictures vacations these days. She moves now from the Goldwyn studios, where she has been playing in "Red Lights," to the Mare-Schulberg studios for the stellar role in John Stahl's next production, "The Wanters," from the play by Leila Burton Wells. After "The Wanters" she will return to the Warner studios, to which she is under contract, for "Broadway After Dark."

Tom Moore With Viola Dana.

Tom Moore arrives from New York this week to play opposite Viola Dana in "Rouged Lips," from Rita Weiman's story. Now both Mr. and Mrs. Moore are under the Metro banner, since the latter, Rene Adoree, y'know, is playing in Reginald Barker's "The Law-Bringers."

Filmed Without Make-Up.

William Beaudine has injected that "something different" into his production of "Penrod and Sam," Booth Tarkington's story, for Associated First National. He has all the kids playing without the usual screen make-up, this to give their work and reproductions more realism, and in many of the scenes the adults too appeared "as is" without grease paint.

FitzGerald Directing Renco.

The Renco Film Company is in the production field again, having leased space at the Universal Studios for production of "After the Ball," based on the old popular song. Dallas FitzGerald is directing, the cast including Kenneth Harlan, Miriam Cooper and Edna Murphy.

Murray-Leonard-Cohn Going East.

As soon as Mae Murray and Robert Leonard, her husband-director, complete "The French Doll" they are going to New York, accompanied by Alfred A. Cohn, their scenario and titling editor, to look for new stories, see the new plays and close their home in the big city. At present writing Mr. and Mrs. Leonard are contemplating the purchase of a permanent home here. They've become regular California boosters.

Mary O'Connor, Hostess.

Mary O'Connor, assistant manager of "The Writers' Revue for 1923," which is to be presented at two performances, April 27 and 28, in the Philharmonic Auditorium, entertained at a waffle party at the Writers' Club yesterday noon. It was to bring together many of the young actresses who are to appear in the revue, those who last year sang in the "Baby Star" number but this year have outgrown their "Baby Star" days.

In Honor of Josephine Quirk.

Mr. and Mrs. Loper B. Laidlaw entertained at a dinner party at the Montmartre in Hollywood Saturday night in honor of Josephine Quirk. Mr. and Mrs. D. A. Doran, Reginald Douglas, Craig Ward and Malcolm Moulder were among the guests.

"Steel Trail" for Duncan.

William Duncan is ready to begin work next week on his first Universal serial under the new contract which he recently signed in New York. It will be "The Steel Trail," a railroad story by George Plympton and George Pyper. Mr. Duncan hasn't yet announced whether Mrs. Duncan (Edith Johnson, y' know) will play opposite him or not. She only recently recovered from a serious illness and he has wanted her to rest longer before going back to the black-and-blue drama. Miss Johnson, however, says she is eager to don the make-up again.

The Ellises Are Back.

May Allison and her actor-husband, Robert Ellis, returned from New York Friday, following their five months' tour abroad. Miss Allison is to play in an independent feature, while Mr. Ellis has been signed to play opposite Marie Prevost in "The Wanters."

M. P. T. O. Elect Fred Miller.

Fred Miller, manager of the California and Miller Theatres here, was elected president of the Motion Picture Theatre Owners of Southern California at their annual meeting last Monday. Harry C. Arthur, Jr., of the West Coast Theaters, Inc., heads the board of directors.

Niblo Testing Cast Make-Up.

Fred Niblo and his cinematographer, Alvin Wyckoff, spent last week making tests of Enid Bennett, Matt Moore, Barbara LaMarr, Robert McKim and Thomas Ricketts, the stellar cast signed for "Captain Applejack." No, they didn't suspect any mistake in the casting, but they wanted to make sure that correct make-ups and lights are used to obtain best possible results in this coming special.

Kirkwood for "Ben-Hur."

And now the "fans" are voting that Goldwyn assign James Kirkwood to the role of "Ben-Hur." Goldwyn folk advise that Kirkwood has already received 16,418 votes to Valentino's 17,593, and they add that "An odd coincidence is that Mr. Kirkwood has just been signed under long-term contract to appear in Goldwyn pictures." With which one rises to ask if it isn't more than a coincidence, perhaps?

Blame It on Volstead.

Another argument against prohibition! When they were duplicating the interior of the Blue Boar Inn of the French Revolution period for Rex Ingram's Metro production of "Scaramouche," they found it necessary not only to make the special period bottles and decanters, but also to make to order the large wine barrels and hogsheads called for on the "property" plot. Not that the wine barrels desired were any special design, but because none of the junk yards, barred breweries or suspected cafes revealed any kind of wine barrel. Pehaps the bootleggers have corralled them all and found it more profitable to use as intended than to rent them for studio "props."

Bern Adapting for Seastrom.

Now that the Goldwyn executives have decided on "The Master of Men," Sir Hall Caine's latest novel, as Victor Seastrom's first production at the Goldwyn studios, June Mathis has assigned the adaptation to Paul Bern, formerly with Goldwyn, now a popular free-lance writer. Mr. Bern, you remember, adapted "The Christian."

Another Millionaire's Son.

Millionaires' sons are finding the cinema world more fascinating than the realm of the Four Hundred, it seems. There's another in our midst, we hear. He's William Albert Roelof, son of the late John Roelof, millionaire hat manufacturer of Philadelphia.

Buys Shares in "Buster Keaton."

Norma Talmadge has made a novel investment. She has bought a half interest in "Buster Keaton." No, not her brother-in-law, but the racehorse of the same name. She completed the transaction in Tia Juana last week-end, whither she went with Constance Talmadge and Mr. and Mrs. Buster Keaton to see the colt race.

Roach Signs Noah Young.

Acting for Hal Roach, who is in New York, Warren Doane, his studio manager, signed the papers yesterday under which Noah Young, the tough guy who is now being seen as the cop with Harold Lloyd in "Saftey Last," will be with the Roach forces for another three years. Which is hardly a case of a villain getting his just reward, we're thinking.

Connie and Thalberg Not Engaged.

Now the matrimonial rumor hounds are harping on Constance Talmadge and Irving Thalberg. But the two repeatedly explain with that highly original phrase, "We're not engaged, we're just the best of good friends." Anyway, Connie wouldn't be engaged yet. Her divorce won't be final for several months. And that's that.

Ince to Produce "Evangeline."

When she comes back to the Ince studios in Culver City, we hear that Mr. Ince plans to begin work at once on a celluloid version of "Evangeline," starring Madge Bellamy. This follows his announcement that he will produce at least one big screen classic yearly, a picture that can serve the entire non-theatrical trade at the end of a year and a half from its release date.

Go East for Convention.

Sol Lesser and Michael Gore left Friday for New York, to attend the first national convention in Atlantic City and also confer with Irving Lesser in their New York offices regarding plans for Principal Pictures and the West Coast Theatres circuit. En route they will stop at San Francisco and Chicago.

Joseph M. Schenck who is also to attend these various conferences, having recently acquired a controlling interest in the West Coast Theatres, was to have left the fifteenth, but the serious illness of his mother in New York timed his departure earlier.

Heard in Passing.

The Metro p. a. advises: "Bull" Montana has purchased a new needle for his phonograph. The one the Hunt Stromberg comedy star has been using during the past year is worn out. They're always kidding "Bull."

Otis Harlan has been added to Maurice Tourneur's cast for "The Brass Bottle," now in production at the United Studios.

Adrian Johnson's first script for Universal, which he joined two weeks ago, will be Jack Boyle's "The Daughter of Crooked Alley."

Pal, Jr., a four-months-old offspring of Pal, the popular canine star, is a new pet in Alice Calhoun's home. Pal's owner gave him to the star last week.

Lloyd Bacon, son of the late Frank Bacon, is directing single reel comedies for Universal.

Carrie Clarke Ward, Kala Pasha and Snitz Edwards are playing comedy roles in Rex Ingram's "Scaramouche."

Louise Lorraine has joined the bobbed hair brigade. She did it for "McGuire of the Mounted" starring William Desmond at U. City, and now she's one of the "I'll-never-let-it-grow-again" fraternity.

Sequel to the latest story putting Charlie Chapin in the lime-light: They're deporting to Mexico the senora who fell in love with his picture, and came here to try to commit suicide on his front lawn.

"She Loves Me Not," Sennett's first comedy for Pathe release is on the way to New York.

Sixteen weeks were given to the "shooting" of "The Merry-Go-Round." And now Director Rupert Julian will spend twelve weeks editing it.

Louise Dresser has been engaged for an important role in George Melford's new Paramount production of "Salomy Jane."

"Covered Wagon" Opening.

"The Covered Wagon" opens at Grauman's Hollywood Theatre to-morrow night, but Director James Cruze is so busy on "Hollywood" that he probably won't be among those present unless he emulates the example of Will Rogers and sneaks into the back with his work clothes on. This week Mr. Cruze has been directing scenes in the Hollywood Hotel for the Paramount special, "Hollywood." And just wait until you read the line-up of stars to be seen therein!

SYLVIA BREAMER.



Photo by Charlotte Fairchild.

Who Has Just Signed a Contract With Associated First National.

INCOMPLETE FILM BERNHARDT'S FINAL BEQUEST TO POSTERITY

"Divine Sarah" Eager to Work Until the Last. Movement on Foot to Preserve British History in Motion Pictures.

By ORMESBY BURTON.

(Special Correspondence The Morning Telegraph.)

LONDON, March 27.

Sarah Bernhardt was full of energy up to the very last. Her final bequest to posterity will be an uncompleted film, in which she was appearing until a few days before her death. The film was being created at the actress's own residence in the Boulevard Periere and in it she took the part of the heroine, posing every day with astonishing pluck.

The scene of the play is a tiny sixth-floor flat, in which lives an elderly and paralyzed clairvoyant, whose sole companion is a wonderful chimpanzee. This animal acts as the fortune teller's servant and general factotum, and has been trained to obey his mistress's commands.

The conservatory in Mme. Bernhardt's house had been transformed into the scene of the film, and the actress was carried to the spot every morning in her invalid chair. Sometimes a scene would need to be repeated five or six times before the desired result could be obtained, and when fears were expressed that Mme. Bernhardt was overtiring herself, she would reply: "Mais non! Let us continue. I am so delighted to be able to work."

Mme. Bernhardt had also made arrangements to appear in Rostand's "The Sphinx" within the next week or so.

Want British Film Library

The original of the Jackie Coogan film of "Oliver Twist" has been presented to the Dickens Fellowship, and will be made the nucleus of a Dickens Film Museum. This has revived the question of the preservation of films for the benefit of posterity. It is pointed out that, despite repeated agitations, there is still not an inch of the fifty odd miles of shelves at the British Museum devoted to recording the world's history in books, set aside to make the beginning of a film library of British history. The pictorial records of some of the great events in the recent history of this country exist only by courtesy of the private firms who filmed them.

Society Film Parties.

The cinema has established itself as one of the leading diversions of English society. The latest craze is for film parties at country houses. The Duke of Sutherland entertained a big party at Sutton Place, Guildford, the other day, and a special attraction for the guests was a private view of the Griffith film, "One Exciting Night." The Griffith management made this possible by lending a spare copy of the film.

Griffith Not Wealthy.

By the way, Mr. Griffith's brother, Albert L. Grey, who came to London to superintend the presentation here of "One Exciting Night," has been disabusing the English public of the idea that his brother is a wealthy man.

"It is commonly supposed," he told an interviewer, "that my brother is a millionaire. The truth is that he is comparatively a poor man, whose films are so expensive that he is always at the mercy of financiers. It depends on my to make enough money to keep us both out of the workhouse!"

An Aristocratic Cinema.

Talking about society and the cinema, there will be opened at the beginning of next month a picture theatre which will be quite a blue-blooded affair. It will be called the St. James's; it will be only a few yards from Buckingham Palace, and among its directors will be found Princess Mary's brother-in-law (Major the Hon. E. C. Lascelles), Colonel the Hon. D. A. Forbes, who is Lord Granard's brother, and Lord Erskine of Restormel.

All this does not mean that the said cinema is to give highbrow shows at fancy prices to society folk. All tastes are to be catered for at popular prices. One feature of the performance will be the orchestra, which will cost about £200 a week.

Films of London's History.

The historic Guildhall, the home of the City Fathers of London, was turned into a cinema the other day for the first time in its existence. A private exhibition was given to members of the City Corporation, including the Lord Mayor and Sheriffs, of a new series of short films, entitled "The Romance of London," which have taken over two years to make.

The films have been produced by the Gaumont Company, and they tell the story of London from the time of the Norman conquest up to the present day. They have been made with the aid of some two thousand prints and drawings gathered from the Guildhall, the British Museum and other collections.

Clemenceau a Victim.

A Paris dispatch says that M. Clemenceau has fallen a victim to the all-persuading film. On Saturday he paid a visit to Epinay, near Paris, where "Le Voile de Bonheur," a play he wrote many years ago, is being turned into a film. He was a deeply-interested spectator of this development of his work.

Another German Success.

Another German film was screened in London last night—at the New Scala Theatre. "Peter the Great," although German, was produced under the direction of Dimitri Buchowetzki, a Russian, who, presumably, was employed in order that the historical accuracy of the film might be secured. The chief role, that of Peter, is taken by Emil Jannings, who gives a magnificent performance, as does Dagny Servaes in the part of Catherine.

The film receives much praise from the English critics. It is described as "one of the most stirring historic films ever shown," and another critic says that it is full of arresting scenes of photographic beauty, and, what is rare, the photography has its significance in helping to develop the story."

Praise for "Peg o' My Heart."

Marcus Loew screened "Peg o' My Heart" in London last night at the Palace Theatre, and this morning the papers are saying some very nice things about it, especially about the acting of Laurette Taylor in the title role. It is agreed that her art is just as captivating on the screen as on the stage. The Daily Telegraph, in praising her performance, says: "To create such a character so that not even the searching eye of the camera can detect a single false value is an achievement of which every one concerned in the production of this film has good reason to be proud."

CARL LAEMMLE IS BACK FROM COAST

Foresees Prosperity Wave Greater Than Any Other in History of Motion Picture Industry.

STUDIOS WORKING TO CAPACITY

Carl Laemmle, president of the Universal Pictures Corporation, arrived in New York early last week after a three-months' stay at Universal City, with a story of West Coast production that surpassed any other wave of picture prosperity in the history of the industry. Even the hectic days of 1919-1920 seem pale in comparison with the feverish studio activity of the present season, as reported by Mr. Laemmle, who says:

"Picture producers have had their ears to the ground during the recent months, and they have heard the rumblings of impending prosperity. Astute judgment in reading the signs of the near future has induced the greatest feeling of better business ever experienced in the film game. With a far-sightedness which reaches heights in this industry such as no other industry can boast, they are preparing for the season of plenty—they are making good pictures to the limit of studio capacity, so that the exhibitors and the exhibitors' public will have the film fare being demanded in increasing volume."

Prospects Are Bright.

This unprecedented production spurt, according to Mr. Laemmle, is not a shot in the dark, but a well-motivated movement, inspired by authentic prospects. From divers' sources, film heads have determined that the coming season is going to be picture perfect. Those film companies, which have made critical surveys of the film trend for the coming Summer and Fall, have found that the industry will have a high saturation point—that the ordinary output of photo-plays will fall far short of meeting the demands of the picture public.

The conditions, cited by the Universal as the explanation of film production activity, has put every producing company on its toes, he says. "In all my experience in the motion picture industry, I have never seen such a stir and so much striving for high-class results," is his comment.

"Ince is releasing for directors and technical experts.

Far Ahead of Production.

"Universal is an example of this increased activity. Far ahead of production status of a year ago, I now have in work what very recently would have been considered an entire year's output of Jewel production. Yet the Jewels now being made at Universal City are for release next Fall. The Summer Jewel releases have long been in the hands of the printing laboratory. Also, an entire year's supply of chapter pictures are under way—eight serials.

"The biggest thing being done at Universal City is the production of 'The Hunchback of Notre Dame.' This Jewel is costing an enormous sum, but every dollar will show in the film. There has never been anything like it. It will be an artistic achievement.

"Two big new Jewels are just getting under way. They are 'A Lady of Quality,' a story by Frances Hodgson Burnett, in which Virginia Valli is starred, and 'The Acquittal,' an adaptation of the Rita Weiman play, which I am using as a starring vehicle for Priscilla Dean.

"Miss Dean has just completed a strong Jewel, 'Drifting,' adapted from the stage success by John Colton.

"Harry Garson is beginning work on a new Universal-Jewel production in which J. Warren Kerrigan and Anna Q. Nilsson will be featured. It is from an original story by John H. Blackwood. I will announce its title shortly."

On July 3, with Rosabelle, his daughter, Mr. Laemmle will sail for Europe, visiting the Universal exchanges in Italy, France, Germany, England and all other countries where Universal films are shown in Europe.

"I am going to have a good time in Europe," said Mr. Laemmle, "and not worry about business or anything else."

LOEW-METRO ELECTION.

J. E. Brady Chosen President at Meeting of Club.

In the election of officers of the Loew-Metro Club, held last week in the executive offices of Loew's, Inc., Col. J. E. Brady was chosen as president; David Loew, vice president; Rose Quimby, recording secretary; David Blum, financial secretary, and Charles Quick, treasurer.

A board of governors elected includes Paul Berger, Charles Sonin, J. T. Mills, Charles K. Stern, Leo Cohen, David Loew and Max Wolff. More than 250 members were present.

THOMAS MEIGHAN SCORES CENSORS

Addresses Annual Meeting in Indianapolis of Indiana Board of Endorsers of Photo-Plays.

NEVER MADE IMMORAL FILM

Deplores Permitting Inexperienced People to Cut Hastily Careful Work of Many Months.

(Special Correspondence The Morning Telegraph.)

INDIANAPOLIS, April 12.

Thomas Meighan, Paramount star, was a guest of honor at the annual meeting here of the Indiana board of endorsers of photo-plays. Delayed for several hours on his journey from White Sulphur Springs, W. Va., where he had been spending a vacation following the completion of "The Ne'er-Do-Well," Mr. Meighan arrived too late for a special luncheon in his honor at the Hotel Lincoln, but attended the afternoon session of the convention at the Claypool.

The star was escorted to the platform and introduced by Charles C. Pettijohn, who represented the Motion Picture Producers and Distributors of America, Inc. Frankly admitting in his opening remarks that he was "opposed to personal appearances of motion picture actors and that he was no speechmaker," Mr. Meighan talked for about five minutes. He told of his experiences in making "The Miracle Man" and deplored the fact that in so many instances "inexperienced groups of inexperienced people" have the power to pass five-minute judgment on a photo-play which has taken months of careful, thoughtful work to make, often cutting it to ruin. "I have never earned a dollar by appearing in an immoral or off-color picture," he said.

"The most difficult problems in the making of photo-plays," Mr. Meighan continued, "are getting material and getting the right man to put it into continuity form. My experiences with the censors has not been conducive to admiration. In one case a magnificent photo-play that had taken months of careful building was cut eighteen times by the censor board, ruining the film."

After the meeting Mr. Meighan tried to escape, but was halted in the lobby and forced to shake hands with the crowd which included some 500 members of the board of endorsers. Blanche Ring, the star's sister-in-law, who was playing in Terre Haute at the time, was among the others who spoke at the meeting.

While in Indianapolis Mr. Meighan had a short conference with Booth Tarkington, who has just completed a special story for him, and at the train he was met by George Ade, who returned with the star to White Sulphur Springs where they will go over the details of the third Ade story in which Mr. Meighan will appear on the screen.

PAGE SOMERSET MAUGHAM.

Leon d'Usseau of Universal Circles Globe Seeking Author.

Leon d'Usseau, head of the Universal scenario department, has just had a merry chase locating Somerset Maugham in order to buy from him the screen rights to his novel, "The Magician." Another company was also after the same novel and d'Usseau first cabled to Maugham's London address, where he was advised that the author had gone to Hong Kong. Cabling to Hong Kong, he was told his quarry had left for Manilla. At Manila he learned he had sailed for San Francisco. A long distance call to San Francisco produced the news that Maugham had left there. Finally after circling the globe the breathless d'Usseau located him right next to Universal City in Hollywood.

NEW AYWON RELEASE

"Girl From the West" Offered on State Rights Basis.

In accordance with his schedule Nathan Hirsh, president of the Aywon Film Corporation, is now offering state right buyers a five-reel production entitled "The Girl From the West." The story was written by Carter de Haven. The principal role is portrayed by Juanita Hansen, who is supported by Jack Richardson and Ed. Southerland. Mr. Hirsh says that his next release will be ready in about two or three weeks. The title is "The Purple Dawn," a five-reel drama featuring Bessie Love, Ed. Peil and Priscilla Bonner.

"MASTERS OF MEN"

From Moving Picture World

"For vivid action and primitive appeal it would be hard to improve on 'MASTERS OF MEN.' Vitagraph has, in this, an irresistible attraction to those who like stirring pictures of the sea."

BABY PEGGY'S NEW COMEDY IS COMPLETED

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, April 9.

What will be Baby Peggy's last two-reel Century Comedy has just been completed under the tentative title of "The Orphan." Alf Goulding, the director of most of her pictures, returned to the Century lot from his sick bed to take over the direction of the final scenes from Harry Edwards. Six weeks have been consumed in making "The Orphan." The next picture will be a five-reeler made at Universal City and directed by Elsie Jane Wilson.

"The Orphan" will make the fortieth two-reel Century Comedy in which Baby Peggy has appeared since she began when she was not quite two years old. In all but eight of these she has been starred. The others were Brownie pictures in which she appeared in conjunction with the dog.

Others in the cast of "The Orphan" are Lillian Worth, Charlotte Rich and John Ralesco. The continuity was made from three stories purchased from William Friddle, Morris Kandel and Harold McBride.

MASTERS OF MEN

(From Harrison's Reports)

If the word "knock-out" had not, on account of constant use, lost its power of expression, it could be used to denote the exact quality of "Masters of Men;" but such word will not do the picture justice now. Besides being interesting, appealing and thrilling, it is also refreshing, because different. It is a story of the sea, and surpasses any picture of this kind that has ever been produced. It is not of the manufactured kind, but one in which the characters breathe and think. The picture should have universal appeal.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, April 16.

Associated Authors, Inc.—Frank E. Woods, Thompson Buchanan and Elmer Harris, y'know—have their hats actively in the production ring and are making plenty of hay while the sun shines.

The first production of the trio, who are to release through the Allied Distributors, the side partner organization of United Artists, is "Richard the Lion-Hearted." It is a Frank E. Woods production, an adaptation of Walter Scott's "The Talisman." The cast includes Wallace Beery in the title role, Clarence Geldert, John Bowers, Marguerite de la Motte, Tully Marshall, Charles Gerrard, Kathleen Clifford and Wilbur Higby.

And while Mr. Woods is supervising this production, with the co-operation of the other two, Thompson Buchanan is adapting "Harbor Bar," from Peter B. Kyne's story. This is to be filmed as a Thompson Buchanan Production as soon as "Richard the Lion-Hearted" is completed.

And then will come the third, Elmer Harris's contribution. We hear that it is to be a celluloid version of Frank R. Adams's story, "The Love Hater," which recently appeared in the Cosmopolitan Magazine. Mr. Harris, we understand, is now writing the script for his production. While they're "shooting" "Harbor Bar" he will prepare for the cameras to turn on "The Love Hater."

Then the trio will start their rotation system again. Their working plan includes individual production, in turn, with all three supervising each picture jointly and Clark W. Thomas acting as business manager.

Associated Authors have their offices and stages at the Ince studios in Culver City.

Writers Visit Writers.

Tom Geraghty, Frank Condon and Alfred A. Cohn deserted Hollywood for a day last week and went up to Carmel-by-the-Sea to visit Harry Leon Wilson and Sam Blythe. Neither of the trio would divulge the results of the visit but they admit that it was to combine business with pleasure.

Alfred E. Green Back.

Al Green, Paramount director, returned to the Coast studios last Sunday. Mr. Green is to direct "To the Ladies" at the Lasky studios and then go back East to pick up his megaphone on Thomas Meighan's sets. While he is here Irvin V. Willat is directing Mr. Meighan in "Light to the Leeward" at the Long Island studios.

Mr. Green prefers California as a place to live and has just bought a new home in West Hollywood, but he can't settle in it permanently until he has directed another production or two with Mr. Meighan, one to be a Booth Tarkington story, and one another George Ade plot.

Mr. Meighan is determined that little Marshall Green, Al Green's older son, who has been a citizen of this world for about four years, shall play in the Booth Tarkington story, and although Daddy Green isn't so enthusiastic about Marshall having a career, the youngster is quite set on it. So much so that ever since he returned from the East all he has to do to get the undivided attention of the other kiddies in the neighborhood is to say, "I can't play with you long 'cause I'm going back to New York soon to make a picture with my partner, Tommy Meighan.

Overheard at the Matinee.

We were seeing "Prodigal Daughters" the other day when we suddenly heard a pair of typical "fans" back of us murmuring. "Oh, just look at Miss Dresser playing the mother. Hasn't she grown thin? And it isn't becoming to her. Why, she used to be a fat lady in musical comedy." We wonder what Louise Dresser would have said to them had she been sitting where we were? Of course, the typical "fans" had her mixed up with Marie Dressler.

Niles Welch With U.

Niles Welch has been re-engaged by Universal for the lead in "Sawdust" under Jack Conway's megaphone. Mr. Conway also directed "What Wives Want," for which Mr. Welch previously commuted to U. City.

To Direct "The Bad Man."

It looks as if Holbrook Blinn would have to take a bungalow and settle down in Hollywood. He's not only due for a long run in "The Bad Man" at Thomas Wilkes's Majestic Theatre, while also playing with Mary Pickford before the camera, but he has also signed to play "The Bad Man" for the Associated First National screen. It is to be Edwin Carewe's next production.

Jane Murfin Signs May Allison.

Three days after May Allison returned to the Coast, following her five months' tour of the Continent, she was engaged by Jane Murfin for the stellar role in her independent production, "The Sign." Rockliffe Fellowes, Edward Everett Horton and Harry Mestayer have also been signed for this celluloid version of Miss Murfin's stage play which she will produce at the Ince studios.

Montagne on First National Script.

Edward J. Montagne, who for the past three years has been serving as scenario editor for the Selznick Company, has joined the ranks of freelance writers. His first assignment is to adapt a series of stories for Earle Hudson of the Associated First National, the initial one to be "The Swamp Angel."

Adapting "Anna Christie."

Bradley King is working overtime on the screen version of "Anna Christie," Eugene O'Neill's prize play, which Thomas H. Ince has acquired. John Griffith Wray will direct, with Mr. Ince personally supervising. It will be an Associated First National release.

Cruze to Direct "Ruggles."

With the praise that they're heaping on James Cruze for his direction of "The Covered Wagon," you'd think he'd want to take a vacation to enjoy it. But not Mr. Cruze. He's not only up to his ears in "Hollywood," his current special, but he's also using any excess leisure to plan his next two features.

"Ruggles of Red Gap," which Famous Players-Lasky have just purchased, is to be his next production, and after that we hear he's to do yet another modern version of an old stage play, which was filmed before, too. We'll give that title later on.

Just a Few Costume Specials.

Truly, 'tis the day of costume specials. Here's the line-up under way now:

Charles Ray in "The Courtship of MilesStandish."

Rex Ingram's Metro special, "Scaramouche."

"Ashes of Vengeance," in which Frank Lloyd is directing Norma Talmadge.

Universal's "The Hunchback of Notre Dame," starring Lon Chaney, under Wallace Worsley's megaphone.

"Barbara Winslow, Rebel," to be Victor Heerman's first production for Joseph M. Schenck starring Constance Talmadge.

Cecil B. deMille's "The Ten Commandments."

Goldwyn's "Ben-Hur."

Thomas H. Ince's plan for "Evangeline."

Douglas Fairbanks's "The Black Pirate," and, of course, Mary Pickford's Spanish story, tentatively titled "Rosita."

Bobbie Agnew Buys a Home.

Robert Agnew read that advice of the energetic real estate agent, "Why pay rent? Be your own landlord," so often that when his mother decided to come to Hollywood and make her home with him he bought a bungalow in the heart of the film capital. Now he is taking time between scenes of his Paramount pictures to furnish it and put a "welcome" on the door mat. Mrs. Agnew arrives early next month from Texas. Bobbie has also acquired a new Cadillac limousine in which to meet her and show her Southern California.

Cast for "To the Ladies."

By the way, speaking of Bobbie Agnew reminds us that one of our prophecies has come true. The young actor who recently signed a term contract with Famous Players-Lasky, is to have the leading role in the Paramount production of "To the Ladies." Rumor has it that Mary Astor may make her debut on the Lasky studio lot in the part opposite him.

Writers Elect New Officers.

At the annual election of officers last week the Writers voted Waldemar Young, president; Elmer Harris, vice president; Richard Willis, treasurer, and Arthur Statter, secretary. And on the executive board they appointed Frank E. Woods, Milton Schwartz, Jack Cunningham, June Mathis, Grant Carpenter, Charles Kenyon and Percy Heath; while the council to represent the Writers' Guild in the Authors' League of America includes Mary O'Connor, Frances Marion, Rupert Hughes, Montagu Glass, Harry Carr, Elmer Rice, Eugene Presbrey, Ralph Block and Lionel Belmore. The council members are elected for a term of three years, the other officers serving for one year.

For Zane Grey-Paramount Film.

We hear that the first of the Zane Grey productions to bear the Paramount trademark is to be "The Last Man," which Victor Fleming will direct on the locale of the story, taking the company to the famous Tonto Basin country in Arizona. The cast so far includes Richard Dix, Lois Wilson and Noah Beery.

Cast for "Day of Faith."

Ray Griffith and Eleanor Boardman have been selected by the powers that be at Goldwyn to head the special cast which will translate Arthur Somers Roche's story, "The Day of Faith" to screen, under the direction of Tod Browning. June Mathis is personally adapting the story.

Cast for "Unknown Purple."

When it comes to an all-star cast, "The Unknown Purple," Roland West's stage success which he will personally direct for the screen, will hold its own, all right. Here's the line-up: Henry B. Walthall, Louise Glaum, Helen Ferguson, Raymond Hatton, Richard Wayne, Louise Fazenda and Brinsley Shaw. They're working at the Goldwyn studios, the production to be a Truart release.

Cohn Titling "French Doll."

Al Cohn, who recently joined the Mae Murray unit, is now titling her latest production, "The French Doll." It is to be sent to New York the first of May.

By the way, Miss Murray's next production is to bear the unique title of "Mademoiselle Midnight."

Plans for Dinky Dean, Star.

Plans to feature Dinky Dean, Charlie Chaplin's latest protege, in a series of five-reel features are going ahead rapidly. As exclusively prereleased in this column several weeks ago, Dinky is to be the center of all-star productions. Z. A. Stegmuller is president of the organization sponsoring Dinky. Lew Lipton, personal manager for the kiddie, is in charge of production activities; Dinky's father, Chuck Reisner, is to assist in preparing comedy gags, and Albert Austin is to direct the first of the series, an adaptation by Hope Loring and Louis Lighton of a popular book.

Social Note.

Mr. and Mrs. Frank Dazey (Agnes Johnston, y'know) entertained at a theatre party for the opening night at the Mason of Fred Stone's engagement in "Tip-Top."

Three Days, Said Judge to Joe.

Joseph Jackson, publicity director of the Goldwyn studios, is the latest member of the fraternity to be entertained by the city of Los Angeles—in the county jail! Yes, for speeding! It seems that Joe was so anxious to get back to Hollywood one evening last week that he speeded it up from Culver City. And a motor cop happened to see him. Result, Joe had to spend three days behind the bars.

'Tis said that the principal reason for his sentence was to give the county jail a good press agent, since they've had no publicity since Clara Phillips took her unannounced leave, and that immediately on his registration in the city's private "hotel," Joe was appointed publicity representative for the institution. Since Joe is president of the Wampas, too, everybody is glad that his "visit" to the city jail didn't extend over next Saturday evening, the date of the Wampas frolic.

British Peer With De Mille.

They all come to Hollywood and the pictures. Now it's Viscount Glerawly, British peer, who has elected a screen career and even discarded his title to pursue said career as Dan Annesley. Furthermore, he has been engaged by C. B. DeMille to appear in "The Ten Commandments." He says he's through with the English court. His mother, Countess Lady Annesley, seconded his ambition by coming here to see him. Now that Dan Annesley has signed for his first engagement, she will return to her home in London.

Wheels of Progress.

A real estate boom, the fragrance of orange blossoms and the increasing activities in the studios are making the Los Angeles Hollywood Chambers of Commerce more boastful than ever and putting a punch into the tropical atmosphere.

In the Theatres.

Mrs. Carrie Jacobs-Bond has been especially engaged by the Rinema Theatre to appear at the matinee performances this week, playing and singing her own compositions, with the feature, "Mighty Lak a Rose."

Two weeks of S. R. O. business at the California Theatre takes Rupert Hughes's "Souls for Sale" on to Miller's Theatre to continue its run, while the Ballin production of "Vanity Fair" comes into the California.

Dorothy Jardon begins her third week at Loew's State with "Thorns and Orange Blossoms" as the celluloid feature.

Charles Ray's best film to date, "The Girl I Loved," continues to charm at the Mission.

Heard in Passing.

John Arnold is back at the Metro studios to turn the crank for Viola Dana's "Rouged Lips."

Virginia Pearson and Sheldon Lewis are en route to Los Angeles.

Rupert Hughes has gone to New York for a brief business trip.

Rowland V. Lee has returned from Catalina whither he journeyed to recuperate from the "flu."

Kathryn McGuire, Rod LaRoque, Lionel Belmore and Lillian Leighton have the leads in Richard Thomas's production, "Other Men's Money."

Reginald Barker's current production for Metro-Louis B. Mayer release has been retitled "The Master of Woman."

Bessie Love and Carmel Myers have been signed for "The Magic Skin" which George D. Baker is to direct out at Goldwyn's.

J. L. Frothingham is to manage the professional activities of Helen Jerome Eddy. She signed a three-year contract with him last week.

'Tis said Wallace Beery and Fritzie Ridgeway are engaged to wed.

Edmund Mortimer and his megaphone have returned to Universal City.

Mrs. Wallace Reid, James Kirkwood and other members of the "Human Wreckage" company spent last week on location at Laguna Beach.

Johnny Hines has arrived from New York to play in Warner Bros.' production of "Little Johnny Jones."

All Set for Writers Revue.

Rehearsals are going along regularly and everything is shaping itself for a gala success in the Writers' Revue, the second annual musical production of the literary fraternity. Two performances are scheduled at the Philharmonic Auditorium for April 27 and 28. If you're coming this way, better wire ahead for tickets.

HOPE HAMPTON



Who has been chosen by Warner Brothers, with David Belasco's approval, to play the leading role in the screen version of "The Gold Diggers."

FILMING BEGUN ON HARRY GARSON'S NEW PRODUCTION

"Old Madrid," Harry Garson's new production for Metro, starring Clara Kimball Young, has been begun under the direction of Thomas Heffron. The story is adapted from the novel, "La Rubia" by W. H. Roberts.

The action of "Old Madrid" is laid in Spain and considerable attention has been given to the settings, the planning and designing by Joseph Wright.

The principals in the supporting cast include more than twenty persons. Appearing opposite Miss Young is Lewis Dayton, who had a role of similar importance in her recently completed Metro picture, "Cordelia the Magnificent." Although Mr. Dayton has been in the United States less than a year, he has played in six motion pictures, including "Slander the Woman" and "The Woman and the Law."

Albert Roscoe, the sea captain in "Java Head," Wedgewood Nowell, Louise Bates, Arthur Hull and Lillian Adrian are also in the cast.

UNIVERSAL PLANS A NEW SERIES OF RACING PICTURES

Actuated by the success of "The Leather Pushers" series, Universal is planning another series of two-reel features. In contrast to the prize-ring atmosphere of "The Leather Pushers," the new series will deal with horseracing.

The title will be "The Information Kid," built around the race track adventures of a picturesque character known by that name. This series is being adapted from the "Rider Up" short stories by Gerald Beaumont, which recently appeared in a magazine, and which now are being published in book form.

The Information Kid is the central figure in Beaumont's stories. Universal has bought eight of these and will make eight two-reelers with them. The author himself recently put in several weeks at Universal City helping the scenario department in its work of adapting the stories for the screen. Nat Ross will direct and plans to have the pictures ready for release this Summer during the height of the racing season.

SELZNICKS PLAN TO PRODUCE ON COAST

Lewis J. and David O. Engage Studios in California and Will Enter Independent Field.

MAY MAKE "EASIEST WAY"

Reorganized Company of Same Name Buys Rights to Film Version of "Monkey's Paw."

Since the beginning of the reorganization of the Select Company it has been stated that neither Lewis J. Selznick nor David O. would be associated with the new concern. It is now learned that David will produce pictures on the Coast and his father will be associated with him in distributing them.

Studio space has already been rented in California. "The Easiest Way," with Theda Bara, was to have been made under the direction of young Selznick, and it is believed he will complete his plans in this respect and choose this picture as his first independent production.

That the reorganized Selznick Company intends to distribute on a large scale pictures other than the ones they own seems likely. On Friday announcement was made of the purchase of the motion picture rights in America, Australia and Canada of "The Monkey's Paw." This is based on the story by W. W. Jacobs, the English author, which has had a large sale both in England and in this country. Manning Haynes, an English producer who brought this and other English-made pictures to this country, negotiated the deal.

It is said the Selznick Company plans to buy other pictures and has been looking at several important ones that are now available. For the present the activities of this company will be directed toward distribution entirely, with no thought of producing. Myron Selznick and W. C. U. Doolittle are in charge of the business, and are working to untangle the loose ends so that no time will be lost in transacting business.

Ivor Novello Going to England.

Ivor Novello, the young actor under a long-term contract with D. W. Griffith, will make a flying trip to London soon, after he has completed certain scenes now being made for Mr. Griffith's new production, "The White Rose." This is now being finished at Mr. Griffith's Mamaroneck studios for United Artists release. Novello has certain contract obligations to fulfil in England. He must complete a film started some time ago and also must complete the score of a musical comedy. These things done, he will return to New York and be on hand when Mr. Griffith begins work on another picture he will make late this Summer.

JACKIE'S FIRST FLIRTATION.



And Even if Peaches Jackson Doesn't Respond, There Is a Freezer Full of Ice Cream to Solace Him.

"The Man Next Door"

by EMERSON HOUGH

Author of

"The Covered Wagon," "North of 36," Etc.



FOX WILL RELEASE TWO MAY FEATURES

Program Has Tom Mix in "Stepping Fast" and William Russell in "Boston Blackie."

ONE COMEDY IS SCHEDULED

Two program features, one starring Tom Mix and the other a William Russell vehicle, and a new Sunshine comedy are announced for release during May by the Fox Film Corporation.

"Stepping Fast", is the title of the latest Mix picture to be offered to exhibitors. The action in this picture starts in the ruins of the cliff dwellers in the Arizona desert and through a series of situations carries Tom half way around the world.

This picture, which is scheduled for release May 13, was directed by Joseph Franz from the story and scenario by Bernard McConville. Claire Adams has the leading feminine role. The other players in the cast include Donald McDonald, Hector Sarno, George Seigmann, Edward Peil, Tom S. Guise, Minna Ferry Redman and Ethel Wales and Edward Peil and Edward Jobson.

"Boston Blackie." with William Russell as the star, will be released May 6. This is the screen version of one of the stories built around this character by Jack Boyle. In this story Russell plays the role of a pardoned convict, who is returned to prison because of charges based upon circumstantial evidence, though he is innocent.

Scott Dunlap directed the picture, in which the leading players are Eva Novak, Frank Brownlee, Otto Matieson, Spike Robinson and Frederick Esmelton.

The latest of the series of roaring lion comedies, called "Roaring Lions on a Steamship," will be released May 13.

WORK IS BEGUN ON "THE ALIBI" FOR VITAGRAPH

Work is beginning at the Hollywood studios of Vitagraph on the coming special production, "The Alibi," an original story by C. Graham Baker. Cullen Landis, who played Dick Halpin in "Masters of Men," has been engaged for one of the leading roles.

President Albert E. Smith of Vitagraph, who personally is supervising the selection of the cast for "The Alibi," went to Hollywood about three weeks ago.

"The Alibi" is another story with a punch and a comedy vein running through. An entire section of a metropolitan city is being built to be used in "The Alibi."

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, April 23.

"Everybody will be there but the dead," proclaimed the Wampas, the Western Motion Picture Advertisers' Association, in their publicity campaign for their second annual frolic and ball staged Saturday evening on the new stage at the Warner Brothers' studios. And they were not far wrong in their prophecy. Even a few of the dead, figuratively speaking, of course, were there, but the live ones were in such greater numbers that once again 'tis hats off to the Wampas for their success as hosts. The new Warner Brothers stage on Sunset Boulevard is said to be the largest in the world, but at that it was hardly large enough to accommodate the crowd of five or six thousand who danced and were entertained there. Twice now the Wampas have demonstrated their ability to corral the largest assembly on record for a motion picture ball.

As a tourist near me observed, all motion picture social events remind one of Palm Beach. Everybody there is wondering who the other fellow is. That is, everybody who isn't a big somebody in pictures. The everybodies had their eyes full of somebodies Saturday night, for, with the exception of Mary and Doug and Charlie and Pola, all of the leading film luminaries were on hand. They filled the boxes built on one side of the huge stage, and the "fans" with opera glasses and staring gazes stood, sat and strolled below.

Niblo, Master of Ceremonies.

Fred Niblo was master of ceremonies, He's called on so much that he's doubtless very tired of the role which he plays so well, but he could hardly refuse to help out the publicity men. He introduced the stars and the featured revue numbers and didn't miss a single name, for which he deserves a blue ribbon, truly.

The spotlight of the Wampas is always turned first on the "baby stars" whom they pick as the winners for the coming year. Those introduced Saturday night and presented flowers by little Mickey McBan and Billie Lord were Eleanor Boardman, Evelyn Brent, Dorothy Devore, Virginia Browne Fair, Betty Francisco, Pauline Garon, Kathleen Key, Laura La Plante, Margaret Leahy, Helen Lynch, Derelys Perdue, Johyna Ralston and Ethel Shannon. Skeptics from Iowa surely felt more kindly toward film folk after seeing these ingenues lined up like sweet girl graduates!

Last year's aggregation of "baby stars" were introduced as having "arrived," and appeared in the costumes of the parts in which they made their greatest success, by way of proving it. They were Maryon Aye, Helen Ferguson, Louise Lorraine, Bessie Love, Kathryn McGuire, Patsy Ruth Miller, Colleen Moore, Mary Philbin, Pauline Starke and Lois Wilson.

P. S.—The Wampas play safe and call attention to the fact, too, by listing the stellar names in alphabetical order!

Duncan Sisters Appeared.

The revue program presented under the director generalship of Harry Wilson, vice president of the Wampas, really out-Ziegfelded Ziegfeld. High lights were the Duncan Sisters, who came up from the Orpheum at the midnight hour to give their kid act; Frisco and his cigar, Doris Eaton and an act of the "Gorham Follies," Ernest Belcher's ballet, three jazz orchestras, the Montmartre, Yerkes's Flotilla and the Ambassador; Gurtyne Engler, the toe dancer, and David Marvel, the deaf and dumb dancer, and so on for an hour or two. As far as the "fans" were concerned, the biggest hit was the reproduction of the typewriter, "the coat-of-arms" of the publicist, through which other stars were introduced, including Anita Stewart, May McAvoy, Viola Dana, Lionel Belmore, Bert Lytell, Robert Agnew, Bryant Washburn, Charles de Roche, Mona Sherwood, Leatrice Joy, Mitchell Lewis, Ruth Renick, Baby Peggy, William Russell, Walter Hiers, Andre Lafayette, Cyril Chadwick, Louise Fazenda, Guy Bates Post, Alberta Vaughan, Herbert Rawlinson, Charlotte Merriam, Irene Rich, Bruce Guerin, Wera Berry, Madeline Hurlock, Douglas MacLean, Mary Anderson, Bull Montana, Joseph Swickard, Victor Potel, Warner Baxter, Ernest Torrence, Sheldon Lewis, Johnny Hines, Monte Banks and Charles K. French.

One would have to have a "Who's Who in Filmdom" at hand to list all the others present. Colored spotlights, showers of colored balloons, and orange juice added to the entertainment.

For Building Fund.

The curious asked what the proceeds were to be used for, and a facetious confrere replied, "For voice culture for all the members of the Wampas." However, that's out, for few of them need it, we assure you. The show and entertainment were more than worth the price of admission, so its nobody's business, as we see it, where the proceeds go, but, be it recorded, that these balls are to provide a building fund for the association. And that's that!

And for it all we are indebted to the energies of our Wampases as Joseph A. Jackson, present president of the organization; Arch Reeve and Ray Leek, past presidents; Howard Strickling, secretary, and Malcolm S. Boylan, Pat Dowling, Tom Engler, James Fidler, Milt Howe, Arthur Q. Hagerman, Jack Hill, Andy Hervey, Harold Hurley, Tamar Lane, Joseph P. Reddy, Ted Taylor, Barrett Kiesling, Harry D. Wilson as aforementioned, Roy Miller, Adam Hull Shirk, E. L. Moriarty, Harry Brand, Ivan St. John, Pete Smith, Monroe Lathrop, Bill Keefe, Richard Spier, Francis Perrett, Si Snyder and so on and so on.

Pauline Garon Going Abroad.

At the Wampas ball the other night Laurette Garon, Pauline's sister, confided that she and Pauline are departing for New York in a week, thence to Canada to see the home folk, and thence to Europe.

Anita Stewart Going East.

Anita Stewart is another who is to leave Hollywood again soon. She tells us she is going East next week to do another Cosmopolitan production in New York, returning afterward to do "The Desert Healer" here.

Adapting "Black Oxen."

Marian Fairfax had promised herself a rest from scripts until September 1, but Associated First National asked her to adapt Gertrude Atherton's "Black Oxen," and she couldn't say no. She was so interested in the story she accepted the assignment and is now at work on it. Colleen Moore is to play the flapper role, but no others have been selected.

He's in "Captain Applejack."

Here is a brief publicity story which tells one of the tragedies of the studio world:

George Marion, venerable character actor, wanted to die, slashed his wrists, but lived. He couldn't get work. Fred Niblo engaged him to-day for a small part in "Captain Applejack." He said he was glad to get such an excellent actor. The sun came out as Mr. Marion went to get his wardrobe.

A little heartache in that, and lots of joy, too, isn't there? It makes you eager to see "Captain Applejack" to applaud Fred Niblo and Mr. Marion as well as Enid Bennett, Matt Moore, Barbara La Marr, Mrs. Mathilde Brundage, Robert McKim and Thomas Ricketts.

Andree Lafayette Married.

Andree Lafayette, whom Richard Walton Tully brought out to play "Trilby," was married last week to Arthur Max Constant, a fellow-actor from France, who is in the same production. For the license she gave her name as Andree Rose Goddard de la Bigue, and her age as 19.

Worsley Going to Europe.

'Tis said that Wallace Worsley has become so interested in the French period drama, as a result of his production for Universal of "The Hunchback of Notre Dame" starring Lon Chaney, that he is making plans to take a unit abroad in October to screen four features in actual settings with native players. According to present plans he will leave in October to be gone about two years. New York capital will serve the project.

Writes Book on "Covered Wagon."

Jimmy Murray, one of James Cruze's cameramen at the Lasky studios, is breaking into illustrated print. Some time ago some one suggested that the world would give a great deal for a complete story on the making of "The Covered Wagon." Mr. Murray seized the idea and a New York publisher is to issue his book, "The Making of the Covered Wagon." It is of course cleverly illustrated with scenes from the photo-play as well as photographs of incidents and action outside the photo-play's camera lines. Mr. Cruze, Victor Chick, Walter Woods, Jerome Beatty, Adam Hull Shirk and Arch Reeve are a few of the Lasky folk who have already put their stamp of approval on the book.

Helped Each Other to Wed.

When Mary Pickford married Douglas Fairbanks three years ago, Margery Daw was her maid of honor. And Friday night when Margery married Eddie Sutherland, Mary returned the compliment by being Margery's matron of honor and having the wedding at Pickfair, the Pickford-Fairbanks home in Beverly Hills. Everybody is wishing Margery (who gave her real name, Marguerite E. House, for the license, y'know) and Eddie every happiness in their voyage on the sea of matrimony, as the subtitle writers put it.

"Main Street" at the Mission.

The "soup and fish" and low-cut gowns will be in evidence again Wednesday evening for the world premiere at the Mission Theatre of Warner Brothers' production of "Main Street." Harry Beaumont, who directed the picture, will be among those present.

In Other Leading Theatres.

The other theatres haven't any big premieres underlined, but the California has a scoop to offer this week in "Hunting Big Game in Africa With Gun and Camera," by H. A. Snow, and Loew's State will compete with Martin Johnson's "Trailing African Wild Animals." Africa and the animals will be much in the spotlight. Over at the Kinema "Poor Men's Wives" will be the magnet, and "Souls for Sale" will continue its run at Miller's Theatre.

Cameraman Out of the Running.

When James Cruze went to New York for scenes of "Hollywood," Happy de Roselli, one of his cameramen who stayed behind, joined the Walter Hiers unit, filming "Fair Week," under Robert Wagner's new megaphone. They went to Pleasanton for the exteriors and Happy had such a fall while juggling his camera that he is on crutches now with a badly twisted ankle. He's limping around the lot, but living up to his nickname, despite the injured pedal extremity, until he can set up his camera again on another production.

Adapted "Rendezvous."

Josephine Lovett (Mrs. John Robertson y'know) is the author of the script for Marshall Neilan's next Goldwyn production, "The Rendezvous," adapted from a very dramatic short story by Madeline Ruthven. Production will be started next week, with Conrad Nagle in the lead.

Ralph Bushman Here.

Ralph Bushman, son of Francis X. Bushman, has deserted vaudeville and returned to Hollywood and pictures again. He dropped in to say "Hello" the other day between visits to agents who called him.

George Arthur With Powers.

Recent interesting additions to the roster of film folk in Hollywood are George K. Arthur, a young English actor, and his wife, Milba K. Lloyd, a talented young sculptress. The second day after his arrival Mr. Arthur went to work with the Fox company and soon after was engaged for the juvenile lead in the James Cruze production of "Hollywood." Now he has signed a contract with P. A. Powers, head of the Robertson-Cole studios, for a series of features the contract to begin May 1. And since she joined him, Mrs. Arthur has been modelling heads of leading stars and is now modelling designs for settings for C. B. DeMille's production of "The Ten Commandments."

Mr. Arthur gained such prominence in England as Kipps, in the production of H. G. Wells's story, that he is usually called Kipps. He also played opposite Mae Marsh in "Paddy the Next Best Thing," which is soon to be featured at the Capitol in New York.

Eugene Mullin on Studio Visit.

Eugene B. Mullin, Eastern scenario editor for Goldwyn, is a visitor at the Coast studios. He's here to confer with Abraham Lehr and June Mathis, production executives, regarding stories for Goldwyn production.

Young to Dramatize Film.

James Young tells us that he is so enthusiastic about "Wandering Daughters," his first production with Sam Rork, that he's decided to dramatize it under the title of "Jazz Land." He won't get around to it, however, until he's completed "Trilby" for Richard Walton Tully's Associated First National release.

Heermans Buy New Home.

Mr. and Mrs. Victor Heerman (Sarah Y. Mason, y'know) are to desert Hollywood as a place of residence. No, they're not leaving the Coast, but they have purchased a lovely new home in the Wilshire district of Los Angeles into which they expect to move in about two months. Meantime, Mr. Heerman is preparing for his first production under his Joseph M. Schenck contract, "Barbara Winslow, Rebel," with Constance Talmadge.

Mary Astor Arrives at Laskys.

Mary Astor and her mother arrived Thursday, and among the first to greet them at the Lasky studios were Alfred E. Green, who is to direct her in "To the Ladies," and Robert Agnew, with whom she is to be featured in this play. Ralph Block will be production editor of this unit.

"Alibi" for Alice Calhoun.

Alice Calhoun had but a very brief breathing spell between Vitagraph pictures last week. She finished "The Man Next Door," one day, had a day's vacation, and then began collecting costumes for "The Alibi." The production started Friday under the direction of David Smith, gives Miss Calhoun a dual role in that she first appears as her own young mother and then as the daughter. Percy Marmont, Cullen Landis and Joseph Kilgour have the other featured roles in the all-star cast.

Van Trees With First National.

James C. Van Trees isn't parking his Bell and Howell at the Paramount studios any longer. After several years of association with the Famous Players-Lasky Corporation, the young cinematographer has been lured away by contract to turn the camera on the Associated First National production to be directed by Lynn Reynolds.

By the way, mutual congratulations are in order, since Mr. Van Trees has been elected president of the American Society of Cinematographers.

Heard in Passing.

Constance Talmadge had another birthday last week and a party at the Ambassador to celebrate it.

Harold Lloyd also passed another milestone, and Mildred Davis Lloyd played hostess at their first party in their new home to celebrate.

And Charlie Chaplin also had a birthday for which Pola Negri gave a dinner party at her home.

The film version of Rita Weiman's stage success, "The Acquittal," is to be directed by Clarence L. Brown for Universal.

Ernest Torrance signed a Paramount contract last week, his first role thereunder to be "North of 30," a George Melford production.

Robert Brower has been added to the cast of Jackie Coogan's first Metro production, "Long Live the King," for the role of the king. "Another chair part," wails Brower.

Clara Kimball Young has completed her contract with Harry Garson Productions and Metro, and 'tis rumored she may go back on the stage. Mr. Garson, by the way, is now directing for Universal.

Julia Swayne Gordon is here to play in Rex Ingram's "Scaramouche" for Metro.

Having completed "The Spoilers" for Goldwyn, J. D. Hampson is planning to go to Europe again. Mrs. Hampton will accompany him.

William P. S. Earle is using what was the Fannie Ward estate, one of the show places of Los Angeles, for scenes in his production of "Tutankhamen."

Norval McGregor is assisting Richard Thomas on "Other Men's Money," the second of the Richard Thomas productions. Kathryn McGuire and Rod La Roque have the leads.

Marie Campbell has dropped her typewriter as Mike Levee's secretary, to make her debut in pictures as the maid in Maurice Tourneur's "The Brass Bottle."

Carmelita Geraghty is playing in "The Daughter of Mother McGinn," the current Cosmopolitan production featuring Colleen Moore.

He Speeded—Now He's Famous.

Touring Goldwyn studios last week one had to admit that the most interesting personage on the lot was Joseph A. Jackson, Esq., publicity director. Why? Because he had just come out of jail. It seems that Joe got enough copy for conversation and feature stories and sketches, too, from his three days' sojourn in the tank—all because he stepped on the gas—to keep him in the spotlight for days to come. So far as we know, however, Mr. Lehr hasn't offered to star him in "The Speed Maniac" or "The Publicist With a Past." Guess he figures he's more valuable pushing the pen.

Julian Leaving Universal.

Rupert Julian announced last week that he had completed "Merry-Go-Round" and terminated his association with Universal. We have not heard the facts, but it looks as if there were a story back of it all. Only a few weeks ago, Universal was issuing publicity stories about a new feature he was to direct and also getting space on an announcement that Mrs. Julian (Elsie Jane Wilson) was to return to the production field to direct Baby Peggy in five-reelers. But later came word that King Baggot is to direct Baby Peggy and that Julian was leaving U City.

Betty Compson Leaves for Europe.

The busiest person in all Hollywood last week was Betty Compson, we're sure. Betty was working day and night, usually on location, to complete her last Paramount picture, "The Woman With Four Faces," which Herbert Brenon is directing from Bayard Veiller's play, and between times she was completing plans to go abroad. With Victor Saville, English film distributor, who came to the Coast to sign Miss Compson for two productions abroad and an option on a third, and Mrs. Saville, Betty leaves to-day for New York, to sail with them on the Olympic on next Monday. She has been so busy that Mrs. Compson decided Friday to travel with her to New York, so as to have a few days of her undivided attention before she sails. Betty's first English feature will be "Woman to Woman," the Michael Morton play, directed by Graham Cutts.

Mr. Saville told us that while here he negotiated for two or three other American stars to go abroad, but he wouldn't announce their names until the papers had been signed, sealed and delivered.

Paul Powell Back From Frisco.

Paul Powell, who has been missing from the Hollywood ranks for several weeks, having had his megaphone up at the San Mateo studios in Frisco, returns to-day with the negative of the Max Graf production, "The Fog," for Metro release. Mr. Powell's next production has not yet been selected.

With Norma Talmadge.

Frank Lloyd has signed Belle Stoddard for a part in "Ashes of Vengeance," his current Associated First National production with Norma Talmadge.

CHRISTIE TO STAY WITH EDUCATIONAL

Comedy Director Signs New Contract With E. W. Harmons for Entire 1923-24 Output.

WILL TAKE TRIP TO EUROPE

E. W. Hammons, president of Educational Film Exchanges, Inc., has concluded a contract whereby Educational will distribute the entire 1923-24 product of the Christie studios. This is the fourth successive year that Educational has distributed the Christie Comedies.

The new contract, which goes into effect with the release of the last of the 1922-23 series, calls for twenty two-reel pictures, which will continue to be of the light farce type.

Christie is at present experimenting with a comedy innovation, a comedy in blackface. All the actors are white, but the characters are darkies of the levee type of the lower Mississippi. This picture, "Roll Along," will be one of the final releases of the 1922-23 series.

There has been no let up in activity at the Christie studios, and production will go on the last of the present series is being carried forward. Three directors—Scott Sidney, Harold Beaudine and Al Christie—are working, presenting Dorothy Devore, Jimmie Adams, Neal Burns and Bobby Vernon. Other well-known Christie players are Babe London, Charlotte Stevens, Kathleen Clifford, George French, Earl Rodney, William Irving, Ward Caulfield, Lincoln Plumer, Charlotte Merriam, Natalie Joyce and Hazel Deane.

Production work on the 1923-24 series will begin immediately on conclusion of the pictures called for under the present contract. The first subjects under the new contract will be early Fall releases.

Just as soon as he finishes "Roll Along" Mr. Christie will leave for a short European vacation trip. He will be accompanied by H. D. Edwards, his production manager.

LINCOLN FILM EXPECTED.

E. K. Lincoln is just completing the first starring vehicle which he has made in the West in a couple of years. His recent production activities have been in the East. His new picture is called "The Right of the Strongest," and he is supported by an all-star cast among the players being Niles Welch, June Elvidge, Tom Santschi, Tully Marshall and Helen Ferguson.

The Zenith Pictures Corporation, the producers, expect the negative here for final titling shortly after the first of the month.

EARLE WILLIAMS IN METRO PICTURE

Is to Be Featured by L. B. Mayer in Reginald Barker's Version of "The Master of Women."

IS ALREADY AT WORK

After twelve years as a Vitagraph star, Earle Williams has left that organization to be featured under Metro-Louis B. Mayer auspices in the Reginald Barker production of "The Master of Women."

In these days of constantly changing studio personnel, when casts are assembled anew for each picture and the average film player works in from ten to twenty studios during the course of a year, Earle Williams's affiliation of a dozen years with the Vitagraph Company stands out as an enviable long distance contract record. Mary Pickford's contract with Famous Players, Antonio Moreno's with Vitagraph, Viola Dana's with Metro, Theodore Roberts's with Lasky, Mabel Normand's with Sennett and the Gish sisters' with Griffith are neck-and-neck for second place in the long-term contract Marathon.

Mr. Williams is already working in his characterization of the courageous Sergeant Tempest, and is now travelling in full red-coated regalia in the stamping grounds of the Royal Northwest Mounted Police about Athabasca Landing, Alberta, Canada, where Mr. Barker is filming many of the outdoor scenes for "The Master of Women." Among the others in the cast are Renee Adoree, Barbara La Marr, Pat O'Malley, Wallace Beery, Josef Swickard, Pat Harmon, George Kuwa, Robert Anderson, Ed J. Brady and Joan Lowell. The screen adaptation has been made by Monte Katterjohn from G. B. Lancaster's novel, "The Law-Bringer." It is the second of a series of Reginald Barker productions presented by Louis B. Mayer and distributed by the Metro Pictures Corporation.

FILM RUNS WELL IN HUB.

(Special Correspondence The Morning Telegraph.)

BOSTON, April 27.

What is considered here as an unusual booking record has just been made by L. J. Blacking, branch manager of the Hodkinson Corporation. The Gordon circuit of theatres has booked that company's "Down to the Sea in Ships" for an indefinite run in all its houses, making three separate runs in the business section of the city for the picture. The whaling feature was shown by Elmer Clifton at the Selwyn Theatre some time ago for a successful engagement, and was followed later by a two weeks' run at the Park Theatre. It will also be shown over the Gordon chain in the outlying districts and towns.

This is the Picture

THAT SCORED A RECORD RUN OF three sensational months at the Lyric Theatre, New York City, at $1.65 per seat, and which was hailed by critics and public as the most amazing African adventure picture of all time.

This is the Picture

THAT WAS GIVEN RECORD PUBlicity in scores of the country's leading magazines, newspapers and other periodicals—publicity read by millions, all of whom will want to see the picture.

This is the Picture

—AND THE ONLY PICTURE —that bears H. A. SNOW'S name! If it doesn't bear H. A. Snow's name it isn't "Hunting Big Game in Africa with Gun and Camera"!

This is the Picture

CARL LAEMMLE presents

H. A. SNOW'S

HUNTING BIG GAME in AFRICA WITH GUN AND CAMERA

UNIVERSAL PICTURES

REMEMBER!

If it doesn't bear H. A. SNOW'S name it isn't the Picture that packed them in twice a day for three solid months at the Lyric Theatre, N. Y. City, at $1.65 top!

BILL IT LIKE A CIRCUS!

There's nothing like it on earth!



YOU have no doubt noted the wide variety of stories and plays in which Miss Talmadge has appeared, commencing with "Smilin' Through," which was the first of her new series for distribution through Associated First National.

Following the national ballot to find the greatest feminine screen star, conducted by theatres all over America two years ago, to which position Miss Talmadge was elected by an overwhelming majority of her hosts of admirers, it was decided by her manager, Mr. Joseph M. Schenck, to provide her with vehicles and roles which would give her recognized genius the widest scope and fullest play.

In "Smilin' Through" her art brought happy tears; in "The Eternal Flame" she sounded the heights and depths of a woman's heart; in "The Voice From the Minaret" she searched the soul of a wife whose heart renounced the bonds imposed by her wedding ring. In each picture in turn she inspired with dramatic realism a different character, time and country. The charm and magnificence of these pictures, the ripening and fruition of a great actress's art, have been applauded throughout the world.

In choosing "Within the Law," it was decided to give to the screen a de luxe interpretation of a great American play—the first American story of her late series. As Mary Turner, the innocent and beautiful shop girl driven to a life of crime within the law—Miss Talmadge has very great and entirely different acting opportunities. The role is unique and distinctive because it gives her her first chance to portray the fire and passion and revenge of a woman scorned and persecuted. Never has she been more superb.

Joseph M. Schenck Presents

NORMA TALMADGE

IN

"Within the Law"

Personally Directed by Frank Lloyd

Adapted by Frances Marion from the stage play by Bayard Veiller.

Photographed by Antonio Gaudio and Norbert Brodin.

Stills photographed by Shirley Vance Martin.

MARK STRAND

Broadway at 47th St.

BEGINNING TO-DAY

A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, April 30.

Mention "Anna Christie" to Thomas H. Ince and his enthusiasm for film production soars, but don't ask him who he is to cast in the title role of the celluloid version of Eugene O'Neill's prize drama. That is a question which is keeping Mr. Ince awake o' nights now. And don't ask him who is to direct it. I did, and he told me John Griffith Wray, but we have a hunch that he may assign Mr. Wray to another feature and resume his personal megaphone on "Anna Christie." He admitted to us that he hasn't decided whether it will be a stage play or an original story which will bring his individual megaphone off the shelf, but he is so interested in "Anna Christie" that we shouldn't be surprised to hear he has decided to pilot it to the screen personally.

The casting of "Anna Christie" will be a problem. "It is essentially a type play," agreed Mr. Ince when we chatted at the studios last week, "and will have to be cast with types as well as actors." Which is some job, as every producer and director can testify.

Mr. Ince has five specials underlined for this year. "Her Reputation," starring May McAvoy, is ready for release by Associated First National, and 'Anna Christie,' "Country Lanes and City Pavements," which Bradley King is now adapting, and "The Just and the Unjust" are booked for the same release, and there is another original story on the schedule. Then there is "Soul of the Beast," the circus story by C. Gardner Sullivan, with Madge Bellamy, directed by Mr. Wray, which is to go out under the Metro banner. We haven't seen this production, but all the studio folk are featuring the "I-told-you-so" manner these days as they read that the reviews coincide with their faith in the picture.

And besides all this, Mr. Ince has the supervision of the wonderful ranch home he is building in Beverly Hills to take his time. He has twenty-two acres of hill lands out there, and is now completing a Spanish type home on the highest point, while landscape gardeners have been at work on the terraces for more than a year. It is estimated that it will take another year to finish the ranch, and then Mr. Ince and his family will move in. He will have one of the most luxurious show places in all California, as well as an exclusive, comfortable home.

At the Writers' Revue.

The second annual Writers' Revue, which we covered by wire last Sunday, is now a part of film history, though its song hits, "The Same Old Story," sung by Charlie Ray, and "Hollywood," sung by Mrs. Bryant Washburn, will be hummed for some time, no doubt. The revue was based on Frank Condon's story, "Hollywood," which James Cruze is directing for Paramount, and gave more attention to story than to subtle lines and satirical situations on filmdom as did last year's revue. However, there was at least one jibe which no one will forget. When the screen-struck Angela's Centreville friends are criticizing her move to Hollywood, one of them argues, "She probably thinks she'll marry Charlie Chaplin." To which a defender replies, "Well, what of it. Everybody else does."

Pola Negri was probably the only one who wouldn't laugh at that. She and Charlie occupied a box at the Saturday evening performance, Charlie making his entrance just in time to be seized by one of the baby stars in the "I'm Looking for a Leading Man" number and dragged to the stage for a bow.

Frank Condon and Thomas Geraghty are credited with the libretto for this year's revue, while Alfred Hustwick supplied the lyrics for Aubrey Stauffer's music. Walter Wills staged the dances and led the Russian number, too, and Louis F. Gottschalk was musical director.

The executive staff, composed of Milton Schwartz, general chairman; Mary O'Connor, Harry P. Caulfield, Ed W. Rowland and George Foster Platt, are issuing a triple vote of thanks to all who so splendidly co-operated in the production.

It isn't at all unlikely that this year's revue will be revised for New York production, and it is even hinted that Charlie Ray will be induced to appear in it on the other Broadway.

Is Kirkwood Home for Bride?

Dame Rumor still persists in saying that James Kirkwood and Lila Lee are to be married and very soon, too. The fact that Mr. Kirkwood has just bought a tract of land in Beverly Hills and drawn up plans for the immediate erection of a lovely home there isn't putting any sort of silencer on the rumor, of course.

Mrs. Wally Reid Goes East.

Mrs. Dorothy Davenport Reid left for Washington, D. C., Friday to attend meetings in the interest of the Anti-Narcotic League. She was accompanied by Adela Rogers St. John. She will be in the Capital only two days, returning immediately to complete "The Living Dead" at the Ince studios.

"Richard the Lion-Hearted."

One of the big stages and a special administration building on the Ince lot are now tenanted by Frank E. Woods, Thompson Buchanan, Elmer Harris and Clark Thomas, business manager, of Associated Authors, Inc. Camera, work on "Richard the Lionhearted," the Frank E. Woods production which will launch the Associated Authors under Allied Producers and Distributors release, will be completed this week. And then Mr. Woods will disappear to cut and title it. By the way, Mrs. Una Nixon Hopkins, formerly with Realart, served as art director for this feature.

Leola Perry, loyal secretary of Frank E. Woods, received us in his absence from the studio the other day, explaining that the author-producer and "Richard the Lionhearted" company, headed by Director Chet Withey and Wallace Beery, were at Universal City filming the gates of Jerusalem. Make your own pun.

Jane Murfin at Ince Studios.

Another interesting tenant at the Ince studios is Jane Murfin, who is in the midst of her first personally-directed production, "The Sign," from her stage play of the same name. Justin McCloskey is collaborating on the megaphone, and May Allison, displaying a number of lovely gowns acquired during her recent tour of the continent, is playing the stellar role with Edward Everett Horton, Harry Mestayer, brought on from New York, and Rockliffe Fellowes in the leads.

There's a chair on the set with the name of Laurence Trimble on it, awaiting Mr. Trimble's return from Canada this week. He'd been up there for several months filming two new Associated First National productions with Strongheart, the wonder dog. He will finish the two features here and at the same time contribute his advisory help to "The Sign."

C. R. Cooper Writing for Ince.

While touring the Ince studios we learned that a recent arrival on the lot is Courtney Ryley Cooper, the author, who has joined the Ince scenario staff to write the script of one of the underlined specials.

In Defense of His Janitoring.

Malcolm Stuart ("Mike") Boylan submits this one anent Fred Niblo's current production.

Captain Ambrose Applejack, notorious pirate, concealed a map in a box in a secret panel of his mansion on the Cornish coast on February 4, 1702. Harry Edwards, property man of Fred Niblo's unit of Louis B. Mayer-Metro productions, covered the box with cobwebs late yesterday. "Get some cobwebs that look as if they were spun in 1702," ordered Mr. Niblo, a stickler for artistic accuracy. "How's these?" asked Harry Edwards, fishing around in the studio rafters with a curtain pole. "Hey, there, them cobwebs was made last night," interjected the janitor, indignantly.

Blanche Upright Visits Mayers.

Blanche Upright was a visitor at the Mayer-Schulberg studios the other day for a conference with Reginald Barker and Irving Thalberg regarding her novel, "The Valley of Content," which Mr. Barker is to screen next, after he completes "The Master of Woman."

Lewis and Pearson Back.

Mr. and Mrs. Sheldon Lewis (Virginia Pearson, y'know) have also returned to the Coast colony, but they have not yet announced their plans.

Duncan Sisters for Films.

After a three weeks' engagement at the Orpheum, dring which they kept the S. R. O. sign working overtime, the Duncan Sisters are ready to settle down on their ranch for the Summer. But we hear that a film contract will probably induce them to combine business with pleasure during their Summer vacation on the old homestead. We know of three companies who have been negotiating for their services but the blonde ingenues haven't signed with any one yet.

Speaking of Stromberg.

Hunt Stromberg is editing and titling his latest Bull Montana comedy for Metro, "High Society." The stork is racing with hi mand is due to interrupt his work next week to tell him he's a proud papa. This will be the first baby in the domicile of Mr. and Mrs. Stromberg, and of course there are dozens of names of both sexes waiting for the newcomer.

Getting His Fill of Jazz.

Jerome Storm is getting enough jazz music to last him for the rest of the year in the atmosphere he is injecting into his first production of the Lasky lot, "Children of Jazz." He spent last week staging a Christmas Eve jazz party, with Theodore Kosloff, Eileen Percy, Robert Cain and Richard Cortez leading the three or four hundred merrymaking extras. Beulah Mary Dix adapted the Harold Brighouse story and Ralph Block is production editor.

Mrs. Owen Moore Going East.

Kathryn Perry (Mrs. Owen Moore, y'know) left for New York yesterday for a brief visit with her mother. Mr. Moore is now completing a Paramount production, and we hear Lasky folk want to keep him for another important role.

Theda Bara Back on Coast.

Well, Theda Bara is back at last. And the p. a.'s prediction has come true. Charles Brabin, her husband, met her at the train last Monday. She says she's going back on the screen, and friend husband says she isn't. Wonder who's right?

Lined Up for Bobby Agnew.

Robert Agnew is destined for some busy and interesting days on the Lasky lot. Alfred E. Green is ready to direct him and Mary Astor in "To the Ladies" as soon as Bobby finishes his role with Gloria Swanson in "Bluebeard's Eighth Wife," and after that he is to do "Seventeen," a remaking of the Tarkington story, under William deMille's megaphone.

"Grain of Dust" for Metro.

We hear that Max Graf's next production for Metro is to be "A Grain of Dust," from Phillips Oppenheim's novel. He's taking "The Fog," made at the San Mateo studios under the megaphone of Paul Powell, to New York next week.

House Peters to Head Unit.

We let House Peters the elevator man for us the other day in the cafteria-plan (serve y'self, y'know) lift which occasionally works in our office building here, and during the trip he hurriedly hinted at plans for his own production unit. He couldn't tell it all before we got to the third floor, so we're waiting promised news this week.

Plans "Lady of the Lake."

Richard Thomas is planning to make his third independent production a modern version of Sir Walter Scott's "The Lady of the Lake" and, according to present plans, Rod La Roque, Estelle Taylor and Kathryn McGuire will continue under the Thomas megaphone for this feature. Wyndham Martyn, English novelist, has been engaged as literary adviser.

Kirkwood With Metro.

By special arrangement with Goldwyn, Metro has signed James Kirkwood for the lead in Edward Sloman's production of "The Eagle's Feather," from Katherine Newlin Burt's story, adapted by Winifred Dunn. Mr. Sloman will start "shooting" to-day and, after two weeks of interior work, will go to Bishop for the cattle stampede. Mary Alden, Lester Cuneo, Elinor Fair, Barbara La Marr, William Orlamond, Charlie Mc-Hugh, Adolph Menjou, George Seigman and John Elliott complete the cast.

Jackie Coogan Begins.

Jackie Coogan's first Metro production, "Long Live the King," adapted by Eve Unsell from Mary Roberts Rinehart's story, will also be started to-day, with Victor Schertzinger on the megaphone.

It gives opportunity for a wealth of colorful settings and Art Director J. J. Hughes is supervising their construction on one of the big Metro stages.

"Main Street" Making Record.

The Mission Theatre is again lining 'em up—this time with the Warner Brothers' production of "Main Street," directed by Harry Beaumont. This "best seller" film had an auspicious world premiere here Wednesday evening with $5 as the top price and not even those who paid it begrudged the high cost of formal entertainment. "Main Street" is voted a real treat and a distinctive surprise. The performances of Monte Blue and Florence Vidor are a delight, even if they do not double for the types which some readers of the book visualized.

Virginia Lee Corbin Ill.

Virginia Lee Corbin, star of "Youth Triumphant," the Fisher production under way at the Hollywood studios, has been battling an attack of appendicitis for the last few days, but it is hoped that the young actress, who hasn't been seen on the screen since her baby days, will be able to complete the picture before undergoing an operation.

For "Ten Commandments."

If preparations for C. B. DeMille's production of "The Ten Commandments" are any criterion you may anticipate that feature as the biggest ever put over on the Famous Players-Lasky lot, even surpassing James Cruze's "The Covered Wagon" for magnitude of settings. Tour the carpenter and blacksmith shops at the studios and you see 500 chariots in the making. Go into the plaster department and you see exact replicas of the Sphinx, the pyramids and treasures of the city of Rameses II. to be pitched on a stretch of barren beach near Santa Maria. The casting department rises to remark that 2,500 people and 4,000 animals will get their daily manna by participating in the scenes filmed on this location. Mr. DeMille plans to begin work about the 7th of May.

And now prepare for a surprise! Although "The Ten Commandments" is to really tell a modern story, it won't have a single cut-back. Can you imagine that? But the spectacle will be there all right. It'll be in the Book of Exodus and a Biblical prologue to precede the modern tale.

One Less Worry for "Hunchback."

Lon Chaney, Director Wallace Worsley and Universal City executives are breathing easily, now that it appears that Clara Phillips has been apprehended in the Honduras. Clara's doubles have caused considerable delay in the production of "The Hunchback of Notre Dame." Every time they had a big mob scene Clara was "found" in the mob and, occasionally, being a democratic soul, 'tis said she allowed herself to be "found" on other sets on the lot.

Baby Gents Has a Party.

Will T. Gentz, Powers studio publicist, rises to remark that his small son, Fremont, and Bill Shakespeare were born on the same day, April 23, and Fremont celebrated by inviting a hand-picked bunch of "infant starlets" to help him eat the ice cream 'n one-candle cake supplied by his doting parent. The starlets present were Josephine Adair, Dorothy Coon, Muriel Frances Dana, Philippe de Lacy, Phyllis Daab, Johnnie Fox, Edwin Hubbell, Leonore Keefe, Frankie Lee, Mickey McBan, Murial McCormac, Billy Osborne, Dorothy Seay, Billy Windsor and Billy Winn. Fifteen years from now the Wampas will probably be casting some of them in their "Baby Star" list.

Anita Stewart En Route East.

Anita Stewart graciously deferred her departure East until to-day, so as to appear in "The Dream of Fair Women" number of The Writers' Revue.

We hear that Anita is scheduled to do "Vendetta" for Cosmopolitan while in New York, but she doesn't plan to remain away from California any longer than for the one production.

While here for "The Love Piker," her first Cosmopolitan feature, Anita has had many engagements. She realizes the value of good stories and is determined, now that she is a free agent, to sign for no engagements except those which cover real feature stories and all-star casts. She had enough of poor stories and weak casts when she was under a term contract, making them out for program release, and now she intends to remain independent to pick her roles. Anita is one star who would rather be just one character in an all-star production of a good story than to occupy every second scene in a mediocre production.

Iva Shepard's Family Coming.

Iva Shepard, of the Oliver Morosco company, is hunting a bungalow. Her father and mother are returning to California next week, and Miss Shepard wants a place with "welcome" already on the doormat.

Holubar Gets "East of Suez."

Advocates of the film possibilities in "East of Suez," the play in which Florence Reed played in New York not long ago, suggested that it would be a good celluloid vehicle for Pola Negri. Allen Holubar has beat everybody else to it, however, and purchased it for one of his all-star Metro productions.

MARION DAVIES GREETS ROBERT VIGNOLA.



The Cosmopolitan Star Went Down to Quarantine to Hail Her Director on His Return From a Trip Around the World.

"MAN NEXT DOOR" BEING EDITED AT VITAGRAPH PLANT

Vitagraph's picturization of "The Man Next Door," the novel by Emerson Hough, is now being edited at the Vitagraph studios in Brooklyn. Victor Schertzinger directed this special feature, which deals with Bonnie Bell Wright, the daughter of a millionaire cattleman, who goes to the city to live and finds that riches can not buy a place in society.

David Torrence, Frank Sheridan, James Morrison and Alice Calhoun play the principal roles. Miss Calhoun plays Bonnie Bell Wright, David Torrence the wealthy old cattleman, Frank Sheridan the foreman of the ranch, and Jimmy Morrison "the man next door."

PARAMOUNT STUDIO AT HIGH TIDE OF PRODUCING ACTIVITY

Jesse Lasky, Back From Coast, Outlines New Policy of Big Productions Made Only From Best Obtainable Stories.

"The Covered Wagon" has acted as a stimulant to Famous Players-Lasky, according to Jesse L. Lasky, vice president of this organization, and there will be no more small pictures made by this company. Mr. Lasky reached here on Friday. He went into conference with Adolph Zukor as soon as he stepped off the train.

Mr. Lasky says that seventeen pictures are now in course of construction, and agreed with Richard Rowland and Carl Laemmle on the fact that production is at high tide in California, and the studios are busier than they have been in many months.

The pictures of the future, according to Mr. Lasky, will not star any individual as much as the story. Only big stories will be considered, and these will be given a production in keeping with their importance. The casts will be headliners, and every precaution will be taken to make the film a super in reality as well as in name.

In the past Famous Players-Lasky has had a type of pictures of the smaller variety. A program film destined to fulfil contractual obligations was a part of the Paramount regime. This will be discarded now, and only big productions will be offered to the exhibitors.

"With the success of 'The Covered Wagon' before us," said Mr. Lasky, "we are putting every ounce of energy and all our resources into a group of pictures that will emulate the appeal of this production.

"At the Lasky studio we have twelve pictures either in work or about to be started. Cecil B. DeMille is making the greatest effort of his career with his screen version of 'The Ten Commandments.' In this picture the public will see some of the biggest sets ever shown on the screen, and everything I have seen about the preparations Mr. DeMille is making points to the most astonishing picture we have ever released. While the picture has many Biblical scenes in keeping with its theme, the picture will tell a modern story without violating the spirit of the decalogue."

FIRST NATIONAL TO GET JACK DILLON

(Continued From Page 1.)

of a white girl brought up among the Indians and her efforts to capture a white husband. Lynn Reynolds will direct.

In "Flaming Youth" Warner Fabian tells a daring story of life as lived by many wealthy pleasure lovers of to-day. His heroine is an innocently naive flapper who has a mad desire to learn the secrets of life and living.

Dillon, who will be remembered for his interpretation of the stellar role in "Officer 666," appeared before the camera for two years on the Mack Sennett lot. During the last five years he has directed a large number of successful films, including "The Right Way," "A Burglar by Proxy," "The Plaything of Broadway," "Blackbirds," two pictures starring Priscilla Dean, and Mary Pickford in "Suds." At present he is directing Ethel Grey Terry in "The Self-Made Wife." The script is now in course of preparation, and it is one of several big specials which are included in First National's schedule of production.

ASSEMBLY BEATS CENSORSHIP BILL

(Continued From Page 1.)

publican, of Rochester, also spoke in advocacy of the measure. He said: "The State censorship of motion picture films deals with one of the greatest industries in the country, and three persons have the entire power to decide upon the character of a picture which may involve an expenditure of from $20,000 to $1,000,000. To place an investment of such an amount of money and then to have a body of three members decide against its exploitation is all wrong.

"This censorship law was passed at a time when it may have been needed, but not so now, as the motion picture interests have employed a man of great power and ability to supervise the motion picture industry. I think the public should be the censors of films."

Assemblyman Louis A. Cuvillier, Democrat, of New York, spoke for the bill. The principal speeches against the measure were made by Assemblyman Simon Adler, Esmond, Hutchinson and Long.

The Morning Telegraph

CONVENTION NUMBER

OUT MAY TWENTIETH

will be a remarkable edition of vital interest to

Producers---Distributors---Exhibitors

LIVE LAST MINUTE NEWS
HISTORY OF THE M. P. T. O. A.
PLATFORM OF CANDIDATES
PICTURES OF CANDIDATES

And a wealth of authentic matter. Be sure your sales messages are conspicuously displayed.
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MARK
STRAND
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Beginning Today
A Smashing Spectacle-Drama With the Ince Punch in Every Inch

Gigantic sets and a real forest fire—so realistic you can fairly hear the crackle of the flames. Featuring Frank Keenan, Lloyd Hughes, Marguerite de la Motte and Edward Burns.

Marguerite de la Motte as the proud Southern girl who found love when forest fire and angry mob tried to take the man she had once scorned.

Lloyd Hughes as the mountain lad, lured from a rough, tumbledown cabin to mansion halls only to find a brotherhood of hate.



Frank Keenan as the fighting colonel. His own son a profligate, he sought an heir among the boys of the Kentucky hills.

She Scorned Him! Then Fought for His Life

She thought he had robbed another man, her sweetheart, of his heritage—and she hated him.

But he loved her—loved her enough to sacrifice everything to make her happy.

Even enough to make the other man worthy of her love—then a strange thing happened.

Thos. H. Ince presents
"Scars of Jealousy"

By Anthony H. Rudd; directed by Lambert Hillyer under the personal supervision of Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, May 7.

Victor Fisher of Fisher Productions, Inc., the new unit in the field of the more important independents, is one producer who believes that actions speak louder than words. Without much ado he threw his hat into the production ring here, organized his unit, leased space at the Hollywood studios, and now has his initial production almost ready for release.

It is a human interest production, adapted from George Gibbs's novel, "Youth Triumphant," the film version following the book so faithfully that Lillian Dorcy and Jack Voshell, who are associated in the direction of the feature asked the cast to read their parts from the book rather than from the script.

"Youth Triumphant" is also of interest because of the fact that it brings Virginia Lee Corbin back to the screen. Little Miss Corbin, who has been traveling abroad since her baby star pictures under the Fox banner, plays Patsy, the waif of the story, while Anna Q. Nilsson shares honors in playing Patsy after she has grown up and become respectable and conventional—almost.

Others in the cast are Joseph Dowling, Claire McDowell, Lucy Beaumont, Eugenie Besserer, Ward Crane, William Boyd, Mary Anderson, George Siegman, Boyd Irwin, James Quinn, and last, but not least, Jolly Kate Price.

"Youth Triumphant" is the first of the three-a-year program underlined by Fisher. Distribution plans will be announced later this month.

For "Ashes of Vengeance."

Director Frank Lloyd and his corps of assistants piloted a regular caravan to the 15,000-acre Mathewson Ranch, fifty miles from Los Angeles last week, for scenes in Norma Talmadge's "Ashes of Vengeance." Miss Talmadge and her auto-dressing room led the procession. The p. a. claims that this production lists perhaps the largest and costliest cast ever assembled. It includes Conway Tearle, Wallace Beery, Josephine Crowell, Claire McDowell, Courtney Foote, James Cooley, Andre de Beranger, Boyd Irwin, Winter Hall, William Clifford, Murdock McQuirrie, Hector B. Sarno, Earl Schenck, Lucy Beaumont, Forrest Robinson, Mary McAlister, Kenneth Gibson, Howard Truesdell, and Jeanne Carpenter. A cluster of buildings of sixteenth century French design have been erected on the ranch, where the Battle of Jarnac is to be staged by Mr. Lloyd for this special.

F. B. O. Gets "Human Wreckage."

Nat Rothstein, exploitation manager, and Harry Berman, general sales manager for Film Booking Offices of America, were among the busiest visitors in town last week, dividing their time between the P. A. Powers and the Thomas H. Ince studios on conferences regarding "Human Wreckage," the anti-narcotic production starring Mrs. Wallace Reid, which F. B. O. is to distribute.

They were both enthusiastic over the photo-play, predicting "hits" for it as entertainment and a force against the drug evil, also for the individual performances of Mrs. Reid and James Kirkwood especially.

"Human Wreckage," the permanent title of the picture, will have its world premiere at one of the Grauman theatres here early next month, after which it will be launched in New York and Chicago for long runs.

Puttees Via Mail Order.

Rob Wagner is now directing for Paramount, using his brand new megaphone on Walter Hiers's current starring production, "Fair Week." The other day, when one of his colleagues at the Writers' Club jibed: "Aw, you're no director. Where's your puttees?" Mr. Wagner countered: "They're on their way from a Chicago mail order syndicate."

Speaking of Pirates.

Mike Boylan, publicist, rises to remark that taxicab drivers and garagemen will have an opportunity to turn an honest penny in Fred Niblo's production of "Captain Applejack" for Louis B. Mayer-Metro release. The romantic sea story requires a pirate crew to man a buccaneer, and men with experience are in demand. Wow!

Logue Adapting "Ponjola."

Charles A. Logue has picked the plum of stories for adaptation. He was engaged last week by Sam Rork to write the continuity for Cynthia Stockley's colorful story, "Ponjola," to be the second James Young Production, sponsored by Mr. Rork and Mr. Young, for First National.

By the way, "Ponjola" has been the subject of interesting gossip lately. 'Tis said that no other producer really appreciated the screen possibilities of the story until Mr. Rork had purchased it. Then one of them offered him twice what he had paid for it, another bid higher and a third even higher, until he could have resold it for four times what he paid for it.

Anna Q. Nilsson, James Kirkwood and Ford Sterling have been signed for "Ponjola."

Rowland Lee Signed by Fox.

Rowland V. Lee's well-wishers are congratulating the Fox Film Corporation, which recently signed him on a year's contract to produce Rowland V. Lee productions for Fox release.

His first feature will be a story by Gouverneur Morris, adapted by Robert N. Lee, brother of the director.

John Russell With Fox.

John Russell, author of "Where the Pavement Ends," Rex Ingram's recent Metro feature, and other popular stories, is hanging his hat at the Fox studios now, gleaning studio atmosphere.

Virginia Pearson Signed.

Virginia Pearson was so welcome to the Coast film colony that within three days after she arrived she had signed two contracts for feature productions and refused as many more.

The first, on which Miss Pearson began work Friday, is "John of the Woods," the initial feature starring little Dinky Dean, Charlie Chaplin's latest "discovery" in juvenile prodigies. In this costume story of Italy in the fifteenth century, written by Abby Farwell Brown, Miss Pearson will share honors with Ethel Wales. Sam de Grasse, Mitchell Lewis and Josef Swickard, with Albert Austin directing. She is to play Dinky's mother, her ability being enhanced by the resemblance which the infant star bears to his new screen associate.

And as soon as "John of the Woods" is completed, Miss Pearson will move over to the United Studios to play the lead in Frank Borzage's second production sponsored by Arthur Jacobs. Both of these productions, her first work on the Coast, will be Associated First National releases.

Miss Pearson has visited Los Angeles before, but since this is the first time she has accepted an engagement here, she feels much like a permanent citizen of California, even on two weeks' stay. She and her husband, Sheldon Lewis, are living at the Hollywood Hotel for the present, and wondering where to look for the celebrated brand of Hollywood "wickedness."

Lewis With King Baggot.

Speaking of Sheldon Lewis, reminds us that he has signed to play in King Baggot's next Universal production.

Joins MacLennan's Staff.

J. Leroy Johnston, formerly associated with First National in New York, arrived on the Coast Friday to commute to the Ince studios in Culver City, where he will assist Arthur MacLennan, publicity director.

No Rest for Colleen Moore.

Colleen Moore has neither bought her trousseau nor set the date for her marriage to John McCormick, and it doesn't look as if she would have time to take up such matters for several months. Under her new contract with First National, she will first play the title role in Hulbert Footner's story, "The Huntress," with Director Lynn Reynolds. Then will come "Flaming Youth" under the direction of Jack Dillon, and she is also scheduled for the flapper in "Black Oxen," Gertrude Atherton's "best seller," which Marian Fairfax is now adapting. Of course, since Mr. McCormick is Western representative of Associated First National, he can no doubt arrange for her to get off for a few hours when they set the matrimonial date.

Speaking of "Applejack."

When we dropped in for a visit on Fred Niblo's studio sets for "Captain Applejack" the other day, we could well believe the director when he said that for the cost of one apparently simple library set one could build a very nice home. The sets for this production, in which Matt Moore has the title role, with Enid Bennett opposite him, are gorgeous in their quiet simplicity, and so thick with English atmosphere that you can cut it with the proverbial knife.

Mr. Niblo is working on the interior scenes while the Navy Department, the United States Attorney's office and the Mexican Consulate are trying to decide whether or not he can fly a pirate flag from one of the ships of the fleet he has assembled. If the question isn't decided before he's ready to set sail, 'tis said he'll plunge ahead without authority, concluding that it will be less expensive to sink a ship and pay fines than to hold up the production. Of course, it will be just like the p. a. to get them all in jail for it!

Aimee Torriani Signed.

Aimee Torriani has been engaged for a leading role in "The Demi-Virgin," now running at Egan's Little Theatre. It's to tour the Coast after next week.

Plans "Girl of Limberlost."

Gene Stratton-Porter is completing plans for her second independent production, to be "A Girl of the Limberlost."

Meantime, her first feature, "Michael O'Halloran," directed by James Leo Meehan, and personally supervised by Mrs. Porter, is ready for release through W. W. Hodkinson Corporation.

Husband Too Expensive.

Speaking of matrimonial disalliances, which we weren't, Charlotte Pierce is free again. She married Joseph Mays, a pianist, last June, and charged that during their eight months of married life he worked only one week. The rest of the time she says she supported him.

Marion Brooks Weds Ritchie.

Recording divorces is such a habit that it's rather interesting to record a romantic match. And one did occur recently at the Paramount studios. Marion Brooks, secretary to Jerome Beatty, and Russell Ritchie, young actor on the lot, went out to lunch on April 10, and instead of eating they had Reverend Neal Dodd hear their "I wills." And nobody knew of it until last week. Marion is a cousin of Mrs. Zukor and niece of E. E. Shauer.

Adrenalin Gets Into Films.

Universal folk are "all het up" over their "scoop" of an idea in "Legally Dead," a production which William Parke has been quietly directing with a stellar cast. It deals with the restoration of life through the use of adrenalin, a feat of science which has played a prominent part in news headlines lately. 'Tis claimed that Jules Furthman wrote the story three years ago, before the discovery of the life-restoring power of adrenalin, but that producers passed it up until a few weeks ago, when Universal accepted it for production.

Tucker in "Cameo Kirby."

After doing two at once, Tom Forman's "The Broken Wing" and "The Eleventh Hour" with Fox, Richard Tucker is back on the one-at-a-time schedule, beginning to-day in "Cameo Kirby" with Fox.

Viola Eats for Art's Sake.

Losing twenty pounds during an operation for appendicitis and having a story, Rita Weiman's "Rouged Lips," which called for her to wear tights in her role of chorus girl, put Viola Dana far from the reducing squad of Hollywood. Food at all hours, milk between times and from ten to twelve hours sleep per night have been Viola's program lately. Result: Fifteen pounds gained in one month. Some actresses we know certainly envy the Metro star.

'Tis Peggy O'Day for Keeps.

Genevieve Berte is no more. Long live Peggy O'Day. In other words, Miss Berte has petitioned the court to change her name, because she has found that Peggy O'Day is a more advantageous cognomen for a luminary in filmland. Miss O'Day has just completed a session in the black and blue drama, the chapter film, "The Fighting Skipper."

Montagne on Paramount Script.

Wires from New York seeking to lure Edward J. Montagne back to the broad highway are wasted on the desert air these days. Eddie is too busy here to think of the other Broadway. Since he left the editor's chair with Selznick, he has adapted "The Swamp," for First National; "The Storm Daughter," for Universal; titled several features and signed with Jesse L. Lasky after passing up other offers. Under the Paramount engagement he is adapting the late Emerson Hough's Saturday Evening Post story, "North of 36," for George Melford to direct. We hear that Mr. Lasky plans to make another feature of the caliber of "The Covered Wagon" from "North of 36," with Ernest Torrence.

Charlie Ray Vacationing.

Charles Ray is leaving for a brief vacation at French Lick Springs en route to the Chicago convention of exhibitors. This is his second vacation in ten years. "The Courtship of Miles Standish" certainly earned it for him.

Two Thousand With Ingram.

Rex Ingram had a mob of 2,000 extras on a duplicate of the City Square of Rennes in "Scaramouche" last week. Four trains brought them out to Hollywood from Los Angeles, 2,000 lunches were served on the set to keep them there, and no one was checked out at the end of the day until he or she had returned costume and wig to costume department. The system was a joy to efficiency experts.

Wright Confers With Principal.

Harold Bell Wright is in town conferring with Sol Lesser and Michael Rosenberg regarding the filming of "The Winning of Barbara Worth," and other of his best sellers recently acquired for the silver sheet by Principal Pictures Corporation.

Mary Pickford on Location.

After deciding to label her new production "The Street Singer," Mary Pickford packed her make-up case, and with her company under the direction of Ernest Lubitsch, left for location near San Diego on Saturday. Holbrook Blinn, who is playing with Miss Pickford, expects to commute to and from San Diego in an airplane. Otherwise, he'd disappoint audiences at the Majestic, where he is appearing in "The Bad Man."

It's Moving Day at United.

It's a case of "Button, button, who's got the button?" when you go over to the United Studios these days. By the time you get back to a building you'll find the mules have lured it half a block farther inland. We were in search of Pete Smith's publicity offices, but they were moved so many times while we were casting the eagle eye about the big lot that we finally had to corner a telephone and page Pete to rescue us. When he did, we had a perfect alibi for not finding his office. The building itself was hoisted on rollers and instead of going through the door you went right through the wall and into Pete's domain. Everybody working there now can tell you exactly how it feels to be in an earthquake.

To explain: United folk realized that they were wasting valuable ground on Melrose avenue by keeping office buildings parked on the street frontage, so said buildings are being ushered back. Now, if they sell the frontage for business buildings and some human folk open an honest-injun home-cooked restaurant on the spot, everybody who ever goes near the studios will utter a prayer of thanksgiving.

Murray-Leonard Off to New York.

Mae Murray and Robert Leonard, her husband-director, will depart for New York to-morrow, to close their apartment in the East, deliver "The French Doll" to Metro, and get costumes for "Conquest," Miss Murray's next Tiffany production. "Mlle. Midnight," previously announced, has been deferred in favor of this other original story.

Vidors Admit Separation.

Florence and King Vidor have admitted that they're not living under the same rooftrees, but they deny that a divorce is contemplated. "We are the best of friends," explains Mrs. Vidor, "and there is no 'other man' and no 'other woman.' It is just a problem of individual freedom we have to work out in our careers."

Heard in Passing.

Alfred E. Green megaphoned the first "Lights! Camera!" call on "To the Ladies," co-starring Robert Agnew and Mary Astor, to-day. It's for Paramount.

Mr. and Mrs. T. Roy Barnes (Bessie Crawford, y'know) are returning to vaudeville for a between pictures engagement at the Orpheum in their old act for one week only.

And now Goldwyn is boasting possession of the world's largest motion picture stage. It covers as much acreage as an ordinary city block and is approximately 300 feet long by 175 feet wide.

Ned Sparks—remember him as the sleepy hotel clerk of two or three New York stage plays?—is here starring in comedies which Roscoe "Fatty" Arbuckle is directing.

Rush Hughes, Rupert Hughes's son, is playing in Fred Niblo's "Captain Applejack."

Frank Currier, popular character man, is now at Lasky studios. He says he is loyal to Eastern Summers, however, so plans to return to New York in July.

Goldwyn is asking suggestions for a new name for Georges Calliga, the Roumanian actor, they have just signed.

Ruth Stonehouse is a featured player in "Lights Out," a studio story in production for F. B. O. release.

Bull Montana has been loaned by Hunt Stromberg for a part in James Cruze's production of "Hollywood."

Marjorie Daw is playing the lead in "The Virginia Outcast," a Bob Horner Production.

Harold Goodwin has been signed by Powers Studios for the lead in the next series of H. C. Witwer comedies.

FRANCES MARION WRITES CONTINUITY OF 'BEAU BRUMMEL'

Frances Marion has been engaged by the Warner brothers to write the continuity of "Beau Brummel," the Clyde Fitch play which will feature John Barrymore.

Miss Marion is credited with having written many of the Mary Pickford successes and other stories for some of the best known players. Among the more recent film plays to her credit are "East Is West," "The Eternal Flame" and "The Famous Mrs. Fair."

Production of "Beau Brummel" will be started following the arrival of Mr. Barrymore from abroad. Preparations are being made for the feature at the Warner Coast studios by Sam and Jack Warner, production managers, who are at present negotiating with a director to wield the megaphone.

EVANS GOES TO COAST.

Will Do His Writing at the Schulberg Studios.

Larry Evans, well known as a short story writer and a novelist, who signed a contract some months ago to contribute a specified number of screen originals yearly to B. P. Schulberg to be made the basis of Preferred Pictures, is on his way to California, where he will take up his work at the Schulberg studios, instead of making his headquarters in the East.

Evans, who is the author of a number of Katherine MacDonald's recent vehicles, wrote "Are You a Failure?" as his first contribution to Schulberg. "The Aristocrat," a story planned on the program of next season, is also from his pen, and his third screen play for Preferred release through the Al Lichtman Corporation is already in a formative stage.

STAGE SUCCESSES IN LASKY'S LIST

Announces Attractions for Coming Year to Be Made at Paramount Studios.

WILL CURTAIL PRODUCTIONS

In connection with the Famous Players Eastern Sales Convention, which was held here last week, Jesse Lasky announced the names of a score of pictures which will be distributed through Paramount during the coming year. A dozen of these will be ready for the market in August, and will lead the long list of forthcoming attractions. Many of the films will be adaptations of stage successes. Some of them have already been completed, some are at present in the course of production, and the preliminary work on the others is well under way.

The first group includes "The Cheat," with Pola Negri; "Lawful Larceny," with Hope Hampton; Madge Kennedy in "The Purple Highway," Thomas Meighan in "All Must Marry," Gloria Swanson in "Zaza," Dorothy Dalton in "Taming the Whirlwind," Jacqueline Logan as "Salomy Jane"; "The Silent Partner," with Leatrice Joy; a Zane Grey story, "To the Last Man"; "Ruggles of Red Gap," a James Cruze production; "Mortal Love," a William deMille production, and "The Love Piker," with Anita Stewart, said to be the last of the Cosmopolitan series.

According to Mr. Lasky, there will be a marked curtailment in the Famous Players output during the coming year. They expect to release not more than fifty-two pictures. Thomas Meighan will probably make four or five of these, including a version of "The Seventh Heaven," which James Cruze will direct, and "Everybody's Uncle," a magazine story. Glenn Hunter will appear in a similar number of films under the Paramount banner, including "Merton of the Movies" and "The Side of Paradise."

Cecil DeMille is scheduled for two productions. The first, "The Ten Commandments," is to be made on a lavish scale, and the second will be an adaptation of May Edginton's Saturday Evening Post story, "Triumph." The first of Gloria Swanson's minimum of four will be "Zaza." Allan Dawn will direct this film at the Eastern Paramount studio. Donald Crisp will direct "Declasse," with Elsie Ferguson playing the role originated by Ethel Barrymore, and William deMille will make a picture of "Zander the Great," with Alice Brady. "North of 36," Emerson Hough's story, is also listed for early production.

"Our Children's Children," Arthur Train's widely-read novel, will be handled by Sam Wood, who is coming from the Coast to make the picture here. George Fawcett is the only member of the company to be selected thus far. Mary Astor and Robert Agnew will share stellar honors in "To the Ladies"; Herbert Brenon will direct Pola Negri in "The Spanish Dancer," and other offerings will be "Peter the Great," a German film, and "The Mountebank." James Cruze's production, "Hollywood," and "Bluebeard's Eighth Wife," with Gloria Swanson, will have pre-release Broadway presentations, but will not be released generally until the Fall of 1924.

GOLDWYN WANTS SCREEN NAME FOR GEORGES CALLIGA

The Goldwyn Corporation, which recently signed Georges Calliga, well known as leading man in Paris and London, to work in his first American picture at the Culver City studios, is of the opinion that the actor has everything to commend him for the post of leading man except a name for the screen. While "Calliga" means much in Roumania, where Georges was born twenty-four years ago, it leaves something to be desired for the electrics so the Goldwyn heads are looking for a name which is still atmospheric but of unmistakable pronunciation.

The new member of the Goldwyn stock company got his first screen experience while studying at the Sorbonne in Paris, just after being demobilized. This followed his return to his home in Bucharest, where he learned that his mother had died of a broken heart two months after the Germans occupied her house, using the ground floor as a stable and the upper floors as barracks.

After playing juveniles and leads in several French films his relatives threatened dire things unless he would go to London and finish his education, "away from the temptation of motion pictures." So he went to London, enrolled in the evening classes at Kings College, and spent his days—acting in motion pictures!

PLANS MADE TO RELEASE "LEATHER PUSHER" SERIES

Universal Decides to Distribute Films at Same Time as Stories Appear in Collier's.

Final plans for the release of the third "Leather Pusher" series have been made by Universal. It has been decided to release the new films at the same time that the stories are being published in Collier's Magazine. The two first series of "The Leather Pushers" were made some time after their appearance in Collier's, but now the first of the new Witwer stories will appear in Collier's on June 9, and the first Universal release, "The Wandering Two" will be on May 28. Each picture will be, like the others, in two reels, and there will be six of them.

JOHNSON ANIMAL FILM BOOKED AT THE CAPITOL

"Trailing African Wild Animals" Will Be Shown There for Week Beginning May 20.

"Trailing African Wild Animals," the film record of the two years spent in Africa by Mr. and Mrs. Martin Johnson, will be shown at the Capitol Theatre next week. The pictures are distributed by Metro Pictures Corporation.

The American Museum of Natural History has given its official indorsement to "Trailing African Wild Animals" and many explorers have given it their approval. Governor Gifford Pinchot of Pennsylvania termed it the most enjoyable feature of its kind he had ever viewed.

LUCILLE RICKSEN.



Young Actress Who Has Been Chosen to Play the Feminine Lead in Marshall Neilan's Goldwyn Production, "The Rendezvous."

GEORGE B. SEITZ GOES TO COAST

Is to Supervise the Production of "The Way of a Man," a Pathe Serial.

AN EMERSON HOUGH STORY

Pathe's purchase of picture rights in the novel, "The Way of a Man," by Emerson Hough, author of "The Covered Wagon," turns out to have been the first step in production plans which mark a distinct departure from the path of any Pathe serial heretofore produced.

The production, it is said, will be in ten episodes and made under the supervision of George B. Seitz, who will film many scenes on historical locations along the old "overland trail" traced by the covered wagon trains of '49 and later dates.

Mr. Seitz left New York recently for the Pacific Coast, where most of the actual work of production will be concentrated. His immediate objective is Arizona, where scenes in "The Way of a Man" are laid, in order to familiarize himself with locations, pioneer and Indian character types which are to figure in the serial.

Pathe's purchase of "The Way of a Man" was made only a few weeks before the onset of the illness which terminated in the death of the distinguished author.

As is well known, Emerson Hough was the best equipped of all modern novelists to portray the outstanding scenes and characters belonging to this period of pioneer life. So far as was possible all of his information was at first hand, as he spent several years of his early career as an author in the West.

Before leaving New York for Arizona Mr. Seitz said that it would be a point of personal pride with him to picturize this period in serial form in a manner that would be approved by the author of "The Way of a Man" if he had lived to see it.

M. C. Levee Here for Conference.

M. C. Levee, producer of Maurice Tourneur pictures and president of United Studios, arrived in New York last week to confer with First National officials on several important matters, including the exploitation of "The Brass Bottle," Tourneur's fantastic comedy melodrama, which is now in production.

Mr. Levee's conference is expected to result in several deals involving production and studio plans, announcement of which may be expected in the near future.

MARK STRAND

Broadway at 47th St.

BEGINNING TODAY

The Novelty Melodrama of the Year!

Never before a story like this! Never before such a scene to set afire the imagination! A floating island of wrecked ships held in the grip of the Sargasso Sea! A colony of men ruled by a giant brute! A shipwreck! Sole survivors, the beautiful daughter of a millionaire, a detective and his prisoner! Treasure chests centuries old! Pirate gold! Fist and gun fights across the rotting hulks! A battle for a salvaged submarine! Never before such adventure! Romance! Drama!

An All Star Cast Including

MILTON SILLS ANNA Q. NILSSON

FRANK CAMPEAU WALTER LONG



A Maurice Tourneur Production

Presented by M. C. Levee

From the Story by Crittenden Marriott

Personally Directed by Maurice Tourneur; Art Director, Milton Monasco; Ass't Director, Scott R. Beal; Cameraman, Arthur L. Todd; Continuity, Charles Maigne; Editing, Frank Lawrence.



"The ISLE of LOST SHIPS"

A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, May 14.

Hunt Stromberg's hat is back in the five-reel production field. He made his debut as a producer with five-reel comedies for Robertson-Cole two years ago, and a year ago he signed up the burglar-faced comedian (that's what the press agent calls him, it isn't original), "Bull" Montana, for two-reel fun subjects for Metro. And while completing the first series, Mr. Stromberg has taken time off to make a five-reeler, too. It's labeled "High Society," with "Bull" playing the son of a tin can alley family who strikes it rich in oil lands and then tries to exist in style.

To confirm his own faith in the production, Mr. Stromberg took it to Glendale first for a preview, and the gags won a howl. Then last Thursday evening he had another preview, this time at the Wilshire Theatre, and again it registered a laugh. It was written and directed by Mr. Stromberg, with Florence Gilbert, Carrie Clarke Ward, Kalla Pasha, Chuck Reisner, Leo White, Gertrude Short, Stanhope Wheatcroft and Francis Trebaol in the cast with "Bull." Now the producer is all set to tuck it under his arm and take it to New York.

He has one more production to make on his first series of Montana two-reelers, and while in New York he will arrange for the new series, having recently exercised his option renewing his contract with the cauliflower-eared hero.

Exhibitors in the preview audiences were enthusiastic over "High Society," and Mr. Stromberg is already negotiating for another unit to produce five-reel comedy-dramas, with all-star casts. This in addition to the "Bull" Montana unit, which will continue to make two-reel fun subjects. Mr. Stromberg expects to leave for New York in about ten days to complete these negotiations.

For Associated Authors, Inc.

Associated Authors, Inc., Frank E. Woods, Thompson Buchanan, and Elmer Harris—have signed W. S. Van Dyke to direct the second of their features, to be a Thompson Buchanan production, "Harbor Bar," by Peter B. Kyne. They expect to begin shooting at the Ince studios in about ten days. Meantime, Mr. Woods is hard at work on the editing of his production, "Richard the Lionhearted," the first of the Associated Authors works for Allied Producers and Distributors release, and Elmer Harris is preparing for the third, "The Love Hater," by Frank R. Adams.

Wally Young to Adapt It.

We hear that Waldemar Young, scenario specialist, has resigned from the Famous Players-Lasky Corporation, with whom he has been associated for the past two years, and has been signed by B. P. Schurberg to adapt "The Virginian."

Bevan Completing Contract.

Two months more of fun-making for the Sennett cameras, then Billy Bevan departs on a long deferred vacation with his family before making any new affiliation.

Hustwick Stays With Paramount.

Alfred Hustwick signed another term contract with Famous Players-Lasky last week, continuing his long association as title writer for Paramount Pictures. He is now titling "Bluebeard's Eighth Wife."

Stork Generous to Larkin.

"It's a boy—and another boy," announced Mark Larkin proudly, last Wednesday morning. Meaning that twins arrived at the home of the publicity purveyor of Mary Pickford and Douglas Fairbanks. A twelve-year-old boy and an eight-year-old girl are helping to celebrate the new arrivals. Congratulations, Mark!

Cannon With Warner Brothers.

Raymond Cannon has been signed by Warner Brothers for an important role in "The Printer's Devil," the Julien Josephson story which William Bodine will direct, with Wesley Barry featured.

Changes in Paramount-land.

Congratulations have been much in order around the Paramount lot. Jerome Beatty departed for New York Saturday with best wishes for success in his new post as publicity, advertising and exploitation director with B. P. Schulberg and Al Lichtman, and next Saturday Adam Hull Shirk says good-by to the Lasky lot where he has been heading the publicity department for nearly six years, to go over to the Grand Studio, of which Samuel V. Grand is treasurer and general manager. Three comedy units, Monty Banks, Sid Smith and Joe Bock productions, are at work there now, ready for Mr. Shirk's supervision, since he is to work on productions as well as publicity in the new job, and feature units are to be added later. "I regret leaving Paramount," said Mr. Shirk, "but this opportunity was too excelent to pass up."

And on the Paramount lot W. A. Reeve succeeds Mr. Shirk as director of publicity. Arch Reeve held the post of assistant director of Paramount publicity for the past four years, formerly having been sporting editor of a local paper. Everybody is congratulating him on his promotion, which he has won by faithful service. He was the second president of the Wampas, and is also a member of the Writers' Club.

Hart Completes Novel.

W. S. (Bill) Hart has completed his novel written around the character of Patrick Henry, and early publication by a New York firm is planned. It's a story, Mr. Hart told us the other day, when we chatted about his plans, which he has long wanted to do on the screen. He is holding the film rights and will produce it himself when he returns to the silver sheet. There are many "fans" who are counting the days until that time and writing him letters urging him to resume production. Mr. Hart maintains an office on Hollywood Boulevard, where he punches the time clock daily for his writing.

Duncan Begins U Serial.

William Duncan and Edith Johnson began work last week at Universal City on their first U serial, "The Steel Trail," from George Plimpton's script. Ralph McCullough, signed for the role of a young engineer, is also returning to the chapter photo-play field, or black-and-blue drama, in this production. "Bill" Duncan is, of course, directing, as well as doing the thrill stuff.

May Juggling Contracts.

While she is juggling contracts to sign on the dotted line for her next affiliation, May McAvoy, who bought up her Paramount contract to get her release a couple of weeks ago, is enjoying a vacation on the golf links and at the beach.

Frances Harmer Back.

Frances Harmer, literary aide to William C. deMille, is back at her desk at the Lasky studios, following a leave of absence during which she visited her home in Tacoma.

Dell Boone Returns to Screen.

Dell Boone (Mrs. Niles Welch, y'know) has returned to the silver sheet realm via the F. B. O. production, "Blow Your Own Horn," which James Horne (no pun intended) is directing. Miss Boone made her first screen appearance in New York under the direction of William P. S. Earle, after she had had two years behind the footlights.

With Virginia Valli.

Virginia Valli is busy on "The Lady of Quality" at Universal City, which Hobart Henley is directing from Marian Fairfax's adaptation. Peggy Cartwright is playing Miss Valli's role as a child.

Denishawn Dancers in It.

When you see Maurice Tourneur's second Associated First National production, "The Brass Bottle," you'll see a special dance created by Gladys McLachlan and interpreted by five of the Denishawn dancers, Julanne Johnston, Irene Alexander, Theresa Sawyer, Anne Douglas and Bernice Black. Al Cohn has been specially signed to title "The Brass Bottle."

Green With Meighan Next.

"To the Ladies" has been postponed by Paramount, and other plans for Robert Agnew and Mary Astor, who were to co-star in it, are being made, while Director Alfred E. Green is on his way to Chicago to confer with George Ade regarding the next Thomas Meighan production which he is to megaphone. Mr. Meighan is to come West again the middle of next month. The story isn't complete, it hasn't been titled, and it hasn't been cast, but there's one thing that Marshall Green, Al Green's four-year-old son, knows, and that is that he, Marshall, is to play in it. "Tommy" Meighan told him so weeks ago, and Tommy knows. So there you are.

Tough on Barbara, We'll Say.

Life for Barbara La Marr seems to be just one troublous male after another. Just after she got happily married to Jack Dougherty last Saturday night, thus surprising even the members of the film industry, Mrs. Mildred Gray Marryatt, non-professional, up and sued her husband, Oscar H. Marryatt, for divorce, alleging that he said Barbara La Marr was in love with him and had written him numerous letters. And Miss La Marr said she had never even met the gentleman, much less burned the midnight oil writing him love sonnets, and to prove it she influenced the publication of affidavits in which the husband, Mr. Marryatt, said his "romance" with the actress was all in his imagination, framed to make his wife jealous. So there you are. It seems that there is no length to which fans will not go.

And in the midst of that argument, Miss La Marr settled her Universal argument, which means that she will play in one Universal feature, but not until she has finished "Captain Applejack" with Fred Niblo, and migrated to Italy to make "The Eternal City" with George Fitzmaurice.

Baggot Begins With Baby Peggy.

King Baggot employed one of the most popular of the coast steamers plying between here and San Francisco for first scenes in Baby Peggy's initial five-reeler, "Wanted, a Home." Not a bad assignment, we'll say, during this "unusual" hot weather.

Spier With West Coast.

Richard Spier has returned to his former affiliation as publicity director of the West Coast Theatres, Inc. He has recently been associated with the Mission Theatre.

Miss Gallery Celebrates.

ZaSu Anne Gallery had her first birthday the other day, and her mother, ZaSu Pitts, begged off for a day in the Erich Von Stroheim production of "Greed," under way in San Francisco, to make a hurried trip home and help Daddy Gallery celebrate.

Visit Rex Ingram Set.

Edward Knoblock, playwright, and Hugh Walpole, English novelist, were interested and interesting guests on Rex Ingram's "Scaramouche" sets at the Metro studios last week.

Extremes in Tunes.

Jazz tunes and the Marseillaise have been vieing for supremacy around the Paramount lot for the past week. The jazz provided atmosphere for Jerome Storm's first Paramount production, "Children of Jazz," with Theodore Kosloff, Ricardo Cortez, Eileen Piercy, and Robert Cain; while the French anthem was played during an "Empire" fete staged by Charles Maigne with Owen Moore, Leatrice Joy and Robert Edeson. Ralph Block is holding production editing reins on each, but to everybody unconcerned it's rather disconcerting—when passing, one doesn't know whether to dance or march.

On Warner Publicity.

Charles E. Kurtzman has just arrived at the Warner Brothers studios to take the reins of publicity director. Right now he's preparing the "welcome" mat for David Belasco, who is due to occupy his office in the new Warner studio building early next month.

Rita Weiman Story for Viola.

Rita Weiman is Viola Dana's favorite author right now. She is in the midst of "Rouged Lips," adapted from Miss Weiman's story, "Up Stage," while "To Whom It May Concern," another of the author's magazine stories, has just been bought for Vi's next Metro special. And "The Spirit of the Road," by Kate Jordan, will follow it.

Menjou Now With Metro.

Adolph Menjou is such a busy actor that it is hard to keep track of him. He's parking his make-up box at the Metro studios for an important role in Ted Sloman's production of "The Eagle's Feather." And Charlie Chaplin's feature, "Public Opinion," kept him on the jump right up to the minute Metro paged him.

Eve Unsell, Guest Writer.

Eve Unsell has been a very busy guest writer for the past few weeks. During the absence in the East of B. P. Schulberg, whose story department Miss Unsell heads here, she went over to the Metro studios and wrote the continuity for Jackie Coogan's first Metro production, "Long Live the King," which Victor Schertzinger is directing. She has also been collaborating with Jack Hawks and Paul Bern on the screen version of Leila Burton Wells's story, "The Wanters," for Louis B. Mayer. She has returned to her offices at the Schulberg studios, now, however, to do another Preferred Picture script.

Boosting Exposition.

That the women of the industry, the press and local club interests are to take an active part in the success of the first annual American Historical Revue and Motion Picture Industrial Exposition was indicated when Mrs. Hancock Banning, chairman of the Women's Committee, entertained at luncheon at the Writers Club. About twenty-five newspaper women were present, besides the other members of the committee. Mrs. Mary Holland Kincaid, who has just returned to Los Angeles after fifteen years' absence in the East, introduced Mrs. Banning, who told of the women's plans for the exposition, and in turn introduced Dr. W. L. Halverstad, former college president. Dr. Halverstad spoke enthusiastically about plans for the event in July which will commemorate the one hundredth anniversary of the Monroe Doctrine. He told of the co-operation of the Post Office department in publicizing the event, of the transcontinental train which is to bring President Harding and other prominent guests for the opening night, of the plan to distribute the profits to worthy charities. Though it is to be given under the auspices of the motion picture industry, the exposition will be shared by other principal industries to be represented, and various communities and towns will also have space.

R. H. Burnside, of Hippodrome fame, came out last week to start the production ball a-rolling, in staging the huge exposition. Among other plans for the entertainment, which will last for thirty-four days and nights, will be the dramatic reproduction of important epochs in American history, the history of the dance and the history of music. Lloyd George is to be invited to be present, Mrs. Tully Marshall (Marian Fairfax) and Mrs. Thompson Buchanan were among representatives of the industry at the luncheon.

Signed by Principal.

Principal Pictures Corporation called it a lucky week—these last seven days—for on one day they signed a long term contract with Florence Vidor, whose first appearance with them will be in the title role of Harold Bell Wright's "The Winning of Barbara Worth." Mr. Wright says that Miss Vidor is Barbara Worth, and even those of us who have not read the story agree that it sounds like a double for the charming actress.

And on another day Principal signed John Bowers to play opposite Miss Vidor. Eddie Cline is to direct "The Winning of Barbara Worth."

Strongheart Unit Back.

The Trimble-Murfin unit starring Strongheart is back in Hollywood after four months absence in the wilds of Canada near Banff, where they have been filming the next two Strongheart First National features, "The Phantom Pack" and "White Fang." Laurence Trimble will complete the features at the Ince studios where Jane Murfin is now producing another Trimble-Murfin picture, "The Sign." Among those who made the trip north are J. H. Hutty, business manager, Strongheart, Lady Jule, his canine leading lady, Harold Austin, Lillian Rich, Walter Perry, Jack J. Richardson, Mr. and Mrs. Joe Farrell, Fred McBan, and a carload of valuable police dogs, malemutes and huskies.

By the way, congratulations are in order to Mr. and Mrs. Strongheart (nee Aisa), to whom four children were born last week. Mother and puppies are doing well at the Al. G. Barnes Winter Quarters in Culver City, where Strongheart's supporting cast of police dogs and wolves are now housed.

Jo Quirk Vacationing.

Josephine Quirk has been vacationing at Catalina and at Palm Springs for the past ten days. She will return to Hollywood to-day.

Heard in Passing.

Madeleine Hurlock, Priscilla Bonner and Dot Farley are the members of the fair sex who foil Ben Turpin in his latest satire, Pitfalls of a Big City."

Peggy O'Day is another on the list of stars who began their celluloid careers in comedies. She was once a Christie comedienne.

Lillian Leighton will be seen on the screen again after her long illness in Marshall Neilan's latest production, "The Eternal Three," for Goldwyn.

Victor Seastrom is in San Francisco for two missions—to meet another American city and to find locations for "The Master of Man," his first Goldwyn production.

Evelyn Walsh Hall (Mrs. Claude King, y'know) is making her American screen debut in Goldwyn's "Six Days," which Charles Brabin is directing. In the film she and her husband, Claude King, are playing brother and sister.

When Mary Alden went East she left a good cook behind. When she returned she found she had lost said good cook. The culinary expert had taken a course in motion picture acting and is pursuing the elusive art of the silent drama.

Tyrone Power is due here June 4th for Tod Browning's Goldwyn production, "The Day of Faith."

PETER J. BRADY.



President of the Federated Bank, New York City, who will address the convention of Motion Picture Theatre Owners of America on Wednesday.

AL LICHTMAN.



Photo by Moffett.

Who Has Announced the Acquisition of a Number of New Plays and Novels.

HOLD CONTEST FOR THE BEST REVIEW

Inmates of Sing Sing Compete for Prizes After Ossining Showing of "Within the Law."

CONVICT 74126 THE WINNER

"Within the Law," Norma Talmadge's lastest First National production, recently had its premiere at Ossining, in Sing Sing Prison. The picture met with so much enthusiasm "up the river," that Merritt Trimble Wyatt, chairman of the entertainment committee of the Mutual Welfare League of Sing Sing, secured permission for a criticism contest to be held, with prizes of the motion picture edition of Bayard Veiller's story, "Within the Law," illustrated with scenes from the photoplay and autographed by Norma Talmadge, to be given to the five men who wrote the best critical essays on this film. As money prizes are barred from Sing Sing, Mr. Wyatt requested a large autographed sepia photograph of Norma for the first prize winner. One hundred and eighty-seven men at Ossining entered the contest, and the first prize has just been won by No. 74126 (Arthur J. Brann), whose criticism was linotyped by himself in the prison print shop, and mailed to Miss Talmadge at Hollywood. The winning criticism is as follows:

"This latest superb vehicle for Norma Talmadge's intensely human screen artistry deserves a rank among this year's masterpieces of the motion picture art. Carried to sublime heights of soul-stirring, heart-reaching portrayals are the wonderful characterizations that Miss Talmadge gives her audience throughout the interest-sustaining picturization of 'Within the Law.'

"The story as unfolded on the screen by Miss Talmadge and her ably supporting cast, including the renowned Lew Cody (that incomparable arch villain), is what might happen to any man or woman almost any day—in fact, has happened innumerable times in the past—is happening to-day—false accusation of crime and unjust conviction because of the inequalities of the common law of England that renders immune from punishment the rich violator of the law and condemns to swift, rigorous incarceration the poor—whom suspicion of crime against many times is tantamount to conviction and imprisonment.

"'Within the Law' goes even further. It explodes the old axiom that 'poverty is not a crime.' Further still, it emphasizes acutely the barbarous inequalities of sentences to imprisonment, while pointedly showing up the spirit of vindictiveness engendered in the human heart by unjust, prolonged incarceration behind prison walls.

"Swiftly, without a break in the theme, Norma Talmadge carries her audience through the pitiful existence of the poorly paid, sorely tempted sales girl in a large metropolitan department store, thence through false accusation of theft, to the dread ordeal of the workings of our criminal courts—the court's decision in this instance being influenced to unusually drastic punishment by the 'pull' with the Judge enjoyed by her influential, accusing employer, who, as the story unfolds, complacently absolves a rich customer, caught shoplifting, on the stereotyped excuse of the rich, kleptomania—on through the ordeal of three years' penal servitude, and the day when Norma, with a prison pal, embittered alike by the inconsistencies of the law, become the nemesis of rich old rogues whom they entangle in their wiles and, strictly 'Within the Law,' mulct of generous sums as the price of their silence.

"But the climax is reached when Norma Talmadge, portraying with graphic, colorful art, the shrewd adventuress, becomes the fiancee and then the wife of the son of the rich, influential employer who was instrumental in condemning her to three years' imprisonment.

"A basically true narrative—a screen portrayal of consummate art—portrayed by a galaxy of wonderfully clever artists, among whom, as the central figure around which the cast revolves, stands Norma Talmadge, equally at her best as the gifted artiste all of the prison inmate, adventuress, exonerated thief, lovable fiancee—and adorable wife.

"Not a dull moment or a single lost motion in the whole protrayal. Just one more, and probably the best, opportunity Miss Talmadge has had of proving her undeniable right to the crown among emotional artists of the screen to-day—capable of descending with incomparable pathos to the depths of human woe and suffering, and ascending with equal majesty and power to the grandest heights of life's supreme pinnacles—love and devotion.

"And the most intensely human, super-sensitive and hyper-critical audience in the world—Sing Singites—witnessed the first screen showing of this justly stupendous 'Within the Law,' and placed its stamp of approval and applause upon it. It deserves to rank with, and is a worthy successor to such screen portrayals as 'The Third Degree,' 'The Honor System,' 'The City of Silent Men,' and constitutes, we believe, Norma Talmadge's best, most lofty contribution to her great art."

JUDGE BEN B. LINDSEY SCORES CENSORSHIP

(Special Correspondence The Morning Telegraph)

LOS ANGELES, May 15.

"State censorship of motion pictures is to-day battering down the right of the citizens of the United States to do their own thinking," is the statement made here by Judge Ben B. Lindsey of the Juvenile Court of Denver, who is on a tour of the Southern Pacific Coast lecturing on "Young America and the Movies."

"The sword of public opinion, a glorious weapon in the defense of our morals, is being dulled by State censorship," says the Judge. "The public is becoming lazy minded and the practice of eternal vigilance is waning, all because the right to judge motion pictures has been taken away from the people.

"Instead of arming our children to fight evil we are trying to hide evil under a thin surface of blase civilization. If censors had existed in the days of the brave St. George no doubt they would have censored dragons and the famous story about St. George's fight against evil would never have been passed down to posterity.

"We must arm our boys and girls with good thoughts. Screen dramas should stand or fall by public opinion and producers should be taught the disastrous results of making suggestive pictures.

"No boy who ever came into my court has been sent wrong through movies. Motion pictures are perhaps the greatest single influence on American life. We want clean movies, but we do not want to be hand-fed by the censors."

MARION DAVIES GOES ABROAD

Sails on Olympic to Be Present at London Premier of "Little Old New York."

WILL TRAVEL ON CONTINENT

For the first time an American-made motion picture will be shown in Europe before America. Arrangements were completed yesterday to open Marion Davies in "Little Old New York" immediately at the new Scala Theatre, London, where "When Knighthood Was in Flower" was presented last fall.

Marion Davies, the star, sailed yesterday on the Olympic to make a personal appearance with the opening of the picture, scheduled for June 3rd. A staff from Cosmopolitan Productions will also leave to arrange the premiere.

"Little Old New York" will be the opening attraction at the new Cosmopolitan Theatre, Columbus Circle, sometime in July.

After her London appearance, Miss Davies will visit England, France, and Italy where she expects to get color and atmosphere for "Yolanda", her next picture from the story by Charles Major. Miss Davies will be accompanied by her secretary, Miss Eleanor Williams.

H. B. WARNER WILL APPEAR AS LEAD IN VERSION OF 'ZAZA'

H. B. Warner has been engaged by Paramount to play the role of Bernard Dufrene opposite Gloria Swanson in Allan Dwan's production of "Zaza," in which Miss Swanson is to be starred. Miss Swanson is now in New York, where the Dwan production will be started in a few days at Paramount's Eastern studio.

Mr. Warner, who was born in England and came of an English stage family, come to America in 1905 to be leading man with Eleanor Robson, now Mrs. August Belmont. He gained his greatest popularity in "Alias Jimmie Valentine," which he played in New York and on tour for nearly three years. His first appearance on the screen was in "The Ghost Breaker," the original picture of that title, which was released by Paramount in 1916, and subsequently he was starred by Jesse D. Hampton and Robertson-Cole.

Mr. Warner is now starring in the Harvard prize play, "You and I," at the Belmont Theatre. His engagement to play in "Zaza" will not interfere with his stage work.

UNIVERSAL SIGNS EDWARD SEDGWICK ON LONG CONTRACT

Edward Sedgwick, director and scenario writer, has signed a long term contract with the Universal Pictures Corporation to direct Hoot Gibson in feature attractions. The productions will entail every type of picture from drawing room drama to "Westerns."

Three pictures have already been made by the Sedgwick-Gibson combination—"The Gentleman From America," "Dead Game," and "Shootin' for Love," and "Pure Grit," a magazine story by Gene Markey also is nearing the screen. Most of the stories to be filmed under Sedgwick's direction will be original stories written by him.

Sedgwick is a brother of Eileen, who now is playing in Universal chapter plays.

A Cosmopolitan Production



ENEMIES of WOMEN
by Vicente Blasco Ibanez
WITH
LIONEL BARRYMORE
and ALMA RUBENS

"ENEMIES OF WOMEN" is established as the season's most sensational success. It broke all records at the Roosevelt Theatre, Chicago, where it is now in its fifth capacity week.

It broke all records at the Central Theatre, New York, playing two dollar top for four capacity weeks.

Continuing its New York engagement at the Rivoli, it took in $6,093 on the opening, one of the biggest Sundays in all Rivoli history.

In these cities "Enemies of Women" has been playing against **the strongest opposition picture in the field to-day.**

It is still running capacity at Grauman's Rialto, Los Angeles. Similar triumphs have been scored in Milwaukee and San Francisco.

It Is the Year's Biggest Box-Office Picture!

Directed by Alan Crosland.
Scenario by John Lynch.
Settings by Joseph Urban.

A Cosmopolitan Production
Distributed by Goldwyn-Cosmopolitan.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Cal., May 21.

With "Main Street" to his credit and "The Gold Diggers" ready for his megaphone, Harry Beaumont is having a session of real specials. Hope Hampton is due to step off the limited Friday, meet the usual welcoming committee with the usual flowers and oranges and report at the Warner Brothers' studios for the lead in this production. Wyndham Standing is already here to punch the time clock in the role opposite her, while Louise Fazenda, Alec B. Francis, Gertrude Short and Margaret Seddon have also been signed. It is the first of the David Belasco stage successes to be transferred to celluloid by Warner Brothers, and, of course, Mr. Belasco's arrival June 8 to supervise the production will be an event of real news interest.

He will be welcomed into the new Warner Brothers' studios which were recently christened by the Wampas Frolic. This big white building is one of the show places of Hollywood, particularly at night, when a myriad of colored lights play through the great columns of the structure with an artistic effectiveness which would do credit to the Metropolitan Opera productions. In the office corridor one finds the name of David Belasco on one door, next to him is Sydney Franklin's office and next to Franklin's the door is labeled Johnnie Hines. Reading it backward, one can't resist the comment, "from the ridiculous to the sublime," as 'twere.

Another door will doubtless bear the name of Lenore Ulric soon, as Miss Ulric is to come West to appear in "Tiger Rose" under the same banner.

Antonio Moreno Back.

Mr. and Mrs. Tony Moreno returned from New York Thursday, following Mr. Moreno's engagement in the Paramount Long Island studios. He will have a between-pictures vacation before resuming the grease paint at the Lasky studios.

Will Rogers Due Soon.

Mrs. Will Rogers and the three small Rogerses are back at their Beverly Hills home awaiting the close of the "Follies" and the return of the philosophical comedian, who is to play in a series of Hal Roach fun subjects, with Charles Parrott directing and Marie Mosquini as the pretty heroine.

Finis Fox Back.

Finis Fox is back on the boulevard with a contract with Associated Exhibitors for "The Man Between," his latest production, and several others. The next will be "Bag and Baggage," an original, written by himself and Lois Zellner.

May McAvoy Bobs It.

May McAvoy has had her tresses clipped and now has bobbed hair. May has wanted to do the deed for some time and last week she did it. I haven't seen her since she joined the bobbed hair brigade, but every one says it is very becoming.

The Way of Fame.

At the rate pretty Carmelita Geraghty is forging ahead on the screen, Thomas Geraghty, Lasky supervisor, will be identified in future as Carmelita's father. It used to be Miss Geraghty, Tom Geraghty's daughter.

Lasky Back for Convention.

Jesse L. Lasky returned from New York Saturday to be on hand to welcome the delegates to the semi-annual convention of the department of distribution of the Famous Players-Lasky Corporation. The convention is in session at the Hotel Ambassador to-day and to-morrow. S. R. Kent, general manager of distribution, heads the delegation from the New York office and others in the party are Eugene Zukor, J. D. Clark, E. E. Shauer, Mel Shauer, Claude Sanders, Charles E. McCarthy, A. M. Botsford, C. B. J. Frawley, G. M. Spidell and William R. Hogan.

Polish Actress Here.

Another Polish actress is in our midst, Sylvia Nadina. She isn't planning to take Vola Negri's laurels, but she is bent on continuing her film career here. Miss Nadina is somewhat on the Negri type, but taller. She has dark hair and eyes and is a little over five feet six in height.

Identifying the Sheik.

One of Hollywood's favorite quotations is of the statement made by Ina Claire when she was here at the Mason recently. Miss Claire observed: "It seems to me that Charlie Chaplin is the real sheik of Hollywood. He seems to get them all. He must be fascinating. Now Rudy Valentino I've met, and I don't consider him a sheik. He minds his wife, I can tell you!"

Green and Geraghty Go East.

Alfred E. Green deferred his departure eastward until Friday so that Tom Geraghty could make this trip with him. The director and the writer are en-route to Brook. Ind., where they will meet Thomas Meighan and George Ade on the latter's farm and have a general conference regarding the next Ade story for Mr. Meighan. Then the trio will return to Hollywood and film it.

Praise for "Hollywood."

Those lucky enough to get in on previews of "Hollywood," the James Cruze Paramount special of studiolund, are using all the adjectives of praise in their vocabularies to describe it. 'Tis said 'tis "some picture." With at least half of Hollywood in it and a lot of humor supplied by Frank Gondon's story and Thomas Geraghty's adaptation, it is certainly a photo-play to anticipate.

Mrs. Crisp Wins Decree.

The much debated divorce suit of Mrs. Marie Crisp against her husband, Donald Crisp, found its first settlement Friday in the interlocutory decree granted her by Judge Craig.

Evelyn Brent Leaves Fairbanks.

It seems that Evelyn Brent had an optional contract with Douglas Fairbanks who engaged her to play opposite him in "The Black Pirate." But when he deferred production for six months she decided the delay was keeping her off the screen too long and she refused to renew the option Friday. So she will not play opposite him in "The Thief of Bagdad," which he has substituted for "The Black Pirate." She hasn't announced her plans, but perhaps intends to appear in productions sponsored by her husband, B. P. Fineman.

Julanne Johnston Signed.

Speaking of Douglas Fairbanks reminds us that he has signed Julanne Johnston for a prominent role in "The Thief of Bagdad." Julanne is one of the most popular girls in Hollywood, a dancer and actress, and everybody is congratulating her on this best opportunity of her career.

To Enlarge Egan's Theatre.

Egan's Little Theatre is to undergo enlargement improvements this Summer, the seating capacity of the playhouse to be increased to a minimum of 800. Lee Parvin, publicity purveyor, tells us that Maude Fulton will probably return to open it next season with a new play. Meantime "The Demi-Virgin" has just closed a successful run and gone on the Coast road tour, while "Morphine," Oscar Apfel's play, opens to-night.

Apfel to Direct Viola Dana.

Speaking of Oscar Apfel reminds us that he is going to pass this film megaphone at the Metro studios while here to direct Viola Dana in Rita Weiman's story, "To Whom it May Concern." Harold Shaw, Viola's brother-in-law, who has just directed her in "Rouged Lips," also a Rita Weiman story, is to do "Held to Answer," Peter Clarke McFarlane's mystery story, which will be the second of the Metro all-star specials for this season. Like Mr. Shaw, Mr. Apfel has recently brought his megaphone back from England.

Going East This Week.

Sid Grauman and Neil McCarthy, attorney, are among the travelers eastward this week. We haven't heard what it is, but important business is luring them to New York.

Pat O'Malley Not Under Contract.

Pat O'Malley rises to remark that despite all reports, he is not under a term contract with Louis B. Mayer or any other producer. Pat played a leading role in "The Master of Women," Reginald Barker's latest feature, under Mayer studios that he wouldn't be averse freelancing player and signed for the one picture only. He is so enthusiastic about Mr. Barker and his direction and the interest he found in working at the Maye studios that he wouldn't be averse to returning to the lot for another production. However, for the present Pat belongs to the freelancing ranks of leading men.

'Tis said his part in "The Master of Women," is utterly unlike the role in "Brothers Under the Skin."

Lloyd Hughes in "Huntress."

Lloyd Hughes has been signed by Associated First National to co-star with Colleen Moore in "The Huntress." Meantime he's "vacationing" with a boxing instructor by way of preparing for a fist fight with Walter Long, who has been signed for the same production.

Reintroducing Mabel Forrest.

The list of future stars is to include Mabel Forrest, who since her marriage has left the acting honors entirely to friend husband, Bryant Washburn. But now that her two small sons are out of the cradle she has acceded to the demands of producers and returned to the professional world as Mabel Forrest. She is playing opposite Mr. Washburn in "Mine for Keeps," in Ben Wilson production, and is scheduled to play opposite Elliot Dexter in the next Ben Wilson production, temporarily titled "The Love Trap."

These features are keeping Mr. Washburn and Mr. Dexter busy until they're ready to announce some plans for their individual production units.

Mrs. Washburn scored such a success in "The Writers' Revue" last month that everybody is glad she has finally consented to appear on the screen again.

Baxter in "With Alimony."

Warner Baxter begins work this week on "With Alimony," his next F. B. O. production, at the Powers Studios. Emile Chantard is to direct it. Mr. Baxter is working overtime to complete "Blow Your Own Horn" and start "With Alimony" exactly on schedule.

Lois Wilson on Location.

Life for Lois Wilson these days is just one Arizona location after another. She's back near the scene of "The Covered Wagon," for the initial Zane Grey-Paramount production, "To the Last Man."

Three at Once for Welch.

Niles Welch is doing a three-in-one act these days. He's completing "Sawdust" with Universal, working in the James Calnay production, "Why Do We Live?" and getting set for "Harbor Bar," the Thompson Buchanan production which is to be the second of the Associated Authors' releases.

Hunt Stromberg, Jr., Arrives.

The only person of note right now, so far as Mr. and Mrs. Hunt Stromberg are concerned, is Hunt Stromberg, Jr. He arrived via the stork route Wednesday at the Good Samaritan Hospital, and Hunt has been handing out the cigars and wearing the smile-that-won't-come-off ever since. He's scheduled to be the leading film magnate of 1930, or thereabouts, but outside of that the proud father hasn't any definite plans for his young hopeful. Congratulations to both the new parents and to the new native son are in order.

Editing "Captain Applejack."

"Captain Applejack" and his noble fleet, commandeered by Fred Niblo, have anchored at the cutting room, to quote the p. a., Mike Boylan. Meaning that Mr. Niblo has finished "shooting" on his second independent production for Mayer-Metro release and is now editing it. Enid Bennett, Matt Moore, Barbara LaMarr, Robert McKim, Emily Fitzroy, Otto Hoffman and Thomas Ricketts play the characters to be edited.

Meantime Bess Meredyth, scenario editor for Mr. Niblo's unit, is preparing another period story, as yet untitled, for his next production.

California Gets "Safety Last."

The California Theatre has landed the plum, "Safety Last," Harold Lloyd's latest comedy. It will have its first local presentation in about two weeks.

Margaret Anglin Returning.

We hear that Margaret Anglin, who has just completed a two weeks' engagement at the Mason Opera House in "The Woman of Bronze," is to return to Los Angeles after her appearance in the Greek Theatre in Berkeley and appear in a dramatic spectacle at Hollywood's open air theatre, the Bowl. By the way, Walter S. Hearn is now holding the managerial reins on the Mason Opera House.

Hines and LeRoy Meet.

Johnnie Hines and Mervyn LeRoy used to troupe it together in vaudeville. Now they're together again in Warner Brothers' production of "Little Johnnie Jones."

Lucky Schedule for Alice.

Alice Calhoun has been spending the days at the beach and working nights for the past week, doing special night scenes for her latest Vitagraph picture, "The Alibi." Considering the heat, we'll say Alice was in luck.

Heard in Passing.

Holbrook Blinn and "The Bad Man" are beginning their seventh week at the Majestic Theatre with the Thomas Wilkes Players.

It's all over but the shouting. Derlys Perdue is to continue as is, F. B. O. will not try to rename her Ann Perdue. She's won the argument—and the publicity!

Charlie Chaplin's "The Pilgrim" aroused the anger of the Venice clergymen, who have petitioned the board of trustees to prevent further exhibition of the comedy in the beach city.

Rita Weiman's play, "The Acquittal," is to be directed for the screen by Clarence L. Brown, who has moved his megaphone back to Universal.

The Warner Brothers' "Brass" is to open with a bang in Frisco. They're planning a gala banquet at the Hotel St. Francis preceding the first showing at the Granada Theatre.

Did you know that Colleen Moore is one of the best pianists hereabouts?

Mabel Normand is keeping fit on a miniature golf course which she had laid out back of her bungalow on the Mack Sennett studio lot. She wields a wicked club there when she isn't busy on "The Extra Girl."

Lucien Littlefield has been added to the cast of Emmett Flynn's first Goldwyn production, "In the Palace of the King."

Three hundred carpenters—come out and count 'em—are working on the construction of a mile of Paris streets at the Metro studios for Rex Ingram's "Scaramouche." And they won't have it ready for three weeks.

Carmel Myers brought suit for divorce again last week. She wants to be free from Isidor P. Kornblum, her lawyer husband.

Director Jerome Storm has transferred his "Children of Jazz" company for Paramount to Catalina Island.

Winter Hall, Ruby La Fayette and Henry Herbert have been added to the cast of "The Day of Faith," which Tod Browning is directing for Goldwyn.

Herbert Brenon returned from New York last week ready to direct Pola Negri in "The Spanish Dancer."

Pegey O'Day lavishes her affections on a canine which some folks would call a mutt, but Pegey dubs him a Heinz-hound. "He's a pal of 57 varieties," she explains.

William P. S. Earle is busily editing "Tut-ankh-amen."

WOULD PRESERVE BIOGRAPH STUDIO AS SCREEN MEMORIAL

Sig Schlager Says Present Motion Picture Generation Should Have Monument to Industry's Founders.

By SIG SCHLAGER.

(General Manager of Luxor Pictures Corporation)

In the past, leading industries have always preserved their foundations by creating memorials to the pioneers whose ingenuity built flourishing corporations.

It is only fitting and proper that the motion picture industry should perpetuate the memory of its founders, those farsighted pioneers whose initiative built what is to-day one of the most necessary factors in the lives of the entire world.

It seems to me that those of us who earn our living through the motion picture owe a memorial to those men who placed the industry on its present footing, and the most sincere way in which we can show our appreciation is by creating a monument to their memory, so that the children of future generations who, as Mr. Edison says, will be taught their daily lessons through the medium of the screen, can look back with reverence upon the memory of the men who gave to the world one of its most powerful factors.

Neither books, monuments of marble or bronze, tablets nor anything of such nature can impress upon the minds of the public just how important the cinema is, and how indebted the entire world is to the screen's founders.

Kept Industry Alive.

If it had not been for the men who realized that there was no future for the cinema if it remained in the form of a novelty, offering the public nothing more than pictures in motion, such as running horses, people passing a windy corner, etc.; if some one had not thought of the idea of using the screen as a medium of telling stories and for sincere educational purposes, the motion picture to-day would be nothing more than a faded memory and would have passed into oblivion just as many other novelties have done in the past.

When stories were woven into pictures the first company to gain any genuine success from an artistic standpoint was Biograph. They used experienced actors and actresses in their ventures and thought more of the artistic than the financial end of their productions. It was such men as the late Wallace McCutcheon whose efforts made the public realize that there was a great deal more in the films than just the novelty of them.

Therefore I believe that the greatest way we of the industry can show our esteem for such men of integrity and initiative is by acquiring the old Biograph studio on East Fourteenth street and maintaining it as a permanent memorial to their memory. In my estimation there is no place in existence that would be more befitting to transform into a memorial than that historic building where such people as Mary Pickford, D. W. Griffith and Lillian Gish gained their first screen opportunities. There is no structure in the world whose romantic history has done more to lay a foundation for a flourishing industry than that old studio, where not only leading stars of to-day were made, but where the initiative and business tactics of its founders gave the cinema a respected place in the sun. If the exhibitors throughout the United States, who are as much indebted to those pioneers as the stars and producers are, would donate just $1 apiece to this cause, the old studio building that is now falling into decay could be acquired and a committee headed by the leading producers and stars could be formed to keep up the maintenance of the structure, donating a small sum each year.

Relics of an Infant Industry.

I have a vision of such a project with its doors open to the public so that the world might know and understand the foundation and the phenomenal advancement of this industry. In the corridors I would have portraits of the motion picture pioneers and stars of yesterday, a hall of honor as it were, and throughout the building relics of the business such as the first machine, stills from early productions, prints, and possibly negatives of the first motion pictures.

Speaking for Luxor Pictures Corporation, I am ready to say that we are willing to bring about the creation of this memorial with the support of other members of the industry.

We owe it to the world, our industry and ourselves to bring such a memorial into existence and, as I said before the old studio of the Biograph Company is the most befitting thing to preserve in memory of those to whom we owe our livelihood.

If there are any producers or stars who are interested in this project and who would be willing to organize a committee to found such a memorial without thinking of publicity or selfish interests, they should communicate with me.

NEILAN PRESENTS FILM TO OBREGON

Formal Delivery Marked by Speeches Cementing Good Will Between Sister Republics.

HAD RECEIVED MEXICAN AID

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, May 21.

The cementing of good will between the Mexican Government, the American motion picture producing industry and American-Mexican trade in general, was marked here to-day when representatives of the various factors concerned met to enlist the motion picture in the promotion of mutual interests.

The meeting was brought about by Marshall Neilan and prompted by recent Government co-operation accorded him by Mexico in the production of "The Eternal Three," his next Goldwyn film.

The conference was opened with the presentation by Mr. Neilan of scenes taken in Mexico, to Mexican Consul Garza Leal, representing President Obregon. These pictures will become part of the Mexican President's official library, and offer scenes never before photographed for an American photo-play, including the President's palace, the pyramids, the Cathedral in Mexico City, and other historic landmarks.

Presiding at the meeting was Hon. Harry Chandler, owner of the Los Angeles Times, and leading American advocate of recognition of Mexico. "The motion picture, if rightly used, is more potent as a means of promoting amicable international relations than any other spoken or written influence," said Mr. Chandler. "You—especially in the Latin-American countries—have a medium in the screen that is more potent than the diplomat."

The Mexican Consul, after accepting the Neilan film in behalf of President Obregon, read a dispatch from the chief executive of the Southern republic, in which the latter ordered the full co-operation of the Mexican Government to American motion picture producers completing pictures that have to do with Mexico and Mexican life.

A speech in order was made to Marshall Neilan involving the production of a Mexican play, which was accepted by the producer with thanks. The story considered with any of the productions recently made by American film producers, and is under consideration for early production by Neilan.

Among the others present who expressed the desire to co-operate were Thomas G. Patten, representing Will Hays, Dr. Jose A. Samaniego, leading Mexican citizen in Southern California and uncle of Raman Navarro, and A. Lehr, vice president and general manager of the Goldwyn studio.

The presentation and conference took place in the colorful interior "set" of the Tsar's drawing room used in Neilan's newest film, "The Rendezvous," at the Goldwyn studio.

ACTIVE SEASON AT GOLDWYN STUDIOS

Four Features Just Completed, Two Well Under Way and Four Others Now Starting.

BUSY SUMMER AHEAD

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, May 21.

The Goldwyn studios in Culver City will experience their most active Summer season this year. In addition to the several productions now under way, four new ones have just started, with preparations under way for still more.

Four feature pictures have just been completed, two new production units started work last week, two more are just beginning. One director is working on a new story which will soon go into production and three others are seeking new stories. Two companies are in the midst of production.

The feature pictures just completed are Marshall Neilan's "The Eternal Three," King Vidor's "Three Wise Fools," Clarence Badger's "Red Lights" and Jesse D. Hampton's production of "The Spoilers," directed by Lambert Hillyer.

The four new productions on which the cameras have started turning are Marshall Neilan's third Goldwyn picture, "The Rendezvous," a romance in which Conrad Nagel, Lucille Ricksen, Emmett Corrigan, Elmo Lincoln and Sidney Chaplin have leading parts; Emmett J. Flynn's first Goldwyn picture, "In the Palace of the King," from F. Marion Crawford's novel, with a cast including Blanche Sweet, Edmund Lowe, Hobart Bosworth, Pauline Starke, Aileen Pringle, Sam de Grasse and Charles Clary; Tod Browning's first Goldwyn picture from the Arthur Somers Roche novel, "The Day of Faith," with Eleanor Boardman, Raymond Griffith, Tyrone Power and Ford Sterling in the leading roles, and George D. Baker's production for Achievement Films, "The Magic Skin," a photo-play based upon Balzac's novel, with Bessie Love, Carmel Myers and Edward Connelly in the leading roles.

Victor Seastrom, the Swedish actor-director, will soon start production on his first picture for Goldwyn, "The Master of Man," from Sir Hall Caine's latest novel. Mae Busch is cast for one of the leading parts in this film.

King Vidor is now writing an original scenario. Hugo Ballin, whose latest picture is "Vanity Fair," starring Mabel Ballin, is now considering stories for his next production, and Rupert Hughes, whose latest picture was "Souls for Sale," is looking for a new story.

Eric von Stroheim and his company, including Gibson Gowland, Zasu Pitts, Dale Fuller, Jean Hersholt, Caesare Gravina and Sylvia Ashton, are in San Francisco filming "Greed," from the novel "McTeague," by Frank Norris.

Charles J. Brabin is directing an Elinor Glyn story, "Six Days," with Corinne Griffith, Frank Mayo, Myrtle Stedman, Claude King, Maude George and Charles Clary.

Among other picture material now contracted for by Goldwyn, some of which will undoubtedly go into production before Summer is over, are the Joseph Hergesheimer story, "Wild Oranges"; Thomas Hardy's "Tess of the D'Urbervilles," which will be a Marshall Neilan production with Blanche Sweet as Tess; Elinor Glyn's "Three Weeks," "The Merry Widow," which Eric von Stroheim will adapt and direct, and "Ben-Hur," preparations for which have been in progress at the Goldwyn studios for the past six months.

GORDON TRENT'S GOSSIP

She Slipped on a Goldfish.

Have you heard the story that is circulating about the frightful mishap of a little extra lady? It seems that a number of pretty blondes were needed to pep up a party scene. The party was supposedly at the Long Island home of a riotous roue. Of course, there was a fountain, and the young ladies were requested to jump hilariously into the sparkling water. An overzealous lamsel jumped boldly in, taking a running jump —and slipped on a goldfish! Now, she is suing the company—well, we forget just what for; but it's either breach of promise or incompatibility of temperament. The company has put a ban on the presence of all goldfish in fountains. If they would only put a ban on those jumping into the fountain scenes and leave the goldfish in their happy homes, it would seem to us the better idea.

Rich Man, Poor Man, Etc.

Harlan Knight says that it takes all kinds of acting to make up a day. In his past two pictures this versatile actor has played two entirely different parts. In "The Man From Glengarry" he played the role of a minister, and in "The Critical Age" he appeared as a brutal tramp whose chief diversion in life was killing dogs. One day an actor is a rich man, and the next day he is reduced to rags and the breadline—on the screen. We should think that this would get an actor in good practice for the vicissitudes of his profession!

The Way of All Things.

Louis Fourteenth used to have a cabinet all inlaid with ivory and teakwood and no less than four secret recesses which are opened by concealed springs. But Louis up and died and left his pretty little cabinet. It knocked around the world all by itself for many years, and now it has at last found a good home, for Ruth Roland has adopted it.

The little cabinet has been resting in the Anderson Galleries from where Miss Roland bought it. We interviewed this fragile little piece of furniture the other day, and it confided to us that it would be very glad to get back into the nobility again. Sure—isn't Miss Roland a queen of the movies?

Oh for the Life of a Leading Man!

Bert Lytell will arrive in New York some time this week. He has just finished "The Meanest Man in the World" and will shortly begin on "The Lone Wolf." He will confer—as they say in the movies—with Cosmopolitan on details of production and the shooting of the interiors will begin immediately or sooner, at the Tilford studios. One of the first social events Mr. Lytell will attend on his arrival in New York, is a banquet which will be given in his honor by a number of former residents of Schenectady and Troy, where he formerly appeared as leading man in stock.

The Daily Brand.

The advantage of the real thing is apparent to Gustav Seyffertitz, who is playing the part of Clon in "Under the Red Robe." Evidently Clon was not very popular, for his head was branded with fleur-de-lys. But Clon had to go through this experience only once, while Seyffertitz has to make-up with the fleur-de-lys each and every morning. Moral: Never envy a movie actor, he has his own troubles.

The Irony of Fate!

Little Newton Hall, the boy actor who plays in "Children of Dust," started out to be a great singer. He took singing lessons and all the neighbors say he "doing fine." Now he has entered the silent drama, which all goes to prove that Fate will have her little joke.

Fashion Note.

"The Cloak of Morality" is the interesting title of a new piture soon to be produced. Talbot Mundy is the author, and Bradley King of the Thomas Ince staff is helping to make the screen version. So far as we can find out from subtle inquiry, it seems the cloak is not a fur one—looks like a chilly season for morality!

Found—a Scenario.

If you ever find a book in a railroad compartment, don't ignore it! There may be great material for a scenario within its unknown pages. Joseph M. Schenck told how he happened to select "Ashes of Vengeance," which Norma Talmadge is making. While he was en route from London to Paris some months ago, he took a seat in a compartment in a train at Calais and found an abandoned book. He idly picked it up and began to read it, and by the time he reached Paris he telegraphed his agent in London to see the author and buy the rights at once.

So, if you are a young author and would like to get your book on the screen, why don't you plant your latest brain-child in a railroad train, being sure to pick one in which a noted producer is traveling?

Queen Anne Goes to Atlantic City.

When a queen's sister gets married in Atlantic City, hard-working queenie must travel thither for the merry-making. That is what Mary McLaren, who is playing the role of Queen Anne in "Under the Red Robe," found time to do last week when sister Katherine MacDonald went and got herself married.

"Make it snappy, vassals," said the queen, "and hie me to Atlantic City, for my sister is to wed, and I must lend my regal presence." And so saying, the vassals made it snappy, and that is the end of the tale.

DE MILLE TO STRESS LAST COMMANDMENT

Paramount Director, in His Film Version of the Decalogue, Plans to Score Covetousness.

"A FUNDAMENTAL MORAL CODE"

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Cal., May 22.

Not the seventh but the tenth commandment will receive the most earnest attention of Cecil B. DeMille in his forthcoming Paramount film version of the Decalogue.

"I want to correct a general impression that I will bear with particular weight on the seventh commandment," says Mr. DeMille. "The seventh is an important pronouncement, yes, but it pales into insignificance alongside the one which says 'Thou shalt not covet thy neighbor's house.'

"In the tenth commandment we get down to a root evil that runs through all the other commandments, covetousness. All evil is really theft of some sort and if I can drive that fact home I shall have made a success of this undertaking.

"I regret that because it is perhaps the most famous, the seventh commandment should have been named as the goal of my efforts in making the Decalogue as a motion picture. The seventh commandment deals with a mistake of the flesh. The tenth commandment covers the entire range of moral dereliction, both physical and spiritual.

"My whole purpose in making 'The Ten Commandments' is not to unduly exalt any one of them, but to show definitely and powerfully that the Ten Commandments are an unchanged, inescapable, fundamental code of moral laws and that they will break any one who seeks to break them. It is going to be the greatest pleasure of my picture-making career to drive this thought home through the medium of a dramatic story that will first show Biblical days and then stress how the Ten Commandments are directly applicable to modern life."

Beatrice Van Starts Witwer Series.

Beatrice Van, well-known scenario writer, has been engaged by Film Booking Offices to prepare the continuity for the second series of H. C. Witwer "Fighting Blood" stories, production of which has begun at the P. A. Powers studios. Miss Van previously prepared the continuities for the first series of "Fighting Blood" stories, just completed under the supervision of Mal St. Clair, with George O'Hara and Clara Horton in the leading roles.

MARK
STRAND
Broadway at Forty-seventh Street
BEGINNING TO-DAY
A Smashing Melodrama
ALLEN HOLUBAR'S
presentation of
Dorothy Phillips
in
SLANDER THE WOMAN

"You were in the man's arms when his wife shot him!" shouted the prosecutor.

"Yes! Yes! But let me explain——"

"Answer only the question" roared the judge.

And, as though spattered by the mud of the streets, she knew that her reputation, her good name was besmirched.

A Drama of Storm-Swept Hearts and Snow-Swept Places

Robbed of her good name! Beating back against the pointed fingers of scorn! A beautiful girl, innocent—but slandered—faces the problem that is woman's burden! A tempestuous drama of great emotions and great human problems, staged against the grim background of courts of law and the picturesque sweep of the far North country—a tale of woman's love and woman's vengeance!—and the unexpected!

Adapted from "The White Frontier," by Jeffrey Deprend
With Lewis Dayton and an All-Star Cast

A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Cal., May 29.—Although an automobile equipped with the noisiest radio in captivity is parked on the Times Square of Hollywood below our office window, we can still concentrate long enough to report that they don't make 'em any busier than Fred Niblo. Having completed the "shooting" of "Captain Applejack," his second independent production sponsored by Louis B. Mayer for Metro release, and having juggled various new titles for the feature, none of which have been selected yet, Mr. Niblo is now anchored to the cutting room. (At this moment we'd like to use his scissors on the radio wire which is permitting a female voice to murder "Somewhere a Voice Is Calling.")

And between cutting sessions Mr. Niblo is waxing enthusiastic over preparations for his third special. As the p. a. poetically expresses it, he will follow a silver thread of romance across the drab pages of mediaeval history for his next feature, turning his camera upon the glory of Spain in the time of Ferdinand and Isabella. This production, which now bears the alluring title of "Man, Woman and the Devil" (we wish the latter would take that radio below), will be a silver sheet version of a colorful original story based on historical incidents. The story opens in 1481, with the subsequent expulsion of the Moors who refused tribute to the Spanish throne, giving Mr. Niblo his greatest opportunity for spectacular pageantry which is woven into the drama. Plans for "Man, Woman and the Devil" are so interesting that even with "Captain Applejack" to edit, we have no doubt that Mr. Niblo is eagerly awaiting the moment when he can start recording it on celluloid. He will have "Captain Applejack" ready for preview in about two weeks and then will cast "Man, Woman and the Devil."

As previously recorded, Enid Bennett, Matt Moore, Barbara LaMarr, Robert McKim, Thomas Ricketts and Otto Hoffman are the featured players in "Captain Applejack," who had at least one advantage. When cruising in his pirate fleet he was far from the type of radio Hollywood is enduring at this moment. Selah!

Writers' Program June 9.

Members of the Writers' Club and many others who hope to be among the early birds who get the tickets are anticipating another treat in the third program of one-act plays to be presented in the Play Room Saturday, June 9.

Edward J. Montagne and Garrett Elsden Fort are playing return engagements with two new playlets. Both of them were represented on the program which inaugurated the Play Room a few months ago.

"Eve's Wishbone" is the title of the playlet by Mr. Montagne. It has not yet been cast. Garrett Elsden Fort's is "Moonlight," to be played by William V. Mong, Clara Horton and a third actor, while Elmer Rice's playlet, "The Home of the Free," will complete the program. This will be presented by Irene Rich, Charles A. Stevenson, Wheeler Oakman and Kate Lester. George Foster Platt is staging the piece.

Hollywoodites now in New York, but expecting to return by that date should wire for reservations. The chef is to be given a night off and no dinner will be served, this to avoid the confusion of converting the play room from banquet hall to theatre.

The Indians Are in Town.

Visitors to Hollywood who see Indians in their picturesque costumes wandering up and down Hollywood Boulevard, shopping in the local stores and generally behaving as residents, will probably pinch themselves to see if they are awake and then mutter, "The half has not been told." But there is no cause for alarm. The Indians are in camp a few blocks from the boulevard, but only to help "The Covered Wagon" wend its profitable way at Grauman's Hollywood Egyptian Theatre. In addition to the drawing power of the James Cruze Paramount production, the colorful prologue in which Sid Grauman presents some thirty or forty Indians who took part in the picture in Arizona is to be applauded for a good percentage of the success of this local engagement. Colonel McCoy's introduction of the Indians also adds much to one's appreciation of the picture.

Kley Off for New York.

Fred Kley, studio manager for William Fox, leaves for New York to-morrow to confer with Mr. Fox and his associates in New York on plans for the new studios to be built on the Westwood tract, recently bought by the corporation.

Congratulating Bill Hart.

It's an ill wind that doesn't blow good to some one. With the broadcasting Friday and Saturday from New York of the confession of Miss Elizabeth Macauley of Boston that her sensational charges against William S. Hart were all false, the result of an obsession, a distorted imagination, Uncle Sam was so deluged with mail for the two-gun man of the screen that the latter had to add two secretaries to his force to take care of the work. Congratulations and expressions of constant and renewed faith poured in immediately from adjoining States, and telegrams heralded the flood of good wishes coming from distant places. None of the messages were more sincere than the scores written, telegraphed and telephoned to Mr. Hart by fellow members of the industry, executives, stars, directors, writers, technical folk. If it is possible, they are as happy over the wonderful vindication as is the two-gun man himself, who has waited a long time in silence and patience for this victory.

Now, everybody is anticipating the day when he will take his big place in the film world again. Here's to his early return to the Kleig light realm!

Senator Cole in Lincoln Film.

Cornelius M. Cole, Senator from California during the years Abraham Lincoln was President of the United States, and who sat upon the speaker's stand at Gettysburg when Lincoln delivered his immortal address, will once more sit upon the speaker's platform at Gettysburg when the Rockett Lincoln Film Company reproduces that historic scene for their photodramatic life of Abraham Lincoln, now in production under the direction of Philip E. Rosen. Senator Cole is the oldest and most distinguished authentic witness of Lincoln and his times, and his advice has been of inestimable help to the producers of the Lincoln feature.

Seeing Jackie at Work.

If you had been among the lucky ones who visited the Metro studios last week, you would have reveled in watching Jackie Coogan doing some of the emotional scenes for "Long Live the King," his first Metro production. If you think Jackie is a pathetic little figure on the screen, you should see him at work. His genius is even more apparent then, even in his rehearsals, in the quick way in which he can throw off his emotions, leave a scene, sit with his teacher, who has his books ever at hand, or show a new trick to one of the hefty crew who adore him. Jackie reveals that intangible something which for want of a better description is called the art of acting. Victor Schertzinger is piloting Jackie through "Long Live the King," while his father, mother dear, and often his new adopted sister sit back of the camera. Eve Unsell adapted the novel.

Burglars Visit "Jo" Quirk.

Josephine Quirk admits she isn't an actress who needs jewel robberies for publicity stories and she wishes the burglar who got into her apartment Thursday evening during her absence had known it. If he had she would not now be mourning the loss of a diamond and pearl hatpin, among other jewelry, $5 in saved dimes, clothes and other valuables.

Peggy O'Day Signed.

Peggy O'Day is to do another western production having been signed for the lead in "The Battling Buckaroo," which Rocky Mountain Productions, Inc., have scheduled. Alvin J. Neitz is directing. Miss O'Day recently completed the serial, "The Fighting Skipper."

Another Temperament Clash.

Paul Swan and motion pictures don't seem to agree. It was announced Friday that "the world's most beautiful man" had severed his association with Famous Players-Lasky and would not appear in "The Ten Commandments" after all. 'Tis said he and Cecil B. de Mille had a warm disagreement over the training of dancers for the production. "I admire Mr. de Mille very much," said Mr. Swan, "but I do not believe that I am temperamentally fitted to subject myself to the petty annoyances and humiliition one meets within a picture studio. No, I haven't given up the idea of pictures, but I have accomplished too much in the past not to feel that what I have done should be duly recognized." And that's that! Mr. de Mille was on location and made no statement.

Lesser Looking for "Bad Boy."

Sol Lesser is still looking for Jackie Coogan's successor, so he can go on with the "Peck's Bad Boy" stories he had for production. In addition to the one in which Jackie appeared Mr. Lesser has seven of the stories to convert into feature films.

New Job for Mary O'Connor.

There are a host of congratulations headed the way of Mary O'Connor today. Miss O'Connor has been head of the story department at the Lasky studios ever since she returned from the London studios of the organization, and now they have added to her job the title and duties of head of the studio scenario department as well.

Author of "Havoc."

"Havoc," from the pen of Lenore Coffee, is being produced at Universal City with Warren Kerrigan, Anna Q. Nilsson and Winifred Bryson in the cast under Harry Garson's direction. Miss Coffee also has to her credit the scripts of "Daytime Wives," "Temptation" and "The Better Wife."

Hope Hampton Arrives.

Hope Hampton, accompanied by her manager, J. E. Brulatour; her sister, Mrs. John Karrer, of Philadelphia, and the latter's little son, arrived Friday and was greeted at the train by the usual quota of newspaper folk, executives of Warner Brothers, for whom she has come West to star in "The Gold Diggers," and last, but, of course, not least her mother. She didn't rave over her joy in being back on the Coast, however, but announced that another Fox contract will take her eastward again as soon as she completes "The Gold Diggers." And that's that!

Off to See "Mountebank."

While waiting for James Cruze to begin "Ruggles of Red Gap," Ernest Torrence, who walks away with it in "The Covered Wagon," is en route East to see W. J. Locke's play, "The Mountebank," which is scheduled for him later. He left for New York yesterday.

Theatre for "Scaramouche."

One of the big stages at Metro is being given over to an exact reproduction of the historic Theatre Feydau in Paris for Rex Ingram's production of "Scaramouche." Incidentally the sets for "Scaramouche" are the nth degree of lavishness and accuracy in detail. And to complete the atmosphere Alice Terry, Ramon Navarro, Julia Swayne Gordon, Lewis Stone, Carrie Clarke Ward, William Humphrey and the other principals are speaking their lines in French. 'S fact!

Montagne on Kipling Story.

Edward J. Montagne is at work on the script of Kipling's "The Light That Failed," which is to be George Melford's next Paramount production.

"Daddy" at Loew's State.

Next Sunday Loew's State Theatre here is officially to become one of the West Coast theatre chain, under the terms of the recent merger of interests. The week has been designatd "Affiliation Week," and Jackie Coogan in "Daddy" has been selected out of the available First National and Metro productions to inaugurate the theatre under its West Coast supervision.

Bartlett Leaves Paramount.

Randolph Bartlett has resigned his post as business editor of the Paramount scenario department here. He hasn't announced his plans, but we hear he intends to remain on the Coast.

Sisters Playing Sisters.

Rita Weiman's story, "To Whom It May Concern," which Oscar Apfel is to direct for Metro, presents two devoted sisters, and they'll really be sisters on the screen, too, for in addition to Viola Dana in the stellar role, her sister, Edna Flugrath, has been cast for the picture.

Cast for "Thundergate."

Speaking of all-star line-ups, how's this for Associated First National's "Thundergate," which Joseph de Grasse is to direct: Owen Moore, Tully Marshall, Sylvia Breamer, Virginia Brown Faire, Robert McKim and Edwin Booth Tilton.

Jennings With Seastrom.

Goldwyn rises to remark that on their lot DeWitt C. Jennings is going to be able to forget his record as a police inspector, at least in the beginning, and play an entirely different type of role in Victor Seastrom's first American picture, Hall Caine's "The Master of Man."

For "Harbor Bar."

Thompson Buchanan, with the assistance of a Government crew of "sounders," is making a tour of the Pacific Coast harbors searching for locations for "Harbor Bar," Peter B. Kyne's sea story which is to be the first Thompson Buchanan production for Associated Authors. "Richard the Lionhearted," the Frank Woods production which launched the organization in which Elmer Harris is the third of the trio, is now in the editing stage.

Adapting "Maytime."

Olga Printziau is burning the midnight oil on the script of "Maytime," which B. P. Schulberg recently acquired for one of his next Preferred productions.

Titling "Desire."

Alfred A. Cohn and his busy titling pen and shears are at work on the Metro production, "Desire," the last feature sponsored by the late Louis Burston. It was in production under the direction of Rowland V. Lee when Mr. Burston met his tragic death in an automobile accident. Marguerite de la Motte, John Bowers and Estelle Taylor are among the leading players.

In Borzage's Cast.

Frank Borzage's second production for Arthur H. Jacobs's First National release is tentatively titled "Dust in the Doorway." He has cast Virginia Pearson, Myrtle Stedman, William Collier, Jr., Josef Swickard, Frederick Truesdell, J. Farrell McDonald, Frankie Lee, Mary Jane Irving and little Bruce Guerin for prominent roles.

Re Lois Weber and Smalley.

Everybody is wondering whether or not Cupid will get in second darts on Lois Weber and Phillips Smalley who, although divorced a few months ago, are seldom seen apart. They dine, drive, attend theatres and parties together and are at least the best of friends even if they are not considering a remarriage. We hear that Miss Weber is going abroad again soon, and no one would be surprised to hear that it will be a second honeymoon.

Casting "Ponjola."

While Charles A. Logue is completing the script of "Ponjola," the second James Young production for First National, Sam Rork and Mr. Young are casting the picture. In addition to Anna Nilsson and James Kirkwood they have signed Tully Marshall, Joseph Kilgour and Carmel Myers. And the P. A. tells us Miss Nilsson is to have her bobbed hair cut to within an inch of her scalp for her art's sake, since in "Ponjola" she plays a girl disguised as a man.

Heard in Passing.

Laurence Trimble, who was injured in a fall off a glacier at Lake Louise, Canada, while doubling for one of the players in "The Phantom Pack," the next Trimble-Murfin production with Strongheart, has recovered sufficiently to resume work on interiors at the Ince studio.

Maurice Tourneur returned last week from a brief vacation in Frisco and is now doing the final editing and titling of "The Brass Bottle," which is scheduled by First National for release about July 1.

Victor Heerman is rapidly getting everything ship-shape for his first Associated First National production, with Constance Talmadge. It is to be "The Dangerous Maid," an elaborate costume picture.

The question mark is much in evidence at the Ince studios. It's for "Who is to play 'Anna Christie'?"

Niles Welch is sure the silent drama is progressing artistically. He has made three pictures in two months, but in not one of them was there a struggle on a cliff or a sunset fade-out, and only twice was he hit on the head with a bottle or a club by the villain.

Richard C. Travers visited Goldwyn studios and Mickey Neilan persuaded the actor, who left the screen a year ago to join the Aerial Marines, making long-distance flights out of Mineola, L. I., to appear in "The Rendezvous." This will be his first Russian characterization.

Edward Everett Horton is getting both business and pleasure out of the new Peerless coupe roadster he has just bought. He drives to the Ince studio daily for Jane Murfin's "The Sign."

Lloyd Hughes, Colleen Moore, Russell Simpson, Walter Long and Charles E. Anderson are up in the high Sierras on location for First National's "The Huntress," which Lynn Reynolds is directing.

FOX MANAGERS BEGIN TO ARRIVE

Foreign representatives and delegates to the tenth annual sales convention of the Fox Film Corporation are arriving in New York to attend the yearly meeting of branch managers, district representatives and sales executives. The convention this year will be held at the New York headquarters of the Fox Company for one week starting June 11.

In addition to branch managers from the twenty-seven key cities, there will be representatives from Canada, England, France and Australia at this meeting, which promises to be the most important convention ever held at the Fox studio.

Special significance is given the convention this year because it also marks the twentieth anniversary of the entrance of William Fox into the motion picture field. One of the chief subjects to be taken up at this meeting will be the sales policy for the coming year. All the special productions completed or now being edited will be screened for the managers during their stay in New York.

The Fox schedule for next year, which will be shown at the convention, is headed by the screen version of "If Winter Comes." Screen reproduction of Lincoln J. Carter's melodrama, "The Eleventh Hour"; the love story, "St. Elmo," still a favorite, and "The Shepherd King," Wright Lorimer's stage play, also will be shown to the assembled Foxites.

PLAYERS CHOSEN FOR FILM VERSION OF 'GOLD DIGGERS'

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, May 28.

A number of screen players have been engaged by the Warner Brothers for the forthcoming production of David Belasco's stage success, "The Gold Diggers," actual production of which will be started shortly after the arrival of Mr. Belasco next week. The entire cast is subject to Mr. Belasco's approval.

To portray the role of Mabel, the Warners have secured Louise Fazenda; Lee Francis is cast as Lawyer Blake; Gertrude Short, as Topsy, and Windham Standing as Stephen.

Hope Hampton, who will play one of the leading roles, arrived last week at the Warner studios. The production will be directed by Harry Beaumont, who directed the latest Warner picture, "Main Street."

The script of "The Gold Diggers" was written by Grant Carpenter, a member of the Warner scenario staff, and it has received the approval of Mr. Belasco.

VIRGINIA LEE CORBIN.



She is Now Appearing in "Youth Triumphant," a Fisher Production.

THOMAS INCE MAKING READY TO TAKE UP THE MEGAPHONE

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, May 28.

An air of expectancy pervades the Thomas H. Ince studios at Culver City, for Mr. Ince is making ready to again take up the megaphone, go out on the lot and personally direct a production. And when he does so begin it will be the first time he has actively directed a production since the making of "Civilization."

"What play will he direct?" is the question being asked. It hasn't been answered yet. It may be "Anna Christie," or it may be "Country Lanes and City Pavements," from the story by John Fleming Wilson, or "Her Reputation," or "Barbara Freitchie," a screen version of Clyde Fitch's play.

At any rate, Mr. Ince is going to direct. For years Mr. Ince has been personally supervising the direction of his productions. Daily he goes out on the lot and watches and offers suggestions to John Griffith Wray, and his other directors and players.

The production program for the forthcoming season is one of the most ambitious Ince has yet announced. Mr. Ince foresees the dawning of a new era in motion pictures, that of originality—in story, direction, acting. It is due to begin next Fall, he believes. And with this theory in mind he has purchased the screen rights for productions accordingly.

One of his most pretentious offerings will be "Anna Christie," a film version of the speaking stage success of the same name. This play, written by Eugene O'Neill, won the Pulitzer prize for literary merit. Mr. Ince bought the motion picture rights for $100,000—and now he wants an actress of ability to play the name part. The type of actress he is looking for is one with sincerity and simplicity. And he doesn't care whether she is a star or "one of the great unknown."

Another Ince picture will be "Country Lanes and City Pavements," by John Fleming Wilson, author of "The Man Who Came Back." Still another is "Her Reputation," by Talbot Mundy and Bradley King. The British novelist went to the Ince studios to write this play in collaboration with Miss King. "The Just and the Unjust," from Vaughan Kester's novel of the same name, is another on the Ince production program. All of these pictures will be released through First National.

JOHNNY HINES IS FORCED TO REST

His Hand Injured While Filming "Little Johnny Jones" for Warner Brothers.

DOCTOR ADVISES QUIET FOR HIM

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, May 29.

Johnny Hines, who is being starred by the Warner Brothers in "Little Johnny Hines," has sustained a severe injury during the filming of the picture, which necessitates a forced rest. Temporary aid was rendered by Director Rosson until Hines was attended by a surgeon aboard an English tramp steamer in the San Pedro Harbor.

While on location Hines received a deep cut on the hand when some thick glass overhead worked loose from its frame and fell. The injury was thought to be of minor importance at first, but later developments, coupled with the doctor's advice, have forced Hines to forego further production of his part in the picture. It is expected that he will be in shape to continue within the next few days.

In connection with the filming of "Little Johnny Jones," which is a racetrack story centering around the English Derby, Director Rosson is said to have secured excellent results from some fog tests conceived in order to eliminate the heavy cost of getting fog shot is in off color weather. For more than a week Rosson worked over the project, and as a result he is able to shoot the fog scenes right on the studio lot.

FOX HAS SIGNED MANY PLAYERS FOR NEW FILMS

The demands of the stories now in production both at the Hollywood and New York studios of Fox Film Corporation have necessitated the company's signing to contracts a large number of artists. Among these are Barbara La Marr, Doris May, Bessie Love, Ruth Clifford, Billie Dove, Alma Tell, Irene Rich, June Elvidge, Eva Novak, Martha Mansfield, Richard Tucker, Allan Hale, Mabel Julienne Scott and Ernest Truex. These are in addition to regular Fox stars, leading ladies and character actors.

Barbara La Marr has been assigned a prominent part in the Fox version of Augusta Evans's novel, "St. Elmo," in which John Gilbert is to be featured.

Ernest Truex, the latest newcomer under the Fox banner, has starred on Broadway for the past two years in William Anthony McGuire's comedy, "Six Cylinder Love," which was purchased recently by William Fox for screen adaptation.

Mabel Julienne Scott, another addition to the Fox constellation, will play opposite William Russell, the Western star.

ENTERS PRODUCING FIELD.

Cameo Distributing Company to Make "The Deerslayer."

The Cameo Distributing Company, Inc., is the latest recruit to the realm of producers. Hitherto only in the distribution field, this firm plans to add the production of feature films to its activities. J. Fenimore Cooper's "The Deerslayer" will head the list, which will include titles from American classics. "The Deerslayer" has been dedicated to and accepted by the Boy Scouts of America.

"Ought to be held for a long run!"

Says HARRIETTE UNDERHILL in the N. Y. TRIBUNE.

"We advise all bad directors and everybody else who enjoys a good picture to go see it," continues Miss Underhill. "In our estimation it is perfect enough to be used as a sample and labeled 'What a director should know.' 'Trifling With Honor' is a perfect gem."

The N. Y. Daily News says:

"An unusual picture and a good one. Quite the best of the first runs along Broadway this week. The picture is interesting throughout, has a fine cast and makes excellent entertainment. We thoroughly enjoyed this film."

The N. Y. Journal says:

"This film does something more than entertain; it makes capital melodrama out of the great national game, a feat that hitherto has proved rather elusive. A mighty good story."

CARL LAEMMLE presents

TRIFLING WITH HONOR

With a Superb Cast Including

ROCKLIFFE FELLOWES FRITZI RIDGWAY

BUDDY MESSINGER HAYDEN STEVENSON

Story by Wm. Slavens McNutt

Universal Jewel Directed by Harry Pollard

MARK STRAND

Broadway at 47th Street

Beginnnig To-day



Thos H. Ince presents

A MAN OF ACTION

DOUGLAS MacLEAN

Hero of "The Hottentot"

In Just Such Another Hurricane of Laughter

A FIRST NATIONAL PICTURE

A fast and furious comedy with a mystery angle—made in the inimitable Ince style with the Ince Punch! With a stellar cast, including, besides Douglas MacLean, Marguerite De La Motte and Raymond Hatton. An original story by Bradley King. Directed by James W. Horne.

It's a WIZ!

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Cal., June 4.

Irving Cummings is to pack his suitcase this week, tuck his new independent feature production under his arm and hie himself to New York to give it an elaborate Broadway premiere before he makes arrangements for its national and international distribution.

"Broken Hearts of Broadway" is the title of this new feature, which Mr. Cummings has been personally directing for the past few weeks from the scenario of Hope Loring and Louis D. Lighton, based on an old Broadway play. Colleen Moore heads the cast, with Johnny Walker, Alice Lake, Tully Marshall, Creighton Hale, Anthony Merlo, Freeman Wood and Arthur Stewart Hull among those present.

"Broken Hearts of Broadway" is described as an epic of American city life, showing how New York breaks those who go there seeking fame and fortune before it makes them. The story revolves around the ambitions of a reporter who seeks to be a playwright, and into its development are woven scenes of Greenwich Village, a Chinatown cafe, and a touch of Little Italy. Two of New York's most famous cafes were reproduced in the Hollywood studios by Mr. Cummings for special sequences of the film.

The production is the first of a number of independent all-star features which Mr. Cummings has scheduled.

Strickling Going East.

Howard Strickling, publicity manager for the Metro Coast studios, left yesterday for New York. He is to be in the East two or three weeks conferring with J. E. D. Meador, publicity director, regarding exploitation plans for Metro's production schedule. Everybody is envying Howard his glimpse of New York this season, but urging him not to find it so interesting that he'll want to stay. He's secretary of the Wampas organization, and when he returns he'll have a special opportunity to tell 'em how it's done in B'l ol' New York.

Presenting "Mortal Clay."

Sponsors of the better picture movement everywhere are watching with special interest the progress of the Little Theatre Films, Inc., recently organized here to present motion pictures of artistic worth to discriminating audiences, photo-plays which, as some one expressed it the other day, attract the million who never go to film shows. Curtis Melnitz is president of the movement, the advisory board already including Rex Ingram, Charlie Chaplin, Rob Wagner, Ralph Block, Ernest Lubitsch, Victor Seastrom, Paul Bern, George Marion and Maurice Tourneur. The first release of the company, "Mortal Clay," produced by Victor Seastrom in Sweden, was previewed at the Writers' Club on Thursday evening.

Introducing Grand Studios.

The Grand Studios on Gower street, formerly the C. L. Chester plant, were formally introduced to the press folk at an al fresco luncheon Thursday. Adam Hull Shirk, who recently resigned his long association with Famous Players-Lasky to become scenario editor and publicity director of the activities sponsored by Samuel V. Grand and Harry Asher, with Earl Olin production manager, and Ben Verschleiser, studio manager, were hosts for the occasion, aided and abetted by Joe Rock, his leading woman, Billie Rhodes, Monte Banks and Sid Smith, star comedians of the company and Harry Edwards, Grover Jones, Alf Goulding, Gil Pratt, Hugh Fay and Archie Mayo, directors. A good time was had by all.

Messrs. Grand and Asher are now concentrating on comedies, but plans for feature productions with two stars are to be announced shortly.

Baxter Listed for "Ben Hur."

Warner Baxter is rating high in the voting for candidates for "Ben-Hur," and if he should be cast, his press agent would have plenty of copy, for Mr. Baxter tells us it was "Ben-Hur" which led him to the stage. The play appeared in his home town, Columbus, Ohio, and after seeing one performance he mowed two lawns for the price of tickets to two matinee performances. Before the week was over he decided he couldn't do without the stage. And that's that.

U Story by Adrian Johnson.

Adrian Johnson, who recently came out from New York to join the Universal staff, is the author of "The Love Brand," the original Westerner in which Roy Stewart is to be starred, with Stuart Paton directing.

Brenon With Pola Negri.

Herbert Brenon is directing first scenes of Pola Negri's next Paramount production, "The Spanish Dancer," today. The cast includes Antonio Moreno featured opposite Miss Negri in the part first intended for Valentino, Robert Agnew, Wallace Beery, Kathlyn Williams, Adolph Menjou, Gareth Hughes and Charles Stevenson.

With Richard Thomas.

William La Plante, Los Angeles attorney and film producer, has been appointed general personal representative for Richard Thomas. The two are en route to New York to present the two Richard Thomas productions already completed, "The Silent Accuser" and "Phantom Justice."

With Preferred Pictures.

These are busy days with B. P. Schulberg's Preferred Pictures units. Kenneth Harlan, Florence Vidor, Russell Simpson, Raymond Hatton and Edward Brady have been cast for Tom Forman's elaborate production of Owen Wister's "The Virginian," which Mr. Schulberg bought from Doug Fairbanks. Waldemar Young is adapting it.

Olga Printzlau is writing the celluloid version of "Maytime," which is to be directed by Gasnier, with Gaston Glass and Ethel Shannon in the leading roles.

And Eve Unsell is at work on the script of the David Belasco stage success, "The Boomerang," which Victor Schertzinger will megaphone when he completes his current visiting engagement with Jackie Coogan in "Long Live the King" for Metro.

Visiting Mary and Doug.

Mr. and Mrs. Frank Case, of the Hotel Algonquin, New York, are the guests of Mr. and Mrs. Douglas Fairbanks (Mary Pickford y'know).

John Rumsey Here.

John Rumsey, president of the American Play Company, is among the Easterners in our midst. He is thinking of opening a branch office here.

Levee Signs Withey.

We hear that Chet Withey and his megaphone have been signed to produce a series of Associated First National productions sponsored by M. C. Levee, president of the United Studios. Mr. Levee is also sponsoring the Maurice Tourneur Productions.

Harold Lloyd En Route East.

Mr. and Mrs. Harold Lloyd (Mildred Davis, y'know) left yesterday for New York. The happy young couple are taking the trip as a sort of belated honeymoon to see the Broadway theatre successes. The real honeymoon is scheduled for next January, when they plan to sail from San Francisco for a four or five months' trip around the world. Of course, Mildred is all excited over the prospect of seeing other lands, and Harold is just as enthusiastic. He is giving European exhibitors fair warning, however, that his famous horn-rimmed lenseless glasses are to be parked at home, and he will make no personal appearances on the tour.

"Safety Last" Breaking Records.

By the way, Harold Lloyd's latest, "Safety Last," stood 'em up in such long lines at the California last week that Fred Miller, manager, has obtained another print for his Miller's Theatre. Now the picture is packing both houses.

Preview "Circus Days."

Sol Lesser, producer, and Harry D. Wilson, publicity purveyor, were hosts at a dinner given to press representatives in Anaheim Friday evening preceding the preview there of "Circus Days," adapted from "Toby Tyler," the last of the Jackie Coogan series for Associated First National release.

With Mabel Normand.

Mabel Normand is going on location this week for exteriors of "The Extra Girl." The location staff departed several days ago to reproduce the Midwestern town of River Bend up along the Sacramento River.

Wilkes Gets Dazey Play.

More congratulations are in order for Frank Dazey. Thomas Wilkes has accepted another of his footlight plays, "The Untamed," for production here at an early date and in New York next season. Mr. Dazey has resigned from the scenario staff of Warner Brothers to give his time to preparations for this play and for the New York opening of his first success, "Peter Weston," on which he collaborated with Leighton Osmun. "Peter Weston" was a hit in Chicago last season with Frank Keenan, who is to go into New York with it in September.

Producing Lincoln Film.

Albert A. Rockett, Ray R. Rockett, executives of the Rockett-Lincoln Film Company, and Director Philip E. Rosen are commuting daily to the Verdugo Hills, near Sunland, where the village of New Salem, Ill., has been reproduced as it stood in the period from 1831 to 1837. Here they are filming scenes of the tragic romance of Abraham Lincoln and Anne Rutledge, of Lincoln's election to his first office of public trust, for their production, "The Dramatic Life of Abraham Lincoln." The feature is in its eighth week of actual production, with about ten or twelve weeks yet to go. Frances Marion, author of the script, says the character of Abraham Lincoln, which is being portrayed by George Billings, is the longest role ever written for either stage or screen.

Cohn Titling "GI, GI."

Alfred A. Cohn is now titling the first of the features starring little Dinky Dean. It is "GI, GI," a film version of the costume story, "John of the Woods." Al Austin directed, the cast including Virginia Pearson, Joseph Swickard, Ethel Wales, Mitchell Lewis, Sam de Grasse and John Sainpolis.

Seiter Directing Baby Peggy.

Speaking of infant prodigies, Baby Peggy is to be starred in "Editha's Burglar," Frances Hodgson Burnett's story, and the importance of the production is seen in Universal's announcement that they have signed William A. Seiter to direct it. Ray Schrock adapted the story.

Van Horn Opening Here.

A half million dollar business will be added to Hollywood's list of industries on June 15 when Rollin W. Van Horn opens a complete costume establishment at 6030 Sunset Boulevard. He has taken over the Horsley studios for a period of years and extensive alterations are being made. Mr. Van Horn came to the Coast from Philadelphia to fulfill a contract for 2,500 costumes for Rex Ingram's Metro production of "Scaramouche," and decided this is an excellent field to establish his business here permanently. Associated with the new firm will be departments for jewelry, antiques, interior decorations, leather and harness goods and wigs.

To Stage "Ben Hur" Reunion.

Abraham Lehr, June Mathis and the powers that be out Goldwyn way are still holding their own counsel regarding the all-important question, "Who is to play Ben-Hur?" But the publicity department is not letting any one forget plans for the spectacle. This week they're reminding those who helped make "Ben-Hur" famous by staging a reunion luncheon at the studios Thursday. To this Mr. Lehr and Miss Mathis have invited all the players hereabouts who used to earn their "coffee 'n cakes" plus by appearing in the stage production. Among those expected to be present are William S. Hart, who created the role of Messala; William Farnum, Emmett Corrigan, Fred Truesdell, Forrest Robinson, Mabel Burke and W. J. Kelly.

Out Goldwyn Way.

Activity in capitals and with plenty of capital have made the Goldwyn studios such a veritable hive of industry that every time one goes out there he has to be introduced to new buildings, new stages, new players, new directors, new press agents, new everything. Just now there is a bit of Russia on the lot, players in Russian costumes and Russian types a-plenty for Marshall Neilan's "The Rendezvous." On another stage is English atmosphere, fostered in sets and players for Victor Seastrom's first Goldwyn production, Hall Caine's "The Master of Man." Joseph Schildkraut with Mrs. Schildkraut arrived Friday for the lead, and De Witt Jennings is already playing an important part. Charles Lapworth, who was associated with the Goldwyn Company abroad for three years, is co-operating with Mr. Seastrom to insure English accuracy.

Out on the back lot you are introduced to the palace set built for Emmett Flynn's production "In the Palace of the King." This is the largest set ever constructed on the Goldwyn lot, and while we had no yardstick to measure it, we'll say it quite rivals the big castle set which Douglas Fairbanks showed us in "Robin Hood." The set is insured for $500,000 against storms, fire and lightning.

Seastrom's Family Coming.

Speaking of Victor Seastrom reminds us that although he has been a bit homesick, he confesses he's quite happy now. The Swedish director is essentially a man of the home and he has missed his wife and children. They are leaving England on the 9th, however, and he'll declare a holiday long enough to introduce them to their new home here about June 21.

Heard in Passing.

James Cruze expects to start "shooting" "Ruggles of Red Gap" next Monday. Thomas Geraghty adapted it. Edward Everett Horton is to play the title role.

When the Principal Pictures Corporation's production of "The Man From Ten Strike" is released, Guy Bates Post, the star, will make a personal appearance with it in the leading theatres, playing a dramatic sketch.

George Fawcett leaves for New York this week to play in "His Children's Children," which Sam Wood will direct at the Paramount studios.

Louis B. Mayer has signed Norma Shearer on a five-year contract.

Mary Philbin is to play the ingenue lead in Frank Borzage's next feature for Arthur Jacobs-First National release.

Sol Lesser has signed June Marlowe, a Minneapolis high school girl and very promising young ingenue, on a three-year contract.

Claire Windsor has been borrowed from Goldwyn for the lead in "The Acquittal," which Clarence Brown will direct from Rita Weiman's famous stage success. Norman Kerry will be the hero and Richard Travers the heavy.

Mrs. Mary Jane Fox, wife of J. J. Fox, known to filmland as Edwin Carewe, the director, was granted a divorce Friday.

Lenore Coffee has been engaged by Universal to do a series of adaptations of special productions.

Among arrivals from the East last week was Marilynn Miller Pickford, who is to spend the Summer with friend husband, Jack Pickford.

William de Mille returned from New York Saturday. He went East to confer with Clara Beranger, scenarioist for his unit, on the script of "Spring Magic," his next production, from Edward Knoblock's play, "The Faun."

Holbrook Blinn begins work to-day on the screen version of "The Bad Man," Edwin Carewe directing. And he's still playing the part in the stage production at Thomas Wilkes's Majestic Theatre, now in its eighth week.

Maurice Tourneur's "The Brass Bottle," produced by M. C. Levee for First National, will be released throughout the country July 15.

it's *love* that makes the world go 'round—and it's *love* that makes

MERRY GO ROUND

UNIVERSAL SUPER JEWEL

To be presented by

CARL LAEMMLE

LILLIAN GISH BACK FROM TRIP TO ITALY

Spent Seven Months in Rome Making Crawford's "The White Sister" for Inspiration.

GREETED BY HER SISTER

Among the passengers on board the Olympic when it docked last Wednesday was Lillian Gish. Miss Gish has been in Italy for the last seven months at work on the filming of F. Marion Crawford's novel, "The White Sister," for Inspiration Pictures. About 200,000 feet of film were shot in the making of this picture, so considerable cutting and editing will be necessary before it will be ready for its Broadway premiere. This cutting and titling is expected to occupy most of the Summer, and it is probable that "The White Sister" will not be shown until Fall.

In the party with Miss Gish were C. H. Duell, president of the Inspiration Pictures Corporation; George Hobart, writer, and his two children; Ronald Colman, the leading man, and Mrs. Colman; Mr. and Mrs. William Ritchey, Gail Kane, who played a leading role; Mme. Juliette La Violette, also of the cast, and Mrs. M. Kratsch.

Miss Gish expressed herself as being delighted with Italy, though the demands of her work prevented her seeing much of the country except Rome and Sorrento, where most of the scenes were taken. She is glad, however, to be back in spite of the heat, which, she said, was more intense than any experienced in Italy during her stay there. On her way home Miss Gish stopped off in Florence to look over locations for her next picture, which will be filmed in that city. She will return to Italy in about two months to begin work on the screen version of George Elliot's "Romola," in which she will be starred with her sister, Dorothy, who has added greatly to her laurels by her fine work in her recent release, "The Bright Shawl," was among those who were on hand to welcome the Olympic.

The friends of Miss Gish, who gathered at the docks to meet her, remarked on how well she looked in spite of the months of hard work and traveling. She wore a fawn-colored traveling suit with a soft blue toque and a streaming sky-blue veil, all of which were most becoming to her blonde type of beauty.

WILL GIVE COPY OF 'YOUNG LINCOLN' TO PRESIDENT

When President Harding visits Los Angeles in July he will be the recipient of many presents, all more or less typical of California and motion pictures. One of the outstanding tokens which he will carry back to the White House with him is a solid silver copy of Ella Buchanan's "Young Lincoln," a statuette 22 inches high, now in process of casting by Gorham, Providence, R. I.

The donors will be Al and Ray Rockett and the Rockett-Lincoln Film Company of Hollywood, now producing "The Dramatic Life of Abraham Lincoln," which work inspired Miss Buchanan to create this new study of the Great Emancipator and, by special arrangement with the artist, "The Young Lincoln" will be used in the exploitation of the picture. President Harding's copy of "The Young Lincoln" will be the first to be done in metal. It will be enclosed in a casket of California hardwoods.

In Miss Buchanan's work, Lincoln, the youth, stands hatless by the stump of a tree. In his right hand he holds his axe, his fingers gripping it close to the bit. The gaunt figure is clad in hickory shirt open at the throat, pants baggy at the knees, and the heavy boots of pioneer days. His thick windblown hair is piled above his noble brow, and his gaze is directed downward toward the stump, whereon is perched a baby squirrel, nestling in the left hand of the kindly woodsman. The poise of the body is that of a workman weary with his task, pausing to snatch a moment's breathing space, while upon the lean, homely features there is an expression of tenderness and compassion that almost moves the beholder to tears.

Second National Owns It.

Through an error it was reported last week that Griever Productions had purchased the Illinois rights to "I Am the Law." This is not so. The territorial rights for Illinois on the C. C. Burr feature were contracted for some time ago and are owned by Second National Pictures of Chicago.

LENORE ULRIC LEAVES FOR CALIFORNIA.



Belasco star photographed, saying farewell to New York. While in Hollywood she will make a screen version of her stage success, "Tiger Rose," for the Warner Brothers.

"THE SPOILERS" BOOKED FOR RUN AT KATZ HOUSE

(Special Correspondence The Morning Telegraph.)

CHICAGO, June 8.

Balaban & Katz have booked Jesse D. Hampton's new film version of Rex Beach's "The Spoilers" for an indefinite run at the Roosevelt Theatre, beginning Monday, July 2. The deal was closed with James R. Grainger, manager of sales for Goldwyn-Cosmopolitan, while he was in Chicago on his swing about the Goldwyn exchanges.

The screening of "The Spoilers" at the Roosevelt Theatre will be the first public showing of this film. It has been made into a special production by Mr. Hampton at the Goldwyn studios, under the direction of Lambert Hillyer. The cast contains Milton Sills, Anna Q. Nilsson, Barbara Bedford, Wallace MacDonald, John Elliott, Robert Edeson, Noah Beery, Mitchell Lewis, Ford Sterling, Robert McKim, Louise Fazenda, Kate Price, Gordon Russell, Rockcliffe Fellowes, Tom McGuire, Sam de Grasse, Albert Roscoe and Jack Curtis.

News "Heeza Liar" Issue.

"Colonel Heeza Liar in the African Jungle" is announced by the W. W. Hodkinson Corporation as the next release featuring this popular caricature produced by the Bray Productions, Inc.

WILL EXPOSE FAKE STOCK PROMOTERS

Hodkinson to Release New Two-Reel Series, Warning Public Against Risky Securities.

PART OF A CAMPAIGN

The production of a series of photoplays has been started under the auspices of the Investors' Vigilance Committee, through the medium of which the unwary will be shown the wiles and methods of "get-rich-quick" schemes, confidence workers and crooked stock and security salesmen, in a manner which seeks to drive home the lesson of caution in the making of investments and in any transaction in which securities are involved.

These pictures will be two-reel features, issued at the rate of one a month, and will be given distribution through the W. W. Hodkinson Corporation.

The first of the series, entitled "Wild Cats," has just been released. It tells the story of how oil promoters fake the literature they send out, how an unscrupulous scoundrel takes a group of honest salesmen, fills them full of lies and then sends them out to mulct the public, making them participants in a crime. It also shows how the promoter corrupts men in insurance companies and obtains from them the names and particulars of people, especially widows, who have received insurance benefits. Then it reveals the methods by which the benefits are taken from people who often have nothing else in the world. Mary MacLaren, Sydney Dean and Baby Elsie Ferguson, a niece of Elsie Ferguson, are featured in the production.

The second of the series, now in preparation, will be titled "The Reloaders," and will expose, in conjunction with a story, the methods of spurious stock salesmen.

Back of this series of photo-plays is a plan of the Investors' Vigilance Committee to educate the public in its fight against fraudulent securities. With branches established in 200 cities, including Honolulu, Cuba and Canada, this organization is waging a campaign against fake promoters and all wildcat schemes, and has turned to the screen in its endeavor to reach the greatest number of persons possible.

The new photo-plays are being produced for the committee by the Buckley-Ferguson Productions, Inc. In announcing the distribution of these stories the Hodkinson officials state that their decision to handle them was reached owing to the interest and entertainment value contained in them.

TITLES "CARMEN JUNIOR."

Joe Farnham Called In by Julius Stern.

Joe Farnham, comedy title writer, is responsible for the titles of "Carmen Junior," one of the Baby Peggy comedies soon to be released for Stern Brothers by Universal. His latest piece of writing was the complete titling of "Mary of the Movies."

Mr. Farnham was called in by Julius Stern of Century Comedies before the latter left for Europe, and it is expected that he may rewrite all of the Baby Peggy titles, but this will not be decided upon until Stern's return.

CLAIRE WINDSOR IS MADE A STAR

Will Play Leading Role in Universal's Version of Rita Weiman Play, "The Acquittal."

NORMAN KERRY CO-FEATURED

Claire Windsor, heroine of many moving picture plots, has been elevated to starring roles by Carl Laemmle, president of the Universal Pictures Corporation, and is to be seen as one of the featured players in a new Universal Jewel production.

It is "The Acquittal," which will be an adaptation of Rita Weiman's stage success that played at the Cohan & Harris Theatre on Broadway for a year, several seasons ago. Miss Windsor is to play the role taken in the stage version by Anne Mason.

The story was originally purchased for Priscilla Dean, but Universal's production plans necessitated a change in order that "The Acquittal" might be put into work without delay and presented while its popularity as a play still is in the minds of the public. Miss Dean is now at work on "Drifting," a screen version of John Colton's play, which is to be her next Universal Jewel release.

Co-featured with Claire Windsor will be Norman Kerry, who has just completed his work in "The Hunchback of Notre Dame."

"The Acquittal" originally was scheduled for release in January, 1924, but due to the change in production plans, it will be ready a month earlier, if not more. Clarence L. Brown is to direct it. He now is selecting his cast, and will start production in a few days.

Goldwyn--Cosmopolitan 1923-1924

Big Things!

America's foremost showmen

Balaban & Katz

after viewing that remarkable motion picture —the film epic of lawless Alaska—

Rex Beach's THE SPOILERS

Immediately decided to present it for an indefinite run (minimum of three weeks) at the BIG PICTURE

HOUSE OF CHICAGO—the

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starting July 2nd

wait 'till you see "The Spoilers!"

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, June 11.

Though we are not exactly a judge of San Francisco's enthusiasm for motion pictures, we'll wager that the Bay City has never shown more interest in a photo-play than that which greeted Mrs. Wallace Reid in "Human Wreckage" at its world premiere at the Century Theatre there Saturday.

Mrs. Reid, accompanied by Mrs. James Cruze (Marguerite Snow, y'know), Arthur MacLennan, publicity director for Thomas H. Ince, producer of "Human Wreckage," and Hy Daab, special publicity representative for Pat Powers and the F. B. O. company, who are distributing the picture, went to San Francisco Thursday. They were met Friday morning by Acting Mayor Ralph MacLaren and a committee of club women who are vitally interested in the crusade against narcotics which Mrs. Reid is leading. From the train they escorted her to the City Hall, where she spoke briefly. In the afternoon she spoke at a tea at the Hotel St. Francis, given in her honor by the San Francisco Center Club, an organization of 2,400 prominent professional and club women.

Mr. and Mrs. Ince, and a group of press folk from Los Angeles went up on Saturday to be present at the premiere. After the showing of "Human Wreckage," Mrs. Reid, charming in a lovely gown of black, with graceful black fur trimmed cape, made a personal appearance. She was introduced by Police Judge McEntee, whose work has brought him in close touch with the evil of drugs which they are striving to combat. His speech emphasizing Mrs. Reid's opportunity in the crusade as the logical leader of a fight against drugs almost unnerved the young widow of the star who was for so many years a headlining favorite everywhere. Mrs. Reid herself spoke briefly of her hopes, not just in the production of "Human Wreckage," but in other plans to be carried out later to fight the menace of drug habits.

"We have only just begun the fight," she said. "Knowledge must be our first weapon and that is one reason this story of 'Human Wreckage,' in which every case has a parallel in fact, is told on the screen, so that it will enlighten to the four corners of the world. I know very little of the subject, scientifically, but I do know that we must face the truth. We must not convict and judge addicts as criminals. They are not. They are sick people, diseased, just as are those suffering with the white plague or any other malady."

And it is that keynote which is sounded throughout the photo-play, "Human Wreckage," in a powerfully dramatic manner. It explains particularly the trickery of the dope ring, the peddlers who will not let alone even one who has taken the cure and wants to break the habit. And it shows how the strongest, mentally and physically, may be tempted to take drugs and how easily the stuff may be had.

In watching the photo-play, every one appreciates more humanly the losing fight Wally Reid made and the hideous nightmares through which Mrs. Reid passed in nursing him, striving for so long to keep the secret of his illness and to help him break its hold. Many skeptics have been prone to criticize her for appearing in and sponsoring this production. But those who say she did it from financial motives are far from right. She was first an actress and when Wally Reid died, leaving her and Wally, Jr., and Baby Betty, the adopted daughter, "broke," financially and physically, and in debt too, as a result of his long illness, it was but natural that she should go back to the stage or screen. And no one could condemn her for using the only asset Wally left her, his name, and no one, Wally least of all, his best friends know, could criticize her for giving that name and effort to the fight against drugs which only one who went through what Dorothy Davenport Reid experienced could sponsor.

In making the picture she re-lived many of her experiences with Wally. That obvious fact will be one keynote of its far-reaching influence. And in sponsoring this fight she is sincerely hoping to combat an evil which if it had not existed so prominently could not have conquered Wallace Reid. One could not know Mrs. Reid and have any doubts of her big sincerity, her determination to do what she only can do in the fight which city and Government officials and every civic and social organization in the country are backing up.

Among expressions of interest given Mrs. Reid in San Francisco was the chat with Admiral Eberle of the United States Navy. At his invitation she went aboard the California and Admiral Eberle and his staff outlined to her the physical influences which have served to prevent the invasion of the drug habit in the ranks of the navy. "Outdoor life, military discipline, which should be a part of the work in girls' schools as well as in boys', and plenty of physical work make for character," said Admiral Eberle, "and where character is established the drug influence can rarely get a hold."

Associated with Mrs. Reid in sponsoring "Human Wreckage" are Mayor George E. Cryer, Judge Charles Crail of the Superior Court, Dr. R. B. von Kleinsmidt, president of the University of Southern California and also president of the Los Angeles Anti-Narcotic League; Brigadier C. R. Boyd of the Salvation Army, Father Clifford, Catholic Diocesan representative, and Chief Louis D. Oaks of the Los Angeles Police Department.

'Sfact!

Did you know that in the days of "Scaramouche," the cheapest seats in the Theatre Feydou in Paris were on the lower floor, while the members of nobility sat in the two balconies? We didn't either, not until Rex Ingram's research department heralded it for his theatre scenes in his new Metro special.

Eve Unsell on Holubar Script.

Eve Unsell is much in demand over Metro way. They've borrowed her from B. P. Schulberg again to adapt Alan Hollubar's first story for Metro production. They're keeping the title secret.

Baxter Craves Locations.

Warner Baxter claims the fur-lined bath-tub as the most abused man in pictures. Though in filmland three years, he had never been treated to a location jaunt until somebody took him over to Pasadena on one production. He's getting more hopeful now, however, as he is at Catalina for a week's work in scenes of "Alimony" his newest F. B. O. film.

Off to Europe.

Beulah Marie Dix has closed her desk at the Paramount studios and departed to-day for New York, with her daughter Evelyn, to sail on the 16th for a four months' tour of Europe. Her husband will join her abroad in September.

Ray Studio Plans.

Following his recent purchase of the extensive Cosmosart Studios in Los Angeles, Charles Ray and his associates are making plans involving three million dollars outlay for improvements, enlargement and production schedule at the new plant this year. The operation will be handled by a new corporation now being organized by Mr. Ray and Albert A. Kidder, Jr., his legal advisor and general manager, to be the Charles Ray Enterprises Corporation. The developments promise the institution of a commercial picture plant with a capacity of about a dozen independent units besides unlimited facilities for the two super-productions in which Mr. Ray will star personally each year.

Pauline Frederick Back.

We hear, too, that Pauline Frederick slipped into town last week unheralded and opened her Beverly Hills home. But 'tis said she doesn't intend to stay long, having a call to England to answer. This to make two productions for the screen on foreign soil.

Taking Party to Prescott.

Sol Lesser is planning to host it at a week-end party in Prescott, Ariz., taking a number of guests over to see his "When a Man's a Man" company at work. Harry Wilson will share the host honors as publicity purveyor.

Victor Heerman to Begin.

Victor Heerman is ready to begin his first production for Joseph Schenck the middle of this month. It is to star the vivacious Constance Talmadge in a celluloid version of the novel, "Barbara Winslow, Rebel," to be titled in screen form "The Dangerous Maid."

They're casting now, with Willard Mack's assignment to the role of "heavy" beginning the job in neat order.

Monte Blue in "Harbor Bar."

Associated Authors, Inc.—Frank E. Woods, Thompson Buchanan and Elmer Harris—have signed Monte Blue on the dotted line for the lead in "The Harbor Bar," Peter B. Kyne's sea story, to be a Thompson Buchanan story, the second of the Associated Authors productions. "Richard the Lionhearted," just completed, is the first, a Frank E. Woods production.

Rupert Hughes Back.

All wheels ceased grinding for awhile last week while the Goldwyn folk waved the flag of welcome to Rupert Hughes, who has just returned from New York. He's polishing up his typewriter and megaphone to adapt and direct another of his stories. It will probably be "Law Against Law," a study of divorce.

First National Meeting.

Sales managers for Associated First National from Seattle, Portland, Butte, San Francisco, Salt Lake City, Denver and Los Angeles had a small sized convention Saturday at the Hotel Ambassador, meeting to discuss sales policies for the coming year. John McCormick, Western representative; Earl J. Hudson, general production manager; Richard Walton Tully, general production counsel, headed the reception committee and speaking line-up.

Charlie and Pola Again.

And now 'tis said Pola and Charlie have patched up their lovers' quarrel. But the skeptical, who have persistently labeled their off-and-on romance as publicity, aren't worrying as to the date for the nuptials. Miss Negri is too busy on "The Spanish Dancer," which Herbert Brenon is directing, to be bothered with wedding bells, though even she isn't averse to the headline stories now and then. Such is life in the spotlight.

Will Rogers Returns.

Will Rogers is back. That's good news, for the film colony has certainly missed the cowboy star. The Hal Roach lot is to have the joy of his brilliant wit this time. He begins work next week on his two-reel fun subjects which Mr. Roach will release through Pathe.

Agnew's Mother Arrives.

Robert Agnew welcomed his mother from her home in Texas last week and she is now presiding over the new Hollywood bungalow which Bobby bought recently. Since William deMille is to begin "Spring Magic" on the 20th, Bobby will probably not have time to play with Pola Negri in "The Spanish Dancer" after all, as he was previously scheduled for "Spring Magic." This is from Edward Knoblock's play, "The Faun," adapted by Clara Beranger.

Agnes Ayres Back.

Speaking of "Spring Magic" reminds us that Agnes Ayres has returned from New York to play the feminine lead in this William de Mille feature. She won added favor with the Hollywood Chamber of Commerce by announcing that Bebe Daniels and other Coast players still in the East are decidedly homesick.

"Eagle's Feather" Company Back.

"The Eagle's Feather" company, directed for Metro by Edward Sloman, is back from mountain location near Bishop, Cal. The players spent three weeks there, filming, among other scenes, a cattle stampede in which 4,000 steers from the Smithson ranch appeared. James Kirkwood, Mary Alden, Elinor Fair, Lester Cuneo, George Siegmann and William Orlamond were in the party.

Snyder East on Lincoln Film.

Silas E. Snyder, author of "Can Anything Good Come Out of Hollywood?" and publicity expert for the Rockett-Lincoln Film Corporation, left Thursday for Washington and New York, whither he is journeying in the interest of "The Dramatic Life of Abraham Lincoln," which Phillip E. Rosen is directing. Mr. Snyder is such a popular member of the fraternity one is tempted to say that his trip is giving Washington and New York an affirmative answer to the question of his book.

New One for Alice Calhoun.

Alice Calhoun has begun work on another Vitagraph production, "Pioneer Days," which David Smith is directing. Cullen Landis again heads the roster in her supporting cast.

Hattons Begin Fox Contract.

Frederic and Fanny Hatton have opened their desks at the Fox studios and are now at work on the script of ... Hull's "Shadows of the Sands." Mrs. Hull wrote "The Sheik," y'know, too. The Hattons have taken a home in Wilshire and settled down for a busy year hereabouts.

Heard in Passing.

Ben Turpin's latest two-reeler rocked the Roosevelt Theatre with laughter at its preview there the other night. It is titled "Pitfalls of a Big City."

Wallace Worsley has completed shooting of his big Universal special, "The Hunchback of Notre Dame," starring Lon Chaney, and now it is being cut and titled.

Robert Dudley is playing in the Trimble-Murfin production, "The Sign," which Jane Murfin is directing, with May Allison in the stellar role.

Rita Weiman's story, "To Whom It May Concern," goes to the Metro screen under the title, "The Girl Who Dared," with Viola Dana starred. Huntley Gordon and Charles Gerard in leading roles, and Malcolm McGregor opposite her, Oscar Apfel directing.

J. H. Hurty, business manager for Trimble-Murfin Productions, has insured the life of Stronghearts, the canine star, for $250,000. Lucky dog.

Richard Walton Tully's Associated First National production of "Trilby" is another of the big features now being cut and titled for early Fall release.

Wilkie Returns to Lasky.

While in Frisco we met Al Wilkie, who has been up there publicizing Von Stroheim's Goldwyn unit on location in the Bay City. Al has been lured back to the Lasky fold, however, for the staff of Arch Reeve, publicity director at Paramount's Coast studios. However, our old friend, Fritz Tidden, just out from the East, succeeds him with Von Stroheim.

SPEAKING OF SUMMER BUSINESS—

where else but with *Paramount* could you find such fine new pictures as

1. Bebe Daniels and Antonio Moreno in **"The Exciters."**
2. Agnes Ayres in **"The Heart Raider."**
3. William deMille's **"Only 38,"** with Lois Wilson, May McAvoy, Elliott Dexter, Bobby Agnew, George Fawcett.
4. Herbert Brenon's **"The Woman with Four Faces,"** with Betty Compson and Richard Dix.
5. **"Children of Jazz,"** with Theodore Kosloff, Eileen Percy, Ricardo Cortez, Robert Cain.
6. Jack Holt in **"A Gentleman of Leisure."**
7. Dorothy Dalton in **"The Law of the Lawless."** Supported by Theodore Kosloff, Charles de Roche.
8. Thomas Meighan in Peter B. Kyne's **"Homeward Bound."**

These Are *Paramount* Releases for June and July

Look them over; study the casts; learn the type of stories; see them for yourself—eight summer releases you can play with pride and profit.

That's why—winter or summer—

IF IT'S A PARAMOUNT PICTURE
IT'S THE BEST SHOW IN TOWN

FAMOUS PLAYERS-LASKY CORPORATION
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AUTHORS SHOULD HELP WITH PICTURIZATION OF THEIR WORKS

Lose Interest in the Fate of Their Creations When Sold for Screen and Then Reproach Adapters, Says Clara Beranger.

By CLARA BERANGER.

(Editor's Note—Miss Beranger presents the other side of the author question in an article she calls "Good and Bad Authorship," written for The Morning Telegraph.)

At the recent International Film Congress I sat through a lot of speeches and discussions by members of the Authors' League (of which I myself am a member) and of various other professions, and one glaring fact struck me—the almost unanimous pre-supposition that all authors of books and plays are good, and all authors of screen plays and workers for the screen are bad.

There are plenty of bad pictures, and plenty of adapters of novels and plays for the screen who are bad, but there are plenty of good ones. But equally true is it that many of the books that are published—most of them, in fact—are bad. Of the plays that are produced each year, possibly 5 per cent. are good; and yet these authors—and it is usually the bad one who cry the loudest—pick on pictures every chance they get, and proclaim how rotten and commercial the whole industry is.

Plays and Stories Just as Bad.

I have yet to hear any one connected with pictures who does not frankly admit that most of them have not yet reached a standard that could be called art; but I have yet to hear an author or a playwright admit that the majority of books and plays are as bad as the majority of pictures. If you stop to think of the mass of junk published every year as literature and the number of bad plays produced every year (for the very same reason that the pictures are so severely criticized—their commercial value) you will, in all fairness, have to draw the same line between good and bad authorship in these fields of literary endeavor as you do in the field of screen writing.

Most of the writers who air their grievances and declare that the screen is a business—that the producers think only of making money—are only too willing to sell whatever they can to the picture producers for a flat sum of money and make no stipulation about working with the adapter and director in translating their work to the screen. I happen to know that almost every one of the picture companies welcomes the co-operation of the author in the development of the picture; and it is always possible for an author to get a clause in his contract giving him the privilege of sitting in one the scenario conferences and on the final cutting and editing of the picture.

Author Wants Money.

But what the author wants is money; he is not willing to give up his time. Dear, artistic creator—he would always rather take the money than give any further time to protecting those delicate brain children of his from the cruel hands of the picture doctors. It is so much easier to wait until the picture is finished and then set up a howl about how terrible pictures are—what ignorant, inartistic, commercial people work in pictures!

Talk is cheap—time is expensive; and so these authors, most of them as mediocre, or more so, than the screen workers, talk, talk, talk, and never take unto themselves their perogative of helping to make good pictures out of their literary masterpieces.

Just as authors and playwrights are divided into three classes—good, mediocre and bad—so are screen playwrights and directors (who are most directly responsible for the finished picture) divided into three classes—good, mediocre and bad. There is one type of director and screen playwright who starts out with the hypothesis: "How much of my own can I put into this?" and there is another type who starts out honestly and sincerely with the desire to maintain not only the plot of the original book or play, but the psychology and the subtler values.

Adapters Get the Blame.

This business of making a book or a play into a picture is frequently a difficult job, requiring much thought to translate words into visible action. After we writers for the screen have spent weeks and weeks trying to keep the spirit of the thing which we are adapting, it rather gets out goat to have authors cry out, without any distinction or discrimination, that all picture writers are butchers who get a savage joy out of managing their works.

Let them give us better books and better plays and we will see what happens to the screen. Or, better still, let them give up some of their valuable time and learn screen technique, so that their self-admitted creative ability can express itself directly in terms of the screen. If they are as non-commercial as they admit, let them stop writing mediocre plays and books and try to learn how to write really good pictures. Perhaps they can then convert the picture industry into an art.

TO ARRANGE FOR DISTRIBUTION OF INITIAL PRODUCT

Distributing arrangements for "Youth Triumphant," the initial production made by Victor B. Fisher at the Hollywood studios, will be announced within the next two weeks.

Mr. Fisher will leave Los Angeles shortly with the master print. Practically every big distributing company has submitted an offer, it is announced, and as soon as a definite decision is made by the executives of the Fisher organization Mr. Fisher will go to New York to close the deal. Arrangements will also be made for a New York premiere and, according to present plans, Virginia Lee Corbin and other members of the cast will appear in person at the opening of the picture.

While in the East Mr. Fisher will negotiate for new stories to take care of the increased producing schedule. Negotiations for several prominent players are also under way.

The second Fisher production following "Youth Triumphant" will be selected from three stories which the company purchased during the past two weeks, including two popular books and one New York stage success. Adaptations of these stories are now in work under the direction of Lillian Ducey, adapter and director of "Youth Triumphant." While Mr. Fisher is in New York the producing activities will be under the charge of David Chapman, assistant supervising director, and James Dent, production manager.

"Youth Triumphant" has been cut to six reels in accordance with the Fisher policy, recently announced, to keep all pictures within this footage. The story is a mystery drama of the underworld with Virginia Lee Corbin, Anna Q. Nilsson, Raymond Hatton, George Siegman, Eugenie Besserer, Joseph Dowling, Kate Price and Mary Anderson in the cast. Her work in this picturization will mark little Virginia Lee Corbin's first appearance on the screen since she was starred in Fox pictures two years ago. Since her last appearance in pictures Miss Corbin, who is now 11 years old, has starred in vaudeville in this country and abroad.

Roth Sells Rights.

Max Roth, manager of the foreign department of the Principal Pictures Corporation, concluded two transactions during the past week, each involving the sale of territorial rights to "The Spider and the Rose." Pathe Freres Cinema, Ltd., of London, has acquired the rights to this picture for the United Kingdom. The other purchaser was Reginald Ford, who bought the rights for France, Belgium, Switzerland, Spain and Portugal.

IS HOLLYWOOD TO HAVE AN ALGONQUIN?

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, June 16.

Hollywood is all astir with rumors that Forty-fourth street's two most famous institutions, the Lambs Club and the Hotel Algonquin, centers of stage and literary life in their hours of recreation, are to have branches in the sunny city of moving pictures.



COL. GEORGE WESLEY DAVIS.

Already the many leading actors and directors in pictures, who are members of the Lambs, have gotten together and are organizing to form "The Lambs of Hollywood." They will lease a suitable building and expect to build an edifice of their own within a year.

As concerns a Hotel Algonquin in Hollywood, there are enough notable newspaper people, novelists, poets and artists out here to make two "Round Tables," and if the Hotel Algonquin in New York has achieved celebrity through its Round Table, where foregathered Heywood Broun, Alexander Woollcott, Franklin P. Adams, Robert Benchley, Marc Connelly, George Kaufman, Irvin Cobb and the rest of the sophisticates, here in Hollywood we have just as famous literary lights, and perhaps more of them—Rupert Hughes, Gertrude Atherton, Jack Boyle, Pinney Earle, Hector Turnbull, Charles Norris, Zane Grey, H. C. Witwer, Hugh Wiley, Porter Emerson Browne, George Randolph Chester and many more notables.

And in speaking about an Algonquin for Hollywood, we are not reckoning without our host—for Frank Case, the manager of the Algonquin, is here looking for a location for a Hollywood resort.

He is a guest at the Hotel Hollywood, and the rumor persists that he will purchase this old hotel and rename it "Hollywood-Algonquin."

If this should happen, it is generally considered that the present manager of the Hotel Hollywood would retain his place, for the present manager, George Wesley Davis, is some literateur himself. He has been a miner, a prospector and a newspaper man and historian of the West and is an artist of great ability. He was a great friend of the late Marcus Daly, and was one of the early settlers and leading citizens of Butte. He is the author of many Western and other stories and poems, including "Alone," a mystery story of conflicting emotions, a colorful romance of Southern California. Among his earlier books are "Sketches of Butte," "The Dance of Death," "Acadia" and "The Dancing Girl of Cairo."

Frank Case feels quite at home in this atmosphere, for, with a literary man and artist as its host, the Hotel Hollywood has its own nights of the Round Table and Sophisticates by the score.

GREET FRANK TILLEY.

Editor of Cinematograph Weekly Guest at Film Luncheon.

Frank Tilley, editor of the Cinematograph Weekly of London, was the guest of honor on Wednesday at a large luncheon at the Hotel Astor. Mr. Tilley has come to this country for the first time to find out why it is that American pictures sell readily in England while British productions have no market here. In this connection Mr. Tilley said that in some quarters of England it is firmly believed that America boycotts English pictures. In criticizing our films the guest said that what they chiefly need is more simplicity and more sincerity.

The luncheon to Mr. Tilley was arranged as an expression of gratitude for the many acts of kindness on the part of the editor to American film men visiting in England. Harry Reichenbach was the toastmaster and introduced among the speakers S. L. Rothafel, John Flynn, Nathan Burkan, Commodore J. Stuart Blackton and Cortland Smith. It was the consensus of opinion that one of the chief reasons for British backwardness in making pictures was due to the long period of stagnation during the war, when American producers were progressing rapidly.

Mr. Tilley will leave shortly for Hollywood, where he will study our studio methods. While in New York he has been going into the subject of presentations at the Broadway film palaces.

De Mille to Start Another.

Next Wednesday is announced as the starting date for William deMille's next production for Paramount, "Spring Magic," which is an adaptation by Clara Beranger of Edward Knoblock's stage play, "The Faun," in which William Faversham starred some years ago.

Among the featured players will be Agnes Ayres, who recently returned to Hollywood from New York, where she starred in "The Heart Raider," which Wesley Ruggles produced at Paramount's Eastern studio.

STAGE ALL SET FOR CONVENTION

(Continued From Page 1.)

of Commerce in this city, is prepared to discuss the advisability of establishing twenty-six units throughout the country to function as an exhibitors' organization, each of the twenty-six units to have a representative in a national organization, this to be headed by some well-known man outside of the motion picture industry.

The surrendering of the Minnesota and Michigan charters to the M. P. T. O. A. will probably come up for discussion in Syracuse, although it has been impossible to get any definite information on just what action, if any, will be taken. The uniform contract will be discussed, and since the Theatre Owners' Chamber of Commerce has already adopted it, it seems likely it will be put into operation by the State exhibitors.

Invitations to Banquet.

Invitations have been issued for a banquet to be held Wednesday night, and many prominent men have been invited to speak. Among those who have received invitations are Senator James J. Walker, who will undoubtedly be much in evidence at the convention. He is one of the most popular men in this State with the theatre owners, and he is expected not only to be toastmaster at the banquet, but chairman of the convention. Will H. Hays has been invited and has accepted an invitation to be present. Others are United States Senator Copeland, Governor Alfred E. Smith, Lieutenant Governor George Lunn, United States Senator James W. Wadsworth, Jr., Peter J. Brady, president of the Federation Bank of New York City and chairman of the educational department, State Federation of Labor, and Marcus Loew.

Syracuse, according to a wire received, is in readiness for the event, and the town is turning out to help receive the State exhibitors and their friends who are planning to be present at the convention. If it is not history-making and there is not a definite break made against the M. P. T. O. A., at least the discussions will be interesting.

According to a prominent local exhibitor, this Syracuse meeting will have the importance of a national convention.

Julianne Johnston in Fox Comedy.

Julianne Johnston has been chosen as leading woman for Lew Brice in his first screen comedy, now being filmed at the William Fox Western studios. The picture is called "The Missing Link," and is being directed by Erle Kenton. Miss Johnston appeared in "The Madness of Youth" in support of John Gilbert.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, June 18.

Notice to colonists and tourists who will drop in on Santa Maria, Cal., in the future: When you see huge sphinxes as ornamental boundary markers don't rub your eyes and ask, "Has there been an earthquake and Egypt moved over here?" The sphinxes were given to Santa Maria the other day by C. B. DeMille as a souvenir of the town's co-operation in his production of the Biblical prologue for "The Ten Commandments."

While in the service of "The Ten Commandments" these huge sphinxes formed a broad lane directly into the Temple of Rameses. Some one facetiously dubbed them the "coffee klatch" sisters, while the large figures outside of the temple were familiarly referred to as the twin sets of "Smith Brothers."

The location set for Mr. DeMille's Biblical prologue and the camp city constructed to house 2,500 people and 4,000 animals, including camels, oxen, dogs, army horses, mules, burros, cows, geese, chickens and guinea hens, have attained more fame as an example of the lavish efforts toward "fewer and bigger pictures" than perhaps any other single location known to filmland. The temple set and the vast stretches of land used for the chariot races, for the march of the children of Israel through the Red Sea and other sequences of the Biblical story were part of the great white desert tract of acres found beside the ocean several miles out and up hill from Guadalupe. And that's a town near Santa Maria which Camp DeMille has apparently put on the map. Under the hills several miles in from the ocean and away from the beflowered sand dunes, the city of 600 residence tents, two huge mess tents, a recreation tent and various rude buildings for offices, projection rooms, film storage, shower baths, store rooms, postoffice and so on, was settled on a more level tract of the same glistening white desert sand.

We spent one night in the camp and although we are quite ready to vote that we couldn't imagine a more perfectly managed or more comfortable camp, the one night was long enough to decide that we'd gladly leave soldiering and such location acting to others. We prefer home comforts where one can set Big Ben or strangle him. You could do neither to the reveille bugler who roused the camp at 6.30 and corralled every one for breakfast at 7.30, even though they had been singing and dancing in the recreation tent until midnight, or else working on preparations for the day's "shooting."

From advance reports of the film recorded by the ten cameras on the set, with Bert Glennon as chief cinematographer and Edward S. Curtis first "still" man, the results more than justified the tremendous expense, work and discomfort which went into that location. If it is half as thrilling on the screen as it was in the making, it will be superb in its realism, its atmosphere of the Biblical lands. Theodore Roberts is the impressive figure of Moses, James Neill is Aaron, and Charles de Roche plays Pharaoh Rameses 2nd. Nobel Johnson, Estelle Taylor and Julia Faye were others working on the location. Two troops of cavalry co-operated in the thrilling chariot races and parades.

Of course, the location teemed with interesting atmosphere, anecdote and human appeal and one could write reams of copy about it. We have notes enough to last from now until the picture is completed, and more to come from Barrett Kiesling, publicity representative for Mr. de Mille, who was also up there getting sunburned and blistered while writing his publicity stories and reeling off facts and figures to the visiting press folk.

After several days' shooting the more rapid chariot race scenes on the Mojave Desert, where the sand isn't so heavy as on the Guadalupe camp location, Mr. de Mille will return to the studio to begin the modern story to follow the Biblical prologue. Leatrice Joy, Richard Dix, Nita Naldi, Rod La Rocque and Edythe Chapman have been cast for this.

Plan Book on Lincoln Film.

A storyization of the original script by Frances Marion of "The Dramatic Life of Abraham Lincoln," which the Rockett-Lincoln Film Company is now producing, Philip E. Rosen directing, is to be published in book form under the title "The Motion Picture Life of Abraham Lincoln."

It will be illustrated with stills from the feature, and will be off the press by the time the picture is given its world premiere next Fall.

Garrett Fort Back on Coast.

Garrett Elsden Fort, scenario writer and rising young playwright, was seated at his desk in his East Orange apartment two weeks ago reading the New York Morning Telegraph. Not having entirely recovered from an attack of Hollywoodfits, he was perusing our "Happenings in Hollywood" when he suddenly learned therein that the Writers' Club was producing "Moonlight," another of his dramatic sketches on its program last Saturday night. Whereupon he took this as a logical excuse to pack the old suitcase and take the Limited Westward the next day, arriving here Saturday morning in time to surprise his friends at the Saturday night performance in the club's playroom and receive in person their congratulations on his playlet. Mr. Fort is establishing his typewriter to continue freelancing in scenarios and titling here.

Marie Prevost at Del Monte.

Marie Prevost has departed for a vacation at Del Monte. She has just completed "The Wanters" for Louis B. Mayer, and is taking advantage of a few days' rest before Warner Brothers page her for work.

John Steel at Metropolitan.

John Steel, popular tenor, arrived from the East on Thursday for a special engagement at Grauman's Metropolitan Theatre. His first words were: "I certainly like your weather here," and "I admire Claire Windsor very much, but there is nothing sentimental about our friendship." So that's that! Next rumor step to the front!

Young Taking Vacation.

James Young has been working so steadily for the last few months, doing "Wandering Daughters" and "Trilby," without a between-pictures vacation, that the doctor interfered when he planned to go right on. So he has given up the idea of directing "Pinola" in favor of a much-needed rest. His production associate, Sam Rork, has engaged Donald Crisp to hold the megaphone on "Pinola," which was adapted for the screen by Charles A. Logue from Cynthia Stockley's story.

Mrs. Wallace Reid Back.

Mrs. Wallace Reid returned from San Francisco last Wednesday following the highly successful premiere in the Bay City of her production, "Human Wreckage," made by Thomas H. Ince and distributed by F. B. O., Inc. Frisco wanted her to stay throughout the week, but the birthday party of Wallace Reid, Jr., whom everybody calls Bill, brought her home. Bill was 6 years old, and Mrs. Reid had to be home to help him and Baby Betty celebrate. She will probably speak at the opening of the picture at Grauman's Theatre here shortly, and later go to New York for the premiere at the Lyric.

Grainger Visiting Goldwyn.

James R. Grainger, general sales manager for Goldwyn-Cosmopolitan, is getting to be a regular commuter from New York to Culver City and intervening points. Accompanied by Eddie Bonns, manager of exploitation, Mr. Grainger returned to the Coast Tuesday to look over pictures now in production and confer on the sales campaign planned for the forty-four pictures Goldwyn-Cosmopolitan will release this season.

Proving that the slogan, "Fewer and better pictures," is being adhered to literally throughout the industry, Mr. Grainger commented Saturday afternoon, when we had a brief chat with him on the productions to be offered:

"Making a quick estimate," he said, "there will be only about four feature releases a week, or about 208 a year, for this season, including all of the leading producers and many of the independents producing super-features. Two years ago one company was making half this number alone. And the new policy is finding special favor with the exhibitors. In small towns the big picture, which we are educating the exhibitors to exploit according to its value, is doing capacity business for its one, two or three days' run, while in cities the week's run is giving way to three or four weeks and longer. 'Enemies of Women,' one of our Cosmopolitan releases, for instance, has just closed a seven weeks' run at the Roosevelt in Chicago, the longest run yet recorded at that house."

Mr. Grainger's optimism is not simply for the moment. He believes the boom in production activities and in greater interest in the big production is here to stay. He and Mr. Bonns left for San Francisco Saturday night and will go on to New York from there. This tour has been so productive of good results that he says he won't be leaving New York again for several months.

"Demi-Virgin" Stranded.

Nancy Fair, starring, with her mother as business manager, took a company of players for "The Demi-Virgin" from Los Angeles to San Francisco and stranded them there last week after one week of salary and one week without. The Actors' Equity is handling the case with Mrs. Fair, promising that salaries and fares will ultimately be paid in full. Meanwhile, most of the players are trying to land other engagements in the Bay City. 'Tis a cruel world!

"Bull" Joins Dempsey.

While his producer, Hunt Stromberg, is back East, "Bull" Montana has departed for Shelby, Mont., for his training siege with his friend, Jack Dempsey, who is preparing to defend his title July 4 against Tom Gibbons.

After Visiting "Greed" Set.

While we were in Frisco with Mrs. Wallace Reid's party for the opening of "Human Wreckage," we were escorted by Fritz Tidden, publicity purveyor for the Goldwyn unit, to the street at Hayes and Laguna which was leased for Erich von Stroheim's production of "Greed," from Charles Norris's story, "McTeague." Zasu Pitts, Gibson Gowland and Jean Hersholt, the three principals, were at work that Sunday afternoon, the other players having returned to Los Angeles.

This is perhaps the first time that a complete city street has been blocked off for twelve weeks for the use of a film producer and that the interiors have been filmed within the four walls of the different buildings on the street. Except for the changing of signs and window names, the company found the street exactly suited to their requirements, building only one set, and that the rear yard domain of Zerkow, the junk dealer of the story.

Walsraven Back in Frisco.

J. H. Walraven, publicity director for Max Graf Productions, returned to his offices in San Francisco, after a trip to Hollywood, in time to say "Hello" to us in the Bay City and hint at an interesting story of expansion of production for Metro and financing of other film enterprises which is occupying the attention of Graf and his associates now.

Lloyds Still Honeymoons.

Mr. and Mrs. Harold Lloyd haven't left for their deferred honeymoon in New York yet. Editing of his next production, which has been definitely titled "Why Worry?" and several business deals have kept Harold stepping, and Mildred says she has packed and unpacked her trunk at least ten times for the jaunt. They're hoping to board the Limited this week.

In "Ruggles of Red Gap."

Lois Wilson and Louise Dresser met on the Lasky lot the other day and on exchanging working dates fell to congratulating themselves on the fact that they are both to appear in "Ruggles of Red Gap," which James Cruze will produce next. Lois hasn't finished "To the Last Man," for which she spent several weeks on the desert, but she will do so in time for the "Ruggles" call. We hear that Edward Everett Horton has been lined up for the title role.

'Tis "The Social Code."

Viola Dana's new Metro production, adapted from Rita Weiman's story, "To Whom It May Concern," has experienced another change in title. Now it is to be called "The Social Code."

At the Writers Club.

They're still talking enthusiastically about the third program of the Writers, given in the playroom at the club a week ago. Unfortunately we missed this, being in San Francisco at that time, but having read the plays given and chatted with many who were in the audience, we gather that it was quite up to the high standard set by the two previous programs. George Foster Platt, manager of the Writers' Club, again staged the three playlets presented, and also stopped the show when, without advance notice, he appeared as the newspaper reporter in the first on the program, "Eve's Wishbone," by Edward J. Montagne, a clever satire on the troubles of a motion picture director. The sketch has a surprise finish which has been a subject of discussion ever since. James Woods Morrison, Theodore von Eltz and James Kyrle McCurdy also appeared in it.

The second sketch was "Moonlight," by Garret Elsden Fort, an intense melodrama of the eternal triangle, which registered with such a punch that vaudeville producers are already after it for the two-a-day. Clara Horton surprised everybody in a strong dramatic role, with John Sainpolis and Alphonse Ethier in the other parts.

"The Home of the Free" closed the program. It is from the pen of Elmer Rice, a very clever sketch, presenting in a satirical vein just what might result should each member of a household be given perfect freedom of action without regard to others therein. Vernon Steele, Irene Rich, Kate Lester and Charles A. Stevenson were in this cast.

Next Program in July.

We understand that the fourth program of plays to be given by the Writers is scheduled for early July. "Illusions," a comedy-drama from the pen of George Foster Platt, is already in rehearsal, with W. H. Crane heading the cast. And Alice Eyton's one-act play, "The Lovers," is also scheduled. Another treat to anticipate.

FitzGerald Editing It.

Dallas FitzGerald is tabooing the social whirl night and day right now, editing "After the Ball," which he has just completed for the Renco Film Company. As the publicity man facetiously reminds us, Mr. FitzGerald rises to remark, "This is not a golf picture."

Hogue Returning From Australia.

J. Roland Hogue returned from Australia on the Sonoma Tuesday, and came down to Hollywood Thursday. As he said, one has to go to Hollywood to find most of New York these days. After greeting old friends here, he left for the East Saturday to begin rehearsals for next season. He's been out in Australia playing in "Mary," the New York musical play.

Montagne-Archainbaud-U.

Edward Montagne has just completed the script for "The Storm Daughter," which will be Priscilla Dean's next Universal production. And since George Archainbaud is to direct it, we again have the same combination in scenarioist and director which went into the success of many Selznick pictures, among them "The Common Law," not yet released.

Juggling "Ivanhoe" Again.

Speaking of Universal reminds us that "Ivanhoe" is on the cards again. And again they're talking of doing it abroad, with King Bagot rumored as the power behind the megaphone.

Park Benjamin 2nd Here.

The Hollywood colony now boasts another scion of wealth knocking at the doors of acting opportunities here. He is Park Benjamin 2nd, who arrived from New York last week to pursue a career in the elusive art of the silent drama.

Cast for "Harbor Bar."

Associated Authors have launched production of their second feature, "Harbor Bar," from Peter B. Kyne's story. The cast in this, to be a Thompson Buchanan production, includes Evelyn Brent, Monte Blue, Joan Lowell, Ethel Wales, Charles Gerrard, Andrew Waldron, Ralph Faulkner, Hazel Keener and Hazel Williams, with W. S. Van Dyke directing.

"Richard the Lion-Hearted," Frank E. Woods's production, the initial feature of Associated Authors, is ready for preview, while Elmer Harris, who completes the trio of authors, is preparing for the third.

Cast for "Dangerous Maid."

Victor Heerman gives his first call for "Lights, camera, shoot," on Constance Talmadge in "The Dangerous Maid" tomorrow. The cast includes Conway Tearle, Willard Mack, Marjorie Daw, Charles Gerard, Tully Marshall, Kate Price, Arthur Rankin, Lou Morrison, Philip Dunham and Kenneth Gibson.

New One for Peggy O'Day.

Peggy O'Day has begun work in "Wild and Wooly," second of the series of Western features in which she is being featured by the Rocky Mountain Company. Having recovered from the injury she received from a bucking broncho during the filming of a hazardous stunt for "The Battlin' Buckaroo," first of the series, Miss O'Day is quite ready to try new stunts.

Al Green Ready for Meighan.

Alfred E. Green returned last week from the Thomas Meighan-George Ade conference in Indiana, and as soon as Thomas Geraghty gets back with the script of "All Must Marry," Ade's original story for Meighan, all hands will turn to work at the Paramount studios. Mr. Meighan is due here in about ten days. After "All Must Marry" the trio will follow up with another original which Booth Tarkington has written.

She's "A Leetle Hom' Seek."

Andree Lafayette, imported by Richard Walton Tully for "Trilby," which James Young directed, is another victim of the Hollywood lure. She says she would be content to stay here forever if she could have just ten days more of Paris, this to satisfy a little lingering homesickness.

"Ben-Hur" a Good Old Goat.

There's at least one thing to be said for the mysterious question, "Who will play 'Ben-Hur?'" It's given every press agent in the business another chance to put over a story about his client. Every press agent's client has been "considered, it is rumored, for the role," according to the said p. a. And all the time we'll wager Goldwyn folk know exactly who is to play it.

Langdon With Principal.

Principal Pictures Corporation have signed Harry Langdon, of vaudeville fame, for six two-reel comedies a year. Director, cast and so on to be announced anon.

BRANDT TO HEAD STATE EXHIBITORS

(Continued From Page 1.)

treasurer, and Jules Michels, Buffalo, chairman of the board of directors.

The following theatre owners were unanimously chosen as members of the executive committee:

Leo Brecher, New York; Bernard Edelhertz, New York; Davis Cohen, Binghamton; William Benton, Saratoga; Michael Shea, Buffalo; Charles O'Reilly, New York; Rudolph Sanders, Brooklyn; Charles Moses, Oscar Perrin, Samuel Suchow, Albany; V. A. Warren, Messina; Charles Steiner, New York; Joseph Quittner, of Middletown, and Nathan Robbins, of Staten Island.

Film Rentals Discussed.

Film rentals and equitable contracts were discussed under the leadership of Louis Blumenthal and Bernard Edelhertz. Louis F. Blumenthal, whose paper on "Film Rentals" was the first number on the program Wednesday afternoon, handled his subject in a comprehensive manner.

He said one of the close relationships to film rentals was the difficulty that followed the entrance of the producer into the exhibiting field. The issuance of franchises, the exchanging of information regarding film prices between distributors' agents, the bidding for stars and directors all had its bearing on increased rentals.

Mr. Blumenthal went into the subject of percentages and pointed out the advantages and disadvantages of this arrangement. He said in conclusion he believed Will H. Hays was sincere in his wish to help the exhibitors and he thought the matter of releasing pictures through the legitimate houses before they were shown in the motion picture theatres should be taken up with him.

Mr. Edelhertz, who is a lawyer as well as a theatre owner, went into the contract point by point, and explained why it was advantageous for the exhibitors, and why the Theatre Owners' Chamber of Commerce had accepted it. He said that it was not by any means 100 per cent. perfect. He did not claim that, but he did declare it was the first exhibitors' bill of rights, and that it was a step forward. Mr. Edelhertz said the contract was still in the hands of the committee, who would make changes from time to time.

Senator Walker Speaks.

The high light of the afternoon's session was probably Senator James Walker's speech. In introducing the Senator, Mr. Brandt said that it gave him pleasure to introduce the next Governor of New York. This brought forth loud applause. The Senator said he always noticed he was given this office by those who could not hand it to him.

"Over there," he said, "sits a man who could give me the office if he wanted to, but so far he hasn't said a word to me."

The Senator then pointed to Michael Walsh, whom he characterized as being both an exhibitor and political boss of Westchester County.

The Senator said he appreciated the loyalty of the exhibitors at the time in Washington when they felt he was not being treated right, but he said he did not need their sympathy. He said he was getting along very well, but he did admire them for the stand they had taken in divorcing themselves from the national organization.

"You haven't been divorced," he said; "you have been abandoned."

The Senator went on to say that at the time of the Minneapolis convention the time had arrived when the exhibitors had earned the respect of the producers, and when they could all sit down together and discuss matters of common interest. But he said he regretted that conditions did not prevail. There is no longer a national organization, he said.

"If you form a new one," went on the Senator, "be sure you have a new deck of cards. More than that, get a new dealer. A crooked dealer would not help you even with your new deck of cards.

Congressman Clarence McGregor's plea for the elimination of the admittance tax was one of the most important speeches made at the convention. He explained just what steps are necessary to save the $9,000,000 expended every year by the exhibitors as war tax.

"You have 16,000 theatres," said Congressman McGregor. "If you make the fight to eliminate this tax a common impulse, you can succeed. Bring it home to your people as a reason why the prices of admission must be raised. Get them to appeal to their Congressman. The Congressmen are in Washington to do the bidding of their constituents, and if in every locality a drive is made to vote against the tax when they meet in Washington, it will be accomplished without any trouble."

Congressman McGregor's talk had its effect on the New York State exhibitors, for no time was lost in appointing a committee to start operations in every Congressional district without delay. H. M. Ritchey, speaking for Michigan, assured Congressman McGregor Michigan would roll up her sleeves and get busy. L. B. Blumenthal said the same thing for New Jersey and all other States, regardless of affiliations, will be urged to get on the job.

Loew Dubious About Rentals.

Marcus Loew, in a speech delivered at the banquet, did not bolg out very much hope that film rentals will be lowered.

"A few years ago," said Mr. Loew, "we were able to make forty pictures for $3,000,000. To-day it costs $12,000,000 to make thirty-three. The cost of production has gone up so rapidly in the last few years I would not be telling the truth if I held out any hope for change in the price of motion picture rentals."

Mr. Loew said he would find it necessary to raise admission price in his theatres this Fall because of the film rentals. He made a plea for more concentrated effort on the admittance tax and paid tribute to William Brandt. He said he knew now he would have to work because Brandt never let any one shirk the job.

Senator James J. Walker, who was the toastmaster of the evening, was in fine feather. His wit and humor made every one forget the hot night, which with the temperature flirting around the 98 degrees in the shade mark, was going some. "Jimmie," as he is called by the boys, started off reading the sign on the wall. "Same old convention," said he, "same old crowd, same brand of weather."

Will H. Hays was given an ovation by the theatre owners that must have made up for any criticisms coming from other exhibitors' camps. Senator Walker, in introducing him, spoke of the remark he made to Mr. Hays at his first appearance at a motion picture banquet when he said he would like to sit at Will Hays's feet and that remark was taken literally and distorted so as to have it appear in another light.

"But we have lived through that," said the Senator, "and Will has proved he is as good as I said he would be." The Senator said one reason he was glad that Mr. Hays came on from Washington was because "now he would not make any more Republican Presidents."

Mr. Hays said he was hopeful that one day the motion picture theatre would develop into a community center. He said the motion picture theatre is the point of contact, the point where is applied the great public service.

Chancellor Flint of Syracuse University made a great hit with the theatre owners. His speech, one of the best ever delivered anywhere on motion pictures, should be broadcasted by radio and sent out as the sort of material the much maligned screen needs in any fight it may be called upon to wage. The chancellor spoke all too briefly, and from the hearty applause he received it was evident the exhibitors would have liked to have heard more.

In brief, he said there were 6,003 reasons why he was glad to come to the motion picture convention: 6,000 of these reasons, he said, were the students who came to him on the bill; the 6,001st was a certain 212-year-old young man who made constant inroads on the treasury because of motion pictures; 6,0002d because he, as a consumer himself, is interested, and 6,003d because of censorship. He said politicians are not mere followers but leaders of public opinion, and in this class he placed the editor and publisher of newspapers.

He cautioned the motion picture producer against using the screen to incite racial prejudice, and said it had so many better and more worth-while purposes.

Peter J. Brady Speaks.

Peter J. Brady was introduced by the Senator as a man who started fighting for the poor oppressed laborer and ended as a banker. He said it was a good thing for the industry to know a banker, and said he would probably make use of the Federation Bank himself.

Mr. Brady started out by saying that he had attended many motion picture conventions, and he considered this one of the best of all he had ever attended. He said he was particularly interested in censorship, and that he was sorry Mr. Hays had had to leave early to catch a train, as he wanted him to hear what he had to say on censorship in New York.

"I cannot understand," said Mr. Brady, "why censorship was killed so effectively in Massachusetts and lost in New York. I know that Senator Walker did a good job in the Senate and delivered the votes as he promised, but in the Assembly the vote to repeal the bill was lost. If the various factions of the industry had been as united as they should this need never have happened. In politics we favor our friends regardless of party. You should do the same. Vote for the people who work for you. The bill will come up again. Make sure the man you vote for will vote against censorship."

William Brandt, who closed the show, eulogized Mr. Brady's aid then and there. Mr. Brandt, as the newly elected president, said he appreciated being elected, but unless he has the support of the entire State it will be an empty honor.

"Don't you dare go home and forget your duty," said Mr. Brandt, "and leave me with the whole thing on my shoulders."

Those who know Mr. Brandt do not believe such a thing is possible. He will get all the work out of every one in his effort to build up a strong organization. It is said there will be another convention in February in New York for the State exhibitors, so that the work started can be reported upon.

ANN FORREST.



Photo by Paramount.

Actress Who Plays the Leading Feminine Role in the William Fox Version of "If Winter Comes."

ONLY ONE SHOW OF "COVERED WAGON"

Famous Players-Erlanger Contract Stipulates a Single Engagement in Each City on Circuit.

AGREEMENT RUNS ALL SEASON

Under the terms of the agreement between the A. L. Erlanger booking offices and the Famous Players-Lasky Corporation, whereby the former will book "The Covered Wagon" in all parts of the United States and Canada, the picture can be shown only at one engagement in each city. This rule holds for the term of the agreement, the Erlanger offices speaking also for the affiliation of theatres booked by the Shuberts. The agreement runs for the entire season of 1923-24.

A. L. Erlanger made this announcement last week over his signature in a statement addressed "To the Theatre-Goers of America." He says in part:

"The A. L. Erlanger booking offices, both for the theatres under their direction and the affiliation of theatres booked by the Messrs. Lee and J. J. Shubert, take pride in announcing that the contracts have just been closed with the Famous Players-Lasky Corporation for special engagements through the United States and Canada of "The Covered Wagon" for the entire theatrical season of 1923-24 in the principal theatres of the country, in which are usually seen all the current dramatic successes of the American stage. There will be only one engagement of this attraction in each city.

"To make this possible has entailed a vast amount of work by our booking experts, and it has further necessitated the readjustment of routes in practically every city of any size.

"When the importance of this story of the pioneering and opening of the West is considered, however, the work becomes a pleasure, and it is with a sense of pride that we assure the theatre-goers of the land that they can see this story in the same elaborate manner in which it is now being presented in the four 'key' cities.

(Signed) "A. L. Erlanger."

The four cities referred to by Mr. Erlanger are New York, Boston, Chicago and Hollywood. "The Covered Wagon" is in its fifteenth week at the Criterion Theatre; its sixth week at the Majestic Theatre, Boston; its tenth week at the Woods Theatre, Chicago; and its twelfth week at Grauman's Egyptian Theatre, Hollywood.

It is further announced that "The Covered Wagon" will not be shown in any other theatres in or near these four cities during the time covered by the contract.

Watch 'em storm the box-office today and all week at the N.Y. STRAND

Times have changed—and this is up-to-the-minute

"A year ago you were afraid to walk a block after dark because you were afraid some strange man might speak to you—but NOW—"

Was He Losing His Faith in Her? Would He Understand Her Emotions?



"WANDERING DAUGHTERS"

A James Young Production



THE owl knows the secrets of the night. He sees what goes on in the glare of the white lights of the great cities. Do you know what your daughter is doing? What the daughters of the nation are doing? Are they safe at home or out where only the owl sees?

Dana Burnet's Sparkling Story of Forbidden Romance Brought to Life by a Sterling Cast, Including

MARGUERITE DE LA MOTTE — MARJORIE DAW

NOAH BEERY — WM. V. MONG

Certainly, A First National Picture!

EUROPE IS BUILDING HOMES, NOT THEATRES—RIESENFELD

Exhibitor Finds Old World Eight Years Behind America in Motion Picture Presentation. Jazz Is Now the Rage.

"Eight years of war have prevented Europe's motion picture theatres from keeping pace with America's," says Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres, and just back from a two months' study of conditions in the Old World. "Europe is building homes and governmental restrictions prevent elaborate buildings for entertainment."

Mr. Riesenfeld also discovered that Europe was held in the sway of American jazz, and that, while it was not played with the same lilting spirit as in this country, it is nevertheless most in demand.

"While I did not cross the entire continent, I saw enough in European capitals to make a good survey of general conditions. I lived in Paris and made that my headquarters, traveling to London, Brussels and Vienna on visits. Great sections of the devastated nations have been rebuilt, taking on the atmosphere of American cities, with all the houses looking alike. I missed the individuality of the old buildings that I had seen there before the war. The personality of the houses was gone, and in its place long streets of pattern houses.

"Due to war conditions the only picture theatres are of the type reminiscent of our old nickelodeons. They are of the class that we had in America before the Rialto and similar theatres were built with fine accommodations, artistic lighting facilities, comfortable seats and fine orchestras.

Only Homes Being Built.

"Europe is not to be blamed for its lack of modern picture palaces. Building theatres has been out of the question ever since 1914, when the war broke out. The misfortunes of war have taken a decade out of the lives of the people, and if there were an effort to build places of entertainment, the governmental restrictions would prevent it—all energies are exerted toward solving the housing problems. Homes come first in Europe to-day — theatres must wait. Naturally in the obsolete buildings that exist there are no opportunities for experimentation in lighting and the other arts that have made our American theatres such wonderful places of entertainment. It is merely a matter of time; ultimately the Old World will again rival the New World in this newest and most popular art—the motion picture.

"I found, too, that the patronage in the European motion pictures is almost exclusively of the working people. The middle class and the artisans, who form the backbone of our theatre attendance, still do not go to the motion pictures in Europe. Only on special occasions, as, for instance, when a super-production is shown, do the middle class and the artisans become interested enough to attend the showings. But these events are so rare that they exert little influence upon motion pictures or picture theatres in general.

"While in Paris I associated only with French people so as to better study their likes and dislikes and to get at the core of their problem. I discovered that the new forces of art which exerted the strongest influences were American, not only in motion pictures, but also in music.

Jazz Swaying Europe.

"Naturally I took the keenest interest in the music which was in vogue in Europe. I attended opera performances, saw musical comedies and revues and listened to the music which was intriguing the masses. The overwhelming musical force, I discovered, is American jazz. The people want to hear nothing but syncopated compositions. Jazz is heard everywhere. All Europe is swayed by it. Despite the fact that the Europeans have not captured the spirit of our jazz rhythms, the populace loves it and demands ever more of it. I truly believe that the knack of conducting and playing jazz can be learned only in this country.

"I saw the Diaghieff Ballet, and one number, 'The Marriage,' produced by Nijinskaya, with music by Stravinsky, charmed me with its wonderful new choreography, but the French revues fell far short of the American productions by Ziegfeld and Hassard Short.

"In Paris, too, I discovered one of the most beautiful little pictures—a delightful film sketch of Anatole France's 'Cranquille,' the famous classic of a push cart peddler. I was so delighted with it that I brought it with me and will present it at one of my theatres shortly. It was put on with a music setting from Charpentier's 'Louise,' and I will probably use the same score for its American premiere.

"American films predominate in the European capitals. And their success is due, not to special exploitation, but to the fact that the populace demands them. The people themselves still filled with memories of the eight years of misery that has been their lot—seem to revel in the luxuriance and the life of the American productions.

"The future of Europe? Who can tell? Everywhere I found the greatest optimism. The wound of the war is slowly healing. On all sides the devastation is gradually disappearing and the new world which is springing up with such startling rapidity is wiping out the marks of war. Europe is building and is quite cheerful."

WORK BEGUN ON WARNER VERSION OF "TIGER ROSE"

(Special Correspondence The Morning Telegraph)

LOS ANGELES, June 25.

With the selection of the cast to support Lenore Ulric in the Warner Brothers screen version of the David Belasco play, "Tiger Rose," virtually completed, work has already started under the direction of Sidney Franklin. Edmund Goulding is responsible for the scenario, which has been commended by Mr. Belasco.

The picturization of "Tiger Rose" is the first of a number of Belasco plays to be filmed by the Warner Brothers for the coming season.

Prominent members of the cast chosen to support Miss Ulric include Claude Gillingwater, Joseph Dowling, Jane Ferrell, Anders Randolf and Andre De Beranger. William McCann will assist in the direction and Charles Rosher, formerly cameraman for Mary Pickford, has been engaged for the photographic end.

WILSON FILM FINISHED.

"Mine to Keep" Is For Grand-Asher Release.

"Mine to Keep," the first Ben Wilson production for Grand-Asher release, has just been completed and titled.

The cast is headed by Bryant Washburn and Mabel Forrest. The heavy role is played by Wheeler Oakman. Others are Laura La Varnie, Kate Lester, Charlotte Stevens, Pat and Mickey Moore, and Peaches Jackson.

So *big*

So *stunning*

So daringly *different*

that you will gasp with delight and appreciation



World's Premiere

RIVOLI

TO-DAY

JENNIE EDDIE



Jennie Eddie has made her entree into the motion picture world and is playing in the "Handy Andy" pictures at the Lincoln Studios under the direction of Teff Johnson. While on the stage Miss Eddie was starred in "The Butterfly on the Wheel" and "The Thief," but the lure of the silver sheet prevailed and she has just finished "Handy Andy," which is the first of a series of twelve comedy two-reelers. Miss Eddie has written the continuity for these pictures. Her ambition is to appear in the dramatic roles for which she is so perfectly equipped. She is tall and of fine carriage, with a well poised head and dark brown eyes. She is also that most valuable of all entities, a perfect screen subject, and her future seems to be assured.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

Staff Correspondent to The Morning Telegraph.

HOLLWOOD, Cal., June 25.

"A Lighter of Flames" is the title of a highly interesting novel, based on the character and career of Patrick Henry, which promises to be one of the "best sellers" of the coming season. And double interest will attach to it through the fact that is from the pen of none other than William S. Hart, who has made a study of the life of Patrick Henry for many years.

Furthermore, a few months later a film version of the same story, with Bill Hart portraying Patrick Henry, will be among the best sellers of the cinema world.

The novel is to be published this Fall by Crowell & Co., of New York, and from advance reports the publishers are expecting great results. It is to be illustrated, with drawings by James Montgomery Flagg.

Three years ago, before he started to write the story as a novel, Bill Hart drafted it into film synopsis form and copyrighted it. For years he has dreamed of portraying the character of the great orator who gave the world the immortal appeal, "But as for me, give me liberty or give me death!" But before he felt that the time was opportune for the film version of this costume story he imposed upon himself his two years' absence from the screen.

When on Friday he confirmed the news that he will return to the screen very soon, beginning work in about thirty days with his own unit, producing Western features as before for Paramount distribution, Mr. Hart told us that he has five stories from which to choose for the first of the new series. It will not be "A Lighter of Flames," however, as he does not contemplate filming that until after its publication. He has three of these stories already in continuity, one of them an original from his own pen.

Until his temporary retirement from the screen Mr. Hart leased independent studios. After he terminated the lease, the plant was left idle and unguarded, and it has now dropped into a very dilapidated condition. Since the name of William S. Hart Productions is still painted on the roof of the building, many have thought the two-gun star owned it and neighbors have blamed him for not keeping it in repair. Which is just another thing for which he has been unjustly blamed, when he had nothing whatever to do with it.

He will now work at the Paramount studios, taking advantage of their complete production facilities. It will be several months no doubt before his new pictures are released, but meantime the legion of Hart "fans" can get at least one glimpse of him in "Hollywood." Jesse L. Lasky and James Cruze persuaded him to make his only appearance before the camera during these two years in "Hollywood," the James Cruze-Paramount production of studio life.

"We'll let you be an 'extra' in this picture," promised Mr. Lasky, "and give you a regular extra's check, $5 per."

So for their bits in "Hollywood" Mr. Hart and a number of other headlining stars "extra-d it" one evening and each of them was handed an "extra players'" check for $5. It's been so long since Bill Hart worked for $5 that he framed the check instead of cashing it as a souvenir of the experience, and now it stands on the desk in the living room of his Hollywood home.

House Peters With Metro.

Metro has corralled House Peters for the leading role in their production of "Held to Answer," which Harold Shaw is directing. After looking over the entire field, Metro folk decided to rearrange their shooting schedule, taking scenes in which Mr. Peters would not appear while waiting to sign him up.

"Richard the Lionhearted."

The Associated Authors, Inc.—Frank E. Woods, Thompson Buchanan and Elmer Harris, with Charles Thomas, business manager—made their formal debut in the production field Thursday night with the preview at the Writers' Club of their initial production, "Richard the Lionhearted," with Wallace Beery playing the title role which he portrayed with Douglas Fairbanks in "Robin Hood." And success attended this debut. The largest crowd that the Play Room has yet accommodated was there in honor of their colleagues.

Although they showed us just the working print of this Frank Woods production, "Richard the Lionhearted" registered at once as a "bigger and better production." It is a film version of "The Talisman" with elements of entertainment plus historical interest and accuracy. It gives Wallace Beery opportunity for characterisation, and also features Marguerite de la Motte, John Bowers, Tully Marshall and Kathleen Clifford.

Josephine Quirk, Hostess.

The preview of "Richard the Lionhearted" was the cue for many dinner parties at the Writers' Club Thursday night. Among those who entertained was Josephine Quirk, whose guests included Mr. and Mrs. D. A. Doran, Mr. and Mrs. Lewyn, Dr. Ralph A. Hix, John Roche, Walter Emery and this columnist.

Also Eve Unsell.

Mr. and Mrs. Lester Blankfield (Eve Unsell y'know) also entertained at dinner preceding the preview.

Among her guests were Mr. and Mrs. Tom Miranda, Mr. and Mrs. Ray Leek, Mr. and Mrs. Nonk Beery, Mr. and Mrs. John Sainpolis, Mrs. Sessue Hayakawa and Garrett Elsden Fort.

Strickling and Howe Back.

We don't think we'll ever forgive Howard Strickling and Herbert Howe for missing the Limited westward and taking the Missionary train, which had such a slow mission that it arrived at the crack of dawn instead of the sensible hour of 9.15 P. M., as scheduled. If they'd been on time, we should have had the privilege of sharing their close-up while our welcoming party "said it with flowers." The welcoming party, which was to include an inharmonious jazz band, just to make them feel at home, was planned by Francis Ferrett, Howard's right-hand man at the Metro studios, and others over Metro way, but the late train cheated us out of our contemplated fun, even if it did spare the blushes of the returning two.

Anyway, Mr. Strickling is back at his publicity desk, after a brief jaunt to the big town, to confer with J. E. D. Meador, publicity director at Metro's home offices. And Herb Howe is receiving the glad hand after nearly two years' absence, during which he has acquired a European savoir faire, as 'twere. On arriving, he said, "I'm delighted with your sunny southland" (though the perpetual sun was on a vacation for twenty-four hours after his return) "and very greateful to the Chamber of Commerce for your superb climate." Selah.

Herb's Mission Here.

P. S.—Just before his arrival we received the following telegram from Mr. Howe, to explain the purpose of his visit: "Arriving Wednesday to study habits of natives and spread the Gospel. Please deny rumor that I am to wed little Farina. We are simply friends."

Officially, however, we hear that he has come back to write up filmland and film folk for Photoplay Magazine.

With the Pickfords.

Definitely deciding on "Rosita" as the title of her latest production, instead of "The Street Singer," preparing to film "Dorothy Vernon of Haddon Hall" next, and collaborating with brother Jack on plans for his new production, have kept Mary Pickford as busy as ever these past two weeks.

Marilynn Miller is here with friend husband, Jack Pickford, but under her new Ziegfeld contract cannot appear on the screen with him as they had planned. He hopes to complete his new untitled feature in time to go East with her for the opening of her theatrical season.

Art vs. Love.

When C. B. de Mille was booking citizens for his desert camp and the Biblical prologue of "The Ten Commandments" filmed there, he interviewed Russell Ritchie, a rising young actor, who recently joined the benedict ranks by marrying Marion Brooks, a member of the exploitation department at the studios. When talking to Marion about the engagement, Mr. de Mille said, "Every one who goes there will work hard and long, and I may have to put Russell on a wild horse and turn him loose over the desert sands." Marion, or Mrs. Ritchie y'know, didn't see the twinkle in Mr. C. B.'s eye, and being a bride and very much in love she didn't exactly encourage Russell's desire to join "The Ten Commandments." So when it was found that she wouldn't finish in "A Gentleman of Leisure" in time to depart with the Biblical entourage, Marion felt that fate was playing on her side.

Logue to Adapt "Lost World."

One of the most important productions planned by Associated First National is to be a novel screen version of Conan Doyle's story, "The Lost World." Adjustments of the rights of various interests in plans for the filming of this story has held it up for some time, but we hear that First National has signed Charles A. Logue, the author-director, to translate the story into screen language and co-operate in its production. Mr. Logue has just completed the adaptation of "Ponjola" to be another First National special.

Jeanne de Balzac for Films.

Jeanne de Balzac, who arrived in Hollywood two weeks ago with a flurry of press stories about her perfect ankles, is apparently falling for the camera lure, too. 'Twas first said that she came our to assist George Baker on his production of "The Magic Skin," which, y'know, was written by Honore de Balzac, her great-granduncle. "But" says the Goldwyn press reports, "her beauty has proven so entrancing and so thoroughly French that she has been persuaded to don the greasepaint." And that's that.

Elinor Glyn Due.

Speaking of press stories reminds us that Joe Jackson, the indefatigable publicity director of Goldwyn, and his colleagues have the stage well set for the arrival this week of Elinor Glyn. She is coming to collaborate on the Goldwyn filming of her novel, "Three Weeks," declaring "the motion picture version can MOVIE — COAST — ... . be made to bring out the spiritual lesson of the book, i. e., 'the wages of sin is death.'"

Mrs. Glyn, who boasts three grandchildren, y'know, will find Charles Brabin completing "Six Days," which is another of her "time exposures," as 'twere.

Keeping Colleen Busy.

As soon as she finishes "The Huntress" for Associated First National Colleen Moore will begin work on "Flaming Youth," Warner Fabian's story, also for First National.

Kinema Cuts Prices.

Advocates of lower admission prices will be interested in hearing that the Kinema in Los Angeles has dropped its scale to 25 cents plus tax for both matinee and night performances, with loges 50 cents and children 10 cents.

The Kinema is one of the leading film theatres here in the West Coast chain. Under the new schedule it features this slogan, "The picture's the thing," eliminating all stage and atmospheric embellishments.

Emma Drury Mason Here.

Emma Drury Mason is the guest of Mr. and Mrs. Victor Heerman (Sarah Y. Mason, her sister, y'know) while being introduced to filmland. Miss Mason is ambitious to follow the lure of the silent drama and in the work she has already done has shown decided talent.

Heard in Passing:

The next Buster Keaton comedy will be a family affair, Natalie playing opposite her husband and baby Joe in a gurgling role.

George Hackathorne has been signed for Rowland V. Lee's first special for William Fox, "You Can't Get Away With It," from Gouverneur Morris's story.

William Beaudine has discovered another juvenile prodigy, Mary Halter, from Sawtelle, California. She plays in his First National production, "Penrod and Sam."

Irving Cummings sent an enthusiastic wire regarding the New York preview of "Broken Hearts of Broadway." He is in the big town preparing for a Broadway engagement of his new production.

Jackie Lucas, the 3-year-old prodigy whom Mack Sennett will feature, is completing an Orpheum tour with his father and mother, Lucas and Inez.

Peggy O'Day has a poultry ranch to keep her busy when she isn't in the Klieg light realm.

Ralph Graves is playing opposite Mabel Normand in "The Extra Girl" and administering a good fight to Wallace Ramsey, the "heavy," in the course of the film's action.

Lenore J. Coffee is writing the continuity for "My Mamie Rose," which Mr. Logue has just completed the adaptation of "Ponjola" to be another First National special.

Harold Goodwin has been signed by Robertson-Cole for F. B. O. productions.

Mary Beth Milford Here.

Mary Beth Milford, the ingenue who contributed her charm to the "Music Box Revue" in New York last year, is back on the Coast and in pictures. She is with the Powers Studios, playing the lead in the second series of H. C. Witwer "Fighting Blood" stories, opposite George O'Hara. Mary Beth played child parts in films several years ago before she went to New York, put up her hair and began to win laurels in musical comedy. She is still loyal to the New York stage, she says, but liking both pictures and California, which is her home, she is glad to be back in Cinemaland.

The Powers studio folk are all strong for Mary Beth, who admits she enjoys their kind co-operation, especially last week, when she was sharing honors with several lions with whom she acted for scenes in an ancient Roman sequence of "She Supes to Conquer," the current comedy. After lunching there with the company, we tried to make the acquaintance of the aforementioned lions—from a distance—but they were temperamentally indisposed just after their midday meal, and we were glad to leave the introduction Mary Beth offered for another day.

SEES INCREASING DEMAND FOR ORIGINAL SCENARIOS

C. Gardner Sullivan Believes Golden Opportunity Is at Hand for the New Writer With Intelligence and Dramatic Sense.

There is a rapidly increasing demand for the original story, but contrary to the hope held out in some quarters to any and all ambitious boilermakers, plumbers, shop girls and bricklayers, it is going to take trained brains and an inborn dramatic instinct among the host of embryo scenario writers to fill it.

So said C. Gardner Sullivan, pioneer among photodramatists, when in New York last week from Los Angeles, where he recently signed a contract to take charge of the story and scenario end of Joseph M. Schenck's production activities.

"This is the day of the story and the director," said Mr. Sullivan. "The motion picture has already had its day of the star and all-star casts. Of course there will always be a screen market for good stage plays and books, but the acid test of now on for any story, regardless of whether it has been published or produced on the stage, will be the analysis of the question: 'Is it good screen material?' And it is my belief that this new attitude of producers will result in a big come-back of the original story written expressly for pictures."

Mr. Sullivan confesses that he is strongly prejudiced in favor of the original story. He was written around 200 scenarios, while he has adapted but ten books and stage plays to the screen.

Mr. Sullivan also admits that an ambitious boilermaker, bricklayer or shop girl might have a good screenable idea, and that one or the other might even write an acceptable scenario. "But," he adds, "he or she must have a flare for the screen and the proper qualifications.

"First of all he or she must be a person of intelligence and education. By education I do not mean that the writer must be a college graduate, but he must be one who reads and sees worth-while things—history, classics, plays, newspapers—and knows.

"Then, he or she must have what I call the dramatic hunch, must feel dramatic values, have an inborn dramatic instinct, and be able to visualize at all times the story as it would appear on the screen.

Plot Should Be Simple.

"The trouble with most amateurs," continued Sullivan, "is that they either write too much or too little plot—more often it is too much, with plots and subplots within the plot—up to the point where the scenario editor doesn't know what it's all about. Three or four main characters are enough, and plot should be simple, not complicated."

Asked how he developed his own plots, Mr. Sullivan replied:

"I write backwards. I get my main characters in the most dramatic situation I can think of—a situation from which I can extricate them. Then I ask myself, 'How the dickens could these people ever get themselves into such a predicament?' I reason it all out and thus I am enabled to build my plot right up to the big situation, making it as logical and forceful as possible. In that way I make my stories hang to the one central idea and do not entangle myself in a series of impossible situations. With all writers it is not the same. I know of one or two who can sit down at a typewriter and start rambling off a story without any idea where he is going to finish and still deliver good material for the screen, but this, to my way of thinking, is precarious and uncertain."

Mr. Sullivan says there has been much to discourage the writing of original stories for the screen in late years, as a very large part of the screen output has been based on stage plays and published books, but believes there is every reason why the writer of original stories should be encouraged now.

He blames this feeling of discouragement among those who would write for the screen largely upon the thoughtlessness of producers and scenario editors. "In the old days the scenario writer, unknown though he might be, had a very good chance," he said. "I well remember that when I was working on the New York Journal I hired a typewriter from some place down in Cortlandt street, pounded out a scenario and sent it to Thomas H. Ince. It was my first screen story and it was accepted. Flushed with my success, I knocked out another and sent it to Ince. He promptly returned it with a letter stating that it was 'a piece of cheese.' He not only condemned it, but he told me why he condemned it.

Helps Promising Writers.

"But nowadays, in many companies, all that the scenario writer gets with his returned scenario is a rejection slip saying 'Not suited to our needs,' which of course means that it is worse than nothing. Few take the trouble to say what is the matter, even though the fundamental idea may be good. However, I happen to know that this system is again changing and the day of the original scenario is coming back. During my association with Ince I have written ten-page letters of explanation to writers in cases where a scenario has shown promise, but was lacking in some respects. This was because I believed that the promising writer of original stories for the screen should be greatly encouraged and helped so far as possible."

Latest among the original stories written by Mr. Sullivan are the Thomas Ince pictures, "Hail the Woman" and "The Soul of the Beast," both featuring Madge Bellamy. His two main sources of ideas, he says, are the newspapers and authors of classics, such as Thackeray, Scott, Dickens, Dumas, Shakespeare and the old Russian and French novelists. American writers of modern times, he finds, with few exceptions, do not go down deep enough into life and lack the dramatic sweep and emotional power of the old literary masters.

"The works of most of the authors of to-day are not adaptable to the screen," he asserts, "and therein lies the big opportunity for the original story. The result is that the motion picture is developing an entirely new profession of letters—that of writing direct for the screen—and the next two or three years will see its ranks filled by a corps of trained experts that will insure a steady supply of the best sort of picture material."

Borrow "Bull" for Feature.

We reported last week that Bull Montana, Hunt Stromberg's comedy star, had departed for Great Falls, Montana, to help Jack Dempsey train for the big fight. Bull did depart, driving to 'Frisco to display his new gasolene wagon, a Cadillac. Then Metro officials induced Mr. Stromberg to loan them Signor Montana for a part in the special, "Held to Answer," which Harold Shaw is directing, and Bull had to defer further progress toward Great Falls.

Doug Fairbanks, Jr., Arrives.

Al Wilkie, of Arch Reeve's Paramount publicity staff, headed the delegation which greeted Douglas Fairbanks, Jr., when he arrived on the Limited Wednesday. He and his mother, Mrs. James Evans, and his manager, William Elliott, were also met at the train by his grandfather and grandmother, Mr. and Mrs. Daniel J. Sully; his aunt, Mrs. John Fairbanks, and his cousin, Miss Margret Fairbanks. And of course the usual battery of cameras, flowers and oranges! Unless the powers that be decide to have him do "Tom Sawyer" first, Doug, Jr., will appear in the original Boy Scout story which Julian Street has written for him. Joseph Henaberry will direct.

Street and Geraghty Here.

Julian Street arrived the day after Doug, Jr., greeted Hollywood, to confer on his story for the new star. He accompanied Thomas Geraghty West. Mr. Geraghty returning from his conference with George Ade and Thomas Meighan.

Exposition Opens Monday.

The grand opening of the American Historical Revue and Motion Picture Exposition is set for next Monday at the Exposition Park in Los Angeles. The program outlined promises thirty-four days of interesting celebration planned to commemorate the enunciation of the famous Monroe Doctrine. The motion picture industry is co-operating, especially to present "The Location," wherein the history and development of cinema art will be revealed to the visitors.

Now They're All in Hollywood.

The League of Nations would be quite at home in Rex Ingram's "Scaramouche" comedy. Ramon Novarro was born in Mexico; John George in Arabia; Harry J. Uyttenhove in Belgium; Lydia Yeamans Titus in mid-ocean; Alice Terry and Edith Allen admit they are Americans, and Mr. Ingram came into the world in Dublin.

JENNIE EDDIE.

ARTHUR EDMUND CAREW.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Special Correspondence The Morning Telegraph.)

HOLLYWOOD, July 2.

The dream of Al and Ray Rockett has come true at last after seven years of faith, stick-to-it-iveness and about all the vicissitudes that can happen to people who are building on ideals.

There is a real romance of business back of this making of "The Dramatic Life of Abraham Lincoln," the current Rockett production, and some day some one is going to write it, but just now the important thing to them and to the industry is the fact that the work of translating the life and events of Abraham Lincoln into motion pictures has been virtually completed, and nothing now remains to do except the polishing and editing and the addition of the titles.

It is a big production, this picturization of the life of America's martyr, and it has required twelve reels to record the essentials of the subject, but all the essentials are there, a tribute to Frances Marion, who transmuted the historical material into dramatic sequence, to Philip E. Rosen, who directed the action, to Al and Ray Rockett and their production organization, and to the players, especially George A. Billings, the Lincoln of the motion picture.

We are glad to record all this, despite the several rather uncomplimentary things which Al Rockett had to say about our favorite big town—New York—when he returned from the East last week. It seems that almost every one who goes East nowadays returns with a doubled dose of the Hollywood complex, coupled with an increased supply of innuendoes against New York. "It's no thrill to go to New York any more," said Al Rockett the other day. "That tight little island is an American city peopled by foreigners who do not love Americans. They love our dollar bills, but our rocks and rills and templed hills' they know not, neither care about.

"The gentlemen who deal in pictures at the market still lie in wait for the unsuspecting and ingenuous producer with the same old line of bunk and chatter. But the pickings are getting smaller year by year, for the producer has been growing wiser from many skinnings, and the day of the picture bunko man and pirate is rapidly passing. Very soon a producer may take his picture across the Hudson without having to be guarded by the police reserves.

"It is a sign of the new spirit now springing up in the industry that the bad men in the picture business are no longer recognized by the best elements in it.

"Naturally, having every faith in our production, 'The Dramatic Life of Abraham Lincoln,' I feel sure that the advent of such pictures will usher in a new epoch in the production of films, both photodramatic and educational. There exists a great need for such pictures and every real need is sure to be met, for it is but the working out of natural law.

"It was David Belasco, who is coming out here to supervise pictures, who recently stated that he would like to make motion pictures of the lives of Lincoln, Washington, Grant and other great Americans. We have saved him the trouble so far as Lincoln is concerned, but the rest of the field is open to him if he hurries up."

And then like a faithful native-son-by-adoption, Al Rockett continued, "I don't want to be hard on New York. Of course it still has its sky line, its nerve and its motley array of women, but as for joy of living—real life—Gotham will never know it." (Spoken just like a true California booster, we'll say.) "New York has its Woolworth Building, but the view from our old eucalyptus tree in the Hollywood hills makes the view from that big Gotham spire look like three cents worth of lard in a paper sack. Aside from these few flaws, New York may be described in the language of her very own flappers as 'the oyster's lipstick.'"

And having digested all this, we rise to ask what has happened to New York, especially when others voice the same opinion. Howard Strickling returned after six days in the "big city," never caring whether he sees it again or not, and confidently assuring us that we would never like it as before. He said everybody in New York wants to come to the Coast, and in a voice which would thrill the local Chamber of Commerce, Howard declared, "People out here don't appreciate their good luck."

To cap it all, even Herb Howe, who has been one of the banes of existence so far as the Chamber of Commerce here is concerned, admits that Hollywood and Southern California are not so bad after all in comparison with New York.

Reed and Porter Drop In.

Luther Reed and Verne Hardin Porter of the Cosmopolitan Film Corporation dropped in from New York Wednesday to confer with their chief, William Randolph Hearst, who is visiting his associates at the Goldwyn studios and looking over the field generally. Their first public appearance, following said conference, was at the Writers' Club for lunch Thursday, where they were enthusiastically greeted. 'Tis rumored that Marion Davies wants to make her next production on the Coast, and it may be that the conference here had something to do with that.

Between his laconic replies to questions Luther Reed waxed eloquent in a true paternal way about his baby son back East. He was booked to use the return portion of his railroad ticket yesterday.

Schildkraut With Schenck.

Joseph Schildkraut, having resigned the leading role in "Master of Man," Victor Seastrom's first Goldwyn production, for which he came to the Coast, is now scheduled to play opposite Norma Talmadge in "Dust of Desire," adapted by Frances Marion. When we chatted with him the other day about the change Mr. Schildkraut explained that he signed his contract for the Goldwyn picture in New York and did not have a chance to go over the script until he got on the train bound Westward. Then, he says, he realized that he was no more suited for his part, an English hero, than he was for the role of John Storm in "The Christian," for which Goldwyn wanted him a year ago. And Abraham Lehr, Victor Seastrom and others at Goldwyn agreed with him when they saw the "rushes" of his first day's work and, though loath to lose the value of his name, Mr. Lehr not only acceded to his request for release, putting Conrad Nagel in his place, but also, knowing that Joseph Schenck wanted Schildkraut for the lead opposite Norma, negotiated the matter with Mr. Schenck and just transferred the Schildkraut contract to him.

Mr. Schildkraut wanted this explained especially to prove to any skeptics that he and the Goldwyn folk parted the best of friends. So much so that they are now talking to him about the lead in "From Nine to Nine," a Viennese story which Erich Von Stroheim plans to produce later. 'Tis said that Lubitsch also wants Schildkraut for "Deburau," which he is to direct for Warner Brothers.

At the Writers Club.

Eve Unsell was hostess at another dinner party Thursday evening at the Writers Club. This preceded the preview showing of Pola Negri's last German-made production directed by Ernest Lubitsch, "Montmartre," to be released by Paramount. Among Miss Unsell's guests were Mr. and Mrs. Joseph Schildkraut, Miss Gardner, Lester Blankfield and James Woods Morrison.

Hayakawas Going Abroad.

We hear that Mrs. Sessue Hayakawa (Tsuru Aoki) is going to New York shortly to join Mr. Hayakawa and thence to France, where she is to play opposite him in a feature, returning later to play with him on the stage in his new footlight play.

Rapf Feature at Loew's.

Having been duly christened with "Where the North Begins" as its permanent title, Harry Rapf's new Warner Brothers' film is scheduled for its world premiere at Loew's State Theatre, July 28. This is the photo-play starring the dog Rintintin, which had several working titles, the principal one having been "Wolf Fangs."

Senator Howell Visits Metro.

United States Senator R. B. Howell and Mrs. Howell were guests at the Metro Studios Friday, going over the film plant in company with Homer Ormsby, publisher of the Huntington (Ind.) Press. They were especially interested in the big exteriors employed for the Jackie Coogan production and for Rex Ingram's "Long Live the King."

Jackie Christens Lavonia.

Apropos of Jackie Coogan and his first Metro special, "Long Live the King," for the past week Director Victor Schertzinger and Jack Coogan, Sr., supervising the production, have been holding forth with some two thousand extra players on one of the big city block size lots of the Metro studios. Here we were introduced to the City of Lavonia, capital city of the mythical kingdom which thrives in "Long Live the King," Mary Roberts Rinehart's novel, adapted by Eve Unsell.

It cost $140,000, took a month to construct with 350 men on the job night and day, and there are a lot of other statistics to be had on the subject. But the important thing when one watched the set in activity was the detail of its construction and the colorful atmosphere it presented, especially when the carnival was under way—the carnival with its masked merrymakers halted by the dramatic report of the death of the king. Jackie was not in this throng, but he has been at work in close-up scenes around the set all week, and many of his best friends have been lured into the "extra" ranks. For instance, you can take George Landy's word for it, even though he is the press agent, that Sid Grauman was pressed into service as an "extra" when he visited the set, and even little Priscilla, Jackie's faster sister, put on a costume for the carnival. Then there's the Coogan chef who is doubling in brass, all because he wanted to appear as a leader of the cavalry troop in these merry scenes.

Speaking of Cost.

From a story on "The Ten Commandments," we glean this bit of news about C. B. deMille's production: "It is said that Mr. deMille's effort to reproduce the Book of Exodus as a prologue to his modern story has been the most expensive experiment ever attempted. The cost of the film, including the spectacular storm scene, is now estimated at close to $2,000,000." Something to anticipate, eh?

Concerning Warner Baxter.

Warner Baxter came to the Coast two years ago to join Morosco's stock company after a season in New York in "Lombardi, Ltd.," but when he got here film folk camped on his trail so persistently that, with Mr. Morosco's consent and blessing, he said au revoir to the footlights and donned the make-up grease paint. And ever since then he's been so busy playing leads to fair stars and being featured individually that he hasn't had time for anything else, except to follow the favorite outdoor sport hereabouts—dabbling in real estate. So now he has a number of feature successes to his credit and a couple of valuable farms.

Between scenes of "Alimony," on which he is now at work at the Powers Studios for F. B. O. release, Mr. Baxter confessed that he is a firm convert to the cause of Southern California and sunshine, though he is honest enough to admit that, despite its great financial rewards and its far-reaching opportunities, the film studio never offers such fascinating vocational atmosphere as the theatre. And that's a fact which all players from the footlight realm admit—that is, all except the ones given to prating constantly about "their art."

Mr. Baxter's first screen appearance was opposite Ethel Clayton in a Paramount production. He also appeared with Alice Calhoun at Vitagraph studios. Just now he is under contract to the R.-C. Corporation, F. B. O. release, who occasionally give him a chance to visit other studios by loaning him out for leads.

Anna Nilsson Fools 'Em All.

Anna Q. Nilsson is probably the first film star to have her locks shorn, like a man's "all for the sake of her art," and the first to play a modern man's role throughout a production. It is all in "Ponjola," the Associated First National production of Cynthia Stockley's novel adapted by Charles A. Logue. Sam Rork is sponsoring it and Donald Crisp directing. Dressed in her male attire, Anna was lunching in the studio cafe the other day with a girl friend when Al Cohn drifted in. The girl introduced him to her friend "Mr. Desmond," and the dense Mr. Cohn was "completely took in." They chatted stiffly for ten minutes before Al realized that "Mr. Desmond" was really Miss Nilsson.

West Coast Heads East.

Harry C. Arthur Jr., general manager, and David Bershon, booking manager of West Coast Theatres, Inc., departed for New York on Friday for a three weeks conference trip. While East Mr. Bershon will confer with Selznick folk on the opening dates at Loew's State here and the Warfield in San Francisco for "The Common Law" and "Rupert of Hentzau."

Frank Lloyd Ready for Unit.

After completing "Ashes of Vengeance" with Norma Talmadge, Frank Lloyd departed for the mountains to fish. He's back with the usual quota of fish stories, also a story or two for the silver sheet, not fish stories, and is ready to begin work on his own independent productions.

To Adapt "White Man."

When Olga Printzlau completes the screen version of "Maytime" for B. P. Schulberg Productions, she will give the attention of her trusty typewriter to the script of "White Man" for a coming Tom Forman Preferred picture, by George Agnew Chamberlain.

Fox Planning Visit.

Fred Kley, general studio manager for William Fox, returned from New York last week with the news that Mr. Fox himself will visit his coast plant early in September. And at that time construction plans for the new Fox studios to be built on their recently acquired tract of 450 acres in Beverly Hills, will be arranged.

Here for Pilgrimage Play.

Herbert Grimwood is to play the role of the Christ in the Pilgrimage Play, which opens its fourth season in its own outdoor theatre in the Hollywood hills next Monday. Helen Freeman has returned to the Coast to again play the role of Mary Magdalene.

To Film Revue for Harding.

The Monroe Centennial and Motion Picture Exposition opens to-night. And since President Harding has found it impossible to be here for the exposition, Maurice Tourneur is to take it to him via the screen.

The First National producer will personally direct motion pictures of the opening ceremonies, and with plans to develop the negative while rushing it East he hopes to make a world's record on the time to elapse between the filming and its exhibition for the President.

Helene Sullivan With Universal.

Helene Sullivan, who is well known to the Coast colony for her work with the Morosco stock company as well as in pictures has returned from her tour with George Beban and is back in the Kliegl light atmosphere. At the moment she is playing a young mother role in "Sentenced to Soft Labor," William Desmond's current Universal production. Robert Hill is directing.

Evelyn Brent With Metro.

On the heels of the news that House Peters was signed by Metro for "Held to Answer," their special which Harold Shaw is directing from Peter Clark McFarland's story, comes an announcement that Evelyn Brent has been engaged for another leading role. To date the only other member of the cast selected is the one and only "Bool" Montana, borrowed from Hunt Stromberg.

BRANDT BLAMES THEATRE OWNERS

Continued From Page 1.

for less than $1,000 a week. Eileen Percy, whose top price was $350 after she left Douglas Fairbanks as his leading lady, is now in the $1,000 class. Bryant Washburn gets $1,000 a week for his services and Elliott Dexter averages between $1,500 and $2,000 weekly. Estelle Taylor can get $1,000 also, and as for Lew Cody, I am told $2,500 a week is his price.

"A lot of money is being spent on elaborate settings and beautiful clothes in pictures where this type of thing is unnecessary," Mr. Brandt said. "The theatre owner demands expensive settings, and up to the time 'The Covered Wagon' made its appearance you could not give a Western picture away, while there was absolutely no demand for the outdoor type of picture.

"Unless there is a reduction in price in production, I cannot see any hope ahead for the industry." Mr. Brandt concluded. "The price of making pictures has forced the rentals up so that neither the producer nor the theatre owner is making as much as he has a right to expect out of the film business."

REGINALD DENNY TO HAVE HIS OWN PRODUCTION UNIT

Reginald Denny, the popular star of "The Leather Pushers," "The Abysmal Brute" and other successful Universal pictures, has definitely won a place for himself in Upiversal Jewel productions. He will be starred in four Universal Jewels during the coming year.

These four Jewels will be a special feature of the Universal Sixty. They will be known as Reginald Denny Productions and will be released at intervals of about ten weeks, beginning late in October.

It is likely that the four forthcoming Denny productions will be of the same red-blooded athletic variety that has made him successful in "The Leather Pushers," in which he played the eleancut role of "Kid Roberts," the millionaire boxer, of H. C. Witwer's prize-ring stories.



MORNING TELEGRAPH RADIO SERVICE BEGINS TO-MORROW

Initial Reviews of Current Broadway Picture Programs Will Be Broadcast From Station WOR, Newark, at 8 P. M.

At 8 o'clock to-morrow evening The Morning Telegraph will inaugurate the first of its regular Monday night broadcastings of motion picture news and reviews from Bamberger's Stores Station WOR at Newark, N. J. Alfred J. McCosker of The Morning Telegraph will start the series with an introductory talk and the announcement of a question and answer department, through which he will answer any question on film topics sent to him by fans. The film productions at the leading Broadway theatres will then be announced, followed by reviews of the Selznick special production, "Rupert of Hentzau," at the Strand; of the Paramount picture, "Children of Jazz," at the Rialto, and of the Metro offering, "Success," at the Capitol.

Throughout the past week many more letters have been received congratulating The Morning Telegraph on its new radio service. Among the first was one from Al Lichtman, president of Preferred Pictures, Inc., who says:

"The Morning Telegraph,
"New York City.

"Gentlemen—Allow me to congratulate The Morning Telegraph on being chosen by radio station WOR as the paper best qualified to broadcast motion picture news.

"As you know, I depend on The Morning Telegraph each morning to tell me what's what in the film world. I appreciate the value of getting news when it is news, and Mrs. Parsons has a marvelous faculty for digging it up. And I especially appreciate the reviews, which tell me not only the artistic value of a production, but its probable box office value.

"I think it is a fine thing for the motion picture fans that they will be able to get authoritative news at first hand, and I am certain that your broadcasting service will prove to be a splendid thing for the industry inasmuch as it will stimulate interest in a new way and to a new group of people. Cordially yours,

"Al Lichtman."

Full co-operation with The Morning Telegraph is promised by Richard A. Rowland, general manager of Associated First National, in the following letter:

"The Morning Telegraph is to be congratulated on its enterprise in utilizing the L. Bamberger & Co. radio station, WOR, to give motion picture patrons the latest news and reviews without delay.

"I feel certain that all who are interested in motion pictures will follow this new development with interest, and you may feel assured that First National will give you every possible co-operation in carrying through this new undertaking.

"Richard A. Rowland."

Albert Warner, member of the firm of Warner Brothers, also is enthusiastic over the radio idea and has written the following:

"The Morning Telegraph,
"New York City.

"Gentlemen—I wish to take this opportunity to congratulate The Morning Telegraph on its foresight and enterprise in broadcasting motion picture news items and program reviews over the L. Bamberger & Co. powerful radio station, WOR.

"I am sure this feature will prove of great interest to the millions of radio fans who are also moving picture fans throughout the country, and I wish to assure you that you may count on the utmost co-operation of Warner Bros. in giving you the latest items of interest in matters pertaining to the activities of our studios and stars.

"With very best wishes. Sincerely,
"A. Warner."

While many letters have been received from producers and distributors, exhibitor approval is also being received. Among the men who screen the pictures is Marcus Loew, who also happens to be represented in the other two main branches of the industry, and is consequently in an excellent position to estimate the benefits of The Morning Telegraph radio service to the industry as a whole. Mr. Loew says in his letter:

"The Morning Telegraph,
"New York City.

"Gentlemen—The fact has been called to my attention that you have been selected to broadcast motion picture news and reviews of film attractions current at the Broadway theatres every Monday evening from Station WOR in Newark. I wish to congatulate you on originating this service, and to say that I consider this new step of great value to the industry as a whole.

"Assuring you of the fullest co-operation on my part and that of the Metro Pictures Corporation, I am,

"Sincerely yours,
"Marcus Loew."

Another letter comes from William Brandt, long prominent in exhibitor councils and recently elected president of the Motion Picture Theatre Owners of New York State. The broadcasting of picture reviews and the consequent enormous publicity given to the best type of productions appearing on Broadway "will make the exhibitor's box office glad," Mr. Brandt says.

Mr. Brandt's letter follows in full:

"The Morning Telegraph,
"New York City.

"Gentlemen—Word of mouth advertising is conceded to be the greatest medium of expression in existence.

"Broadcasting reviews over the radio is a verbal boost for good pictures that will make the exhibitor's box office glad, and stimulate the production of better pictures that will earn those favorable reviews.

"The Morning Telegraph has earned the heartfelt thanks of the entire industry for this splendid pioneering movement.

"Cordially and sincerely yours,
"William Brandt, President."

Hugo Riesenfeld, managing director of the Criterion, Rivoli and Rialto theatres, wrote as follows:

"The Morning Telegraph, New York City.

"I am keenly interested in your innovation of broadcasting The Morning Telegraph's reviews of New York's motion picture entertainments. To my mind it is an important bringing together of two popular forms of entertainment—the so-called 'silent drama' of the theatres and the 'unseen entertainers' of the radio.

"Broadcasting news is becoming a more vital force in the lives of the people every day, and inasmuch as reviewers of the theatres are of great interest to everybody and constitute real news, The Morning Telegraph is to be congratulated upon its initiative.

"Hugo Riesenfeld."

WILLIAM S. HART WILL NOT REOPEN HIS OLD STUDIO

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, July 3.

William S. Hart will not reopen the old Hart studio just off Sunset Boulevard on the outskirts of Hollywood, where the studio work on more than a score of the Western star's past screen successes was done.

Upon his return to the screen after his two years of retirement, announcement of which was made recently by Adolph Zukor and Jesse L. Lasky, Hart will produce all of his future pictures at the Paramount West Coast studio. The change in policy was made in the interest of greater artistry, efficiency and economy, Hart declared this week in making public his plans.

"The resources of the larger studio are infinitely more complete," the star pointed out in discussing his forthcoming productions. "The facilities, personnel and equipment excel anything that a single star, producing independently, can hope to assemble."

Beyond the fact that Hart will appear in the same type of roles which he made famous in the past, no details regarding his first story or director are available. He will start actual production work, however, within the next thirty days.

Mt. Etna Eruption Shown.

Pictures of the destruction of villages by molten lava from the slopes of Mt. Etna, now in new eruption, are shown in International News No. 55, just released by Universal. Close-up pictures of the streams of lava rolling against and inundating the homes of Sicilian villagers are seen, as is the haste of the inhabitants to save their belongings from the rock flood. The lava flood is more than ten feet deep, enough to cover the average peasant's house and obliterate all traces of the former villages.

LATEST NEWS FROM GOLDWYN STUDIOS

Elinor Glyn Begins Work on Picturization of "Three Weeks," "Six Days" Near Completion.

ADDITIONS TO "MAGIC SKIN"

(Special Correspondence The Morning Telegraph.)

CULVER CITY, Cal., July 3.

Elinor Glyn has arrived at the Goldwyn studios from New York City and is already at work on Goldwyn's picturization of her novel, "Three Weeks." There is great interest in the picture colony here as to who will be cast in the leading roles. Mme. Glyn reported that she saw from her car window, as her train was pulling out of Chicago, an Englishman who would make an ideal Paul. The studio announces that efforts will be made to find this man and to give him a test if he should come up to expectations. A director will soon be assigned to this production.

Twenty San Francisco policemen were required two evenings last week to handle the crowd which gathered while Erich von Stroheim was directing the shooting of the dental wagon scene for "Greed," his picturization of Frank Norris's "McTeague," at Third and Market streets. A police permit to interrupt traffic was obtained, but the crowd gathered near the wagon was so great that many of the people crushed their way into the scene. This is the third instance in which San Franciscans have become extras in "Greed," without having been engaged for the parts.

William Haines has been added to the cast of Elinor Glyn's "Six Days." He will play a French aviator. Charles Brabin has just about completed photography on this production.

George Periolat and William von Hardenberg have been added to the cast of "The Magic Skin," which George D. Baker is directing at the Goldwyn studios. Good progress is being made on this and it promises to be one of the really fine productions of the coming season.

King Vidor is putting the finishing touches to his scenario of Joseph Hergesheimer's "Wild Oranges." Casting will be begun within a few days.

Emmett J. Flynn expects to finish the filming of "In the Palace of the King" next week. He is now directing the big battle scenes. Director Tod Browning is preparing for a location trip to Orange next week, where many exteriors for "The Day of Faith" will be filmed.

HOLD SEPTEMBER DATES OPEN FOR
THE MIDNIGHT ALARM
A VITAGRAPH SPECIAL WITH AN ALL STAR CAST

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, July 9.

'Twas Will Rogers, we believe, who facetiously asked what President Monroe and his doctrine had to do with motion pictures, and no one in the infant industry could enlighten him. But at least motion pictures are having much to do with the celebration of the centennial of the aforementioned doctrine. The first annual American Historical Revue and Motion Picture Exposition opened Monday night in a blaze of glory if withal a bit incomplete, and during the first week we had Press Day, which was a success except for the three or four press people who had to pay their way in; Children's Day, when the kiddies got in for ten cents and stared enviously at Jackie Coogan, who distributed his autographed photographs; Father's Day, when Theodore Roberts led the band in "Everybody Works but Father"; and of course Independence Day on the Fourth.

The Latin-American diplomats whom Fred Elliott, secretary of the Motion Picture Producers' Association in New York, and Jack Connolly, Washington representative, escorted across the continent in two private cars, had the spotlight throughout the week. They were entertained by Goldwyn, Paramount, Metro, Ince, Universal, Mayer-Schulberg, Fox, Christie, Hal Roach, and other studios; they attended "The Covered Wagon" at Grauman's Hollywood Theatre; they were banqueted twice at the Exposition; and they didn't even overlook a tour of Pasadena and a visit to Catalina Island. So with it all, they had to admit that their visit accomplished much in promoting cordial relations with the nations they represent.

Mr. Elliott was especially pleased with their enthusiasm for the knowledge of picture-making which they gained on the trip. "If the Exposition should achieve nothing more than a better understanding and appreciation on the pat of these delegates of the impotance and atistic detail of photo-play production," said Mr. Elliott, "it will have been very much worth while."

We have no doubt that even the Latin-American diplomats were just a bit prejudiced by the shady publicity which had helped to put Hollywood on the map, but now they realize that Hollywood as an industrial center takes precedence.

Perhaps the most important day scheduled during the remaining four weeks of the Exposition is July 23, to be Actors' Fund Day. That it will be a success is assured by the news that Daniel Frohman, president of the Fund, arrived from New York yesterday to sponsor it. Mary Pickford and Douglas Fairbanks, among others, have already signified their desire to co-operate with him.

For a time it was felt that the Exposition was doomed to failure, but the attendance during the first week was very gratifying, and crowds are now swarming in daily to see the studio exhibits and to attend the big show staged in the new Coliseum. "Such a splendid show," says Mr. Elliott, "would pack 'em in at $3 top in New York, while here it is given for fifty cents." The principal features of the show, in addition to the historical tableaux, are the ballet numbers staged by Theodore Kosloff. There are more than a hundred toe dancers in one number.

W. R. Hearst Still Here.

Dame Rumor is having a busy time these days juggling the ways and wherefores of the visit of William Randolph Hearst. Luther Reed, Cosmopolitan scenario headliner, came out for a few days' conference with Mr. Hearst, but instead of returning East last Sunday, as contemplated, he accompanied the publisher to his ranch for further conferences and will not depart Eastward until this week.

Marion Davies, who was also here for conferences regarding the idea of filming her next Cosmopolitan production on the Coast, has returned to New York. Whether or not she will join the Coast colony for one picture at least hasn't been announced.

Rumor has had Mr. Hearst purchasing almost every independent studio hereabouts, to say nothing of "fan" publications, but to date everything is simply rumor.

Ready for "The Love Hater."

And now the third of the trio of Associated Authors, Inc., is read for its contribution. This is to be "The Love Hater," an Elmer Harris production from Frank R. Adams's story. Lloyd Ingraham will direct it and Matt Moore has been signed for the lead.

"Richard the Lionhearted," Frank E. Woods's production, is ready for release by Allied Distributors. Thompson Buchanan has just completed "Loving Lies," the second, and now Allie he is editing it Mr. Harris holds the stages.

Clara Beranger Here.

Clara Beranger, special writer for William De Mille productions, arrived from New York last week to adapt "Icebound," his next feature following "Spring Magic," which she adapted in the East. She also brought with her the script of Julian Street's "Rita Coventry," which Mr. De Mille will produce. After a few weeks here Miss Beranger plans to take a two months vacation in Europe, accompanied by her small daughter.

Congo Is No More.

No one loves horses and dogs better than William S. Hart, and Bill Hart himself never had a dog which more completely held his affections than Congo, his prize English bull, which had won many trophies for his master. So Congo's death last Monday night, while not unexpected since the old dog has been feeble and ill for several months, was a real bereavement in Mr. Hart's life. Congo was eleven years old and a true pal of the two-gun star, who watched over him night and day and spared no expense in medical care and attention for the old animal. Mr. Hart buried Congo on the hill at his Newhall ranch, beside the grave of another canine friend which had been his pal before Congo.

"Human Wreckage" at Rialto.

"Human Wreckage," Mrs. Wallace Reid's production, sponsored by Thomas H. Ince and directed by John Griffith Wray, opened its Los Angeles run at Grauman's Rialto on Friday with a formal presentation attended by all the leading lights of filmdom. And the critics here have accorded the picture the same praise given it at its premiere in San Francisco and more recently in New York, lauding it not only as an entertaining drama but also as an invaluable power in the fight against the dope menace.

See "Lincoln" Filming.

Carloads of tourists are blessing the Rockett Brothers, Director Philip E. Rosen and Si Snyder, their publicity chief, for their courtesy in permitting tourists to watch the filming Friday and Saturday of scenes in "The Dramatic Life of Abraham Lincoln." The location was the reproduction of Pennsylvania avenue, Washington, D. C., the action covering the time the news of Lee's surrender reached the capitol.

Ince's Two Costume Films.

With "The Barber of New Orleans," which he has just purchased, and "Barbara Fritchie," for which interiors are now in construction, Thomas H. Ince has a couple of ambitious costume productions in the offing. For "Barbara Fritchie," which Del Andrews will direct, the studio "lot" is being transformed into a bit of the Southland. Mr. Ince's administration building, one of the show places of California, was copied architecturally from the home of George Washington at Mount Vernon and this with the sets under way will give him a complete colonial mansion for the picture.

Fairbanks Begins New Film.

Doug Fairbanks is cavorting before the camera again, after his many weeks of indecision and preparation. He began "The Thief of Bagdad" last week, with Julanne Johnston playing opposite him, and S. Hartman, Brandon Hurst and Snits Edwards among others under the direction of Raoul Walsh.

Anita Stewart at California.

Anita Stewart's friends will flock to the California Theatre this week to see the star in "The Love Piker," her first Cosmopolitan-Goldwyn production. It's been many months since a new Anita Stewart film has been released, so everybody is eager to welcome her back. Meantime, Miss Stewart is completing "Cain and Mabel" in New York, after which she writes that she will return to the coast.

Valentino and Turpin.

Well, well, look who's back again! Rudy. Valentino in "The Shiek." The Symphony Theatre expects to line 'em up this week with a return engagement of the romantic Paramount film and just to balance it well will also present Ben Turpin's travesty, "The Shriek."

All About Jack's New Film.

Mary, Jack and Mrs. Pickford have borrowed Lucille Ricksen from Thomas H. Ince, to whom she is under contract, for the pretty heroine opposite Jack in his new production. It's to be a celluloid version of an original tale of the Kentucky mountains, written by Jack, sister Mary and Marion Jackson and titled, for the present at least, "The Valley of the Wolf."

Fighting Hollywood Magazine.

Local newspapers and Hollywood community interests are waging war on Hollywood Confessions, a magazine recently launched here. It purports to tell anonymously "inside stories" of Hollywood scandals and everybody hereabouts is denouncing it as a destructive influence against Hollywood's best interests. Results of the war against it are evident in the news that last week the searchlight of the Department of Justice in four States was turned upon the magazine. Somebody started a rumor a few days ago that W. R. Hearst had bought both Hollywood Confessions and Screenland, a fan magazine put out by the same publishers, but the rumor didn't gain much headway and was apparently only a blind.

Meaning Installments.

Charles A. Logue says he overheard this one the other day:

"Why go to see 'The Covered Wagon' when you can see dozens of them right on the street?"

"How's that?"

"Nearly every car in Hollywood is a covered wagon—covered with mortgages."

Anticipating "Juliet."

Everybody in the film colony is anticipating the coming to the Philharmonic, July 30, of Jane Cowl in "Juliet." It will be a real treat.

Menjou in Negri Film.

Adolphe Menjou is so busy that it is difficult to keep track of him. He's usually doing two pictures at once, but right now only one is occupying his time. And since that is the Pola Negri picture, "The Spanish Dancer," which Herbert Brenon is directing, no doubt it is enough.

What Could Be More Real?

Whether you believe it or not, motion pictures are getting more realistic every day. And if they're not, it isn't the fault of the casting offices or the publicity departments. For example: The American Proctologic Society had a convention here the other day and, by way of diversion, a number of the convening surgeons dropped in on the Goldwyn studios. In return for the courtesy, Goldwyn folk listened patiently while the surgeons criticised the way their profession has been represented on the screen, and then "shot" a "still" of each of the visitors, from which they will make a composite picture to be used as a guide for selection of "city doctor" types in future.

Barker on "Pleasure Mad."

Reginald Barker is now on "Pleasure Mad" bent. Meaning that he has begun work on a picture of that title, his next independent production for Louis B. Mayer-Metro release. It's to be a screen version of Blanche Upright's novel, "The Valley of Content," Mary Alden and Huntly Gordon have been cast for the two leading roles, with Alvan Wyckoff on the camera.

Boasts Celebrated Board.

Little Theatre Films, Inc., organized by film folk to do for pictures what the Little Theatre movement is doing for the stage, now boasts the following advisory board: Hugo Ballin, Paul Bern, Ralph Block, Charles Chaplin, William de Mille, Walter Pritchard Eaton, Douglas Fairbanks, D. W. Griffith, Clayton Hamilton, Rupert Hughes, Rex Ingram, Ernest Lubitsch, George Marion, June Mathis, Mary Pickford, Frank Reicher, Victor Seastrom, Robert E. Sherwood, Oswald Garrison and Rob Wagner. Curtis Mehaitz is president, Aubert Lewin vice president, Joseph Jackson secretary, and Mildred Dorris Lewin treasurer. Kenneth McGowan and Myron Sterns are New York representatives of the organization, which is sponsoring Victor Seastrom's "Mortal Clay," made in Sweden, as its first production.

Universal City Quiet.

'Tis said that Universal City has concentrated so much attention on "The Hunchback of Notre Dame," the superfeature starring Lon Chaney, and which Director Wallace Worsley is now editing, that other units are having a lull in activities. A sort o' Summer shut-down has hit several departments and resulted in lay-offs for a number of people, including several in the scenario department, but it is scheduled for only a month or six weeks, with preparations meantime for another boom.

Heard in Passing.

Maurice Tourneur, director, and Fred Myton, scenario editor, have returned to the United Studios, following their vacation after "The Brass Bottle." They're reading stories for their next.

Carmel Myers is free of matrimonial bonds. She was granted a divorce from Isadore B. Kornblum last week.

Hobart Bosworth has been added to the cast of Victor Seastrom's "The Master of Man" with Goldwyn.

James Cruze and his "Ruggles of Red Gap" company deserted Eureka (California) last week for studio interiors.

Sylvia Breamer is to play in "Flaming Youth" as her next First National role. At present she is completing "Thundergate."

William Seiter is directing Baby Peggy in "Editha's Burglar" at Universal. It's the starlet's second feature.

Goldwyn boasts three Emmetts—Emmett Flynn, director, and Emmett Corrigan and Emmett King, leading players.

Rex Ingram expects to "shoot" the Fall of the Bastile for "Scaramouche" July 14, the date on which the original of the historic event took place. More realism!

Norman Walker of the Mission Film Corporation is editing "Barefoot Boy," which David Kirkland directed.

Exit "Ben-Hur," Enter "Paul."

Having exhausted the publicity possibilities of the question, "Who will play 'Ben Hur'?" the astute Goldwyn folk have now turned the same spotlight on the role of Paul of Elinor Glyn's "Three Weeks" fame. Carey Wilson, associate editor with June Mathis, is adapting the story for the silver sheet, and all the good-looking heroes are being juggled for the lead.

Virginia Valli Going East.

Between scenes of "A Lady of Quality," Virginia Valli, Universal star, is playing hostess to her parents-in-law, Mr. and Mrs. Lamson, from Chicago. She will go East with them for her vacation.



The Greatest Sensation of the year

"LOYAL LIVES"

A SMASHING, CRASHING MELODRAMATIC ROMANCE of the MAIL SERVICE

By CHARLES G. ROSS and DOROTHY FARNUM

—WITH—

BRANDON TYNAN and MARY CARR

FAIRE BINNEY, WILLIAM COLLIER, JR.

Directed By CHARLES SIBLYN

A GRIPPING STORY OF TEARS AND LAUGHTER OF UNSUNG HEROES OF

THE MAIL SERVICE

A WHITMAN BENNETT PRODUCTION

GOLDWYN ANNOUNCES FIRST GROUP OF ELEVEN FEATURES

"Three Wise Fools" and "The Spoilers" Come at Once, With "Enemies of Women" and "Six Days" Soon to Follow.

The first group of pictures to be distributed in the fall by the Goldwyn-Cosmopolitan Distributing Corporation will include eleven pictures, six in the group being Goldwyn productions, one a Cosmopolitan picture, two Distinctive productions, one from Jesse D. Hampton and one from Achievement Films. The pictures, in the order of their release, follow:

"Three Wise Fools," adapted and directed by King Vidor from John Golden's stage production of Austin Strong's comedy. Eleanor Boardman gets her second screen opportunity in this picture. Others in the cast are Claude Gillingwater, William H. Crane, Alec Francis, John Sainpolis, Brinsley Shaw, Fred Esmelton, William Haines, Lucien Littlefield, ZaSu Pitts, Martha Mattox, Fred J. Butler, Charles Hickman, Craig Biddle, Jr., Creighton Hale and Raymond Hatton.

"The Spoilers" From Hampton.

Jesse D. Hampton's production of "The Spoilers," by Rex Beach, which Lambert Hillyer directed, is the second release in the group. The cast embraces Milton Sills, Anna Q. Nilsson, Barbara Bedford, Wallace MacDonald, Noah Beery, John Elliott, Robert Edeson, Mitchell Lewis, Ford Sterling, Robert McKim, Louise Fazenda, Kate Price, Gordon Russell, Rockliffe Fellowes, Tom McGuire, Sam de Grasse, Albert Roscoe and Jack Curtis. "The Spoilers" opened a pre-release indefinite run at the Roosevelt Theatre, Chicago, on July 2.

The Cosmopolitan picture which will be included in the group is "Enemies of Women," adapted from Blasco Ibanez's novel, directed by Alan Crosland, and featuring Lionel Barrymore and Alma Rubens. This picture is now in its twelfth Broadway week. It ran for six weeks in Chicago, seven in San Francisco and ten weeks in Los Angeles.

Elinor Glyn's "Six Days."

Goldwyn's production of "Six Days," adapted by Ouida Bergere from Elinor Glyn's novel, and directed by Charles J. Brabin, is the next release. "Six Days" is a romantic story with a great climax in the trenches of a battlefield. In the cast are Corinne Griffith, Claude King, Frank Mayo, Myrtle Stedman, Maude George, Charles Clary, Robert de Villbiss, Evelyn Walsh Hall, Paul Cazenova, Jack Herbert and Spottiswoode Aitken.

The Distinctive production of "The Green Goddess," from William Archer's stage play, in which George Arliss is starred, as he was in Wipthrop Ames's stage production, is an Oriental melodrama. Supporting Mr. Arliss is a cast including Alice Joyce, who makes her reappearance on the screen opposite the star; Harry T. Morey, David Powell and Ivan Simpson, the latter playing the Rajah's English valet, which he played on the stage.

A Marshall Neilan Original.

"The Eternal Three," an original screen story by Marshall Neilan, directed by the author; the story of a great surgeon and his devotion to his profession, despite its cost to himself personally, is also on the list. Heading the cast are Claire Windsor, Hobart Bosworth, Raymond Griffith, Bessie Love, George Cooper, Tom Gallery, Helen Lynch, Alec Francis, William Orlamond and William Norris.

"Red Lights," adapted by Carey Wilson from Edward E. Rose's mystery play, has been directed for Goldwyn by Clarence Badger. In this cast are Marie Prevost, Raymond Griffith, Johnnie Walker, Alice Lake, Dagmar Godowsky, William Worthington, Frank Elliott, Lionel Belmore, Jean Hersholt, George Reed, Charles B. Murphy and Charles H. West.

A second Distinctive picture in the group is "The Steadfast Heart," from Clarence Budington Kelland's serial now running in Collier's Weekly. This has been adapted by Philip Lonergan and was directed by Sheridan Hall. In the cast are Marguerite Courtot, Joseph Striker, Mary Alden, William B. Mack and Joseph Depew.

Achievement Films' production of Balzac's "The Magic Skin" is now far enough along in production at the Goldwyn studios under the direction of George D. Baker to place it on the schedule. In the cast are George Walsh, Bessie Love, Edward Connelly, Wally Van, Carmel Myers and Eulalie Jensen.

Film Has Spiritual Theme.

"The Day of Faith," Tod Browning's first production for Goldwyn, has been adapted from Arthur Somers Roche's novel by June Mathis, Goldwyn's editorial director, and Katherine Kavanaugh. This production has a spiritual theme and will embrace a number of spectacular episodes. Eleanor Boardman has her third featured role. Other leading members of the cast are Raymond Griffith, Tyrone Power, Ford Sterling, Charles Conklin, Henry Herbert, Winter Hall, Fred Vroom and Myles McCarthy.

"In the Palace of the King," adapted by June Mathis from F. Marion Crawford's novel of ancient Spain, is Emmett J. Flynn's first production for Goldwyn. In the cast are Blanche Sweet, Pauline Starke, Edmund Lowe, Hobart Bosworth, Sam de Grasse, Charles Clary, William V. Mong, Aileen Pringle, Eva Gregory, Lucien Littlefield, Tom Bates, Charles Gorham, Harvey Clark, H. N. Clugston, Jack Pitcairn and David Kirby.

HOLD OCTOBER DATES OPEN FOR

PIONEER TRAILS

A VITAGRAPH SPECIAL WITH AN ALL STAR CAST

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.
(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, July 16.

One of the joys—or sorrows, perhaps, depending on the view angle—of serial production, is that there are fewer between-pictures vacations. But at that many of the big special productions of to-day are given as much "shooting" time as a fifteen-episode serial. However, with William Duncan's initial Universal serial, "The Steel Trail," time is no element. Action is the principal keynote, and after several weeks' work in and around the studio at Universal City Mr. Duncan is taking his company to Friant, Fresno County, for another month of even more strenuous action.

The construction camp of the Minaret and Western Railroad near Friant will be the serial king's headquarters, the company having left last week to utilize the railroad construction at this point for a few more thrills. The railroad is being built through a pass in the Sierras and spectacular mountain construction and clever engineering feats in the work make it a particularly good "location" for "The Steel Trail."

Mr. Duncan is not only starring with Mrs. Duncan (Edith Johnson, y'know) again co-starring, but he is also directing the serial as per usual with him, and in the caravan which he supervises there journeyed also a portable laboratory, a power plant, and their own commissary, not forgetting Harry Carter, Al J. Smith, Ralph McCullough, Mabel Randall, John Cossar, Frank Whitson, Harry Woods and Cathleen Calhoun, who have been hanging by their eyebrows and engaging in fights for the "continued-next-week" style of drama.

Speaking of fights, Mr. Duncan welcomed the trip up to Fresno County, for it at least gave his hands a few hours' rest.

"I've heard of cauliflower ears before," he said, "but never knew you could develop fists of the same type." But the Universal City Hospital staff diagnosed his puffed hands thusly, and considering the pain in his "paws" after several days of continuous fist fighting for the picture, Bill Duncan was quite ready to believe them.

Frohman Here for Actors' Fund.

Daniel Frohman, whose life's work now is in behalf of the Actors' Fund which he heads, arrived here last Sunday to set the ball a-rolling in the interest of Actors' Fund Day at the Motion Picture Exposition, set for next Friday, the 20th. Everyone is eager to co-operate with Mr. Frohman and he has interested Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Pola Negri, William S. Hart and scores of others in appearing at the Exposition on that eventful day. At every studio he is greeted with enthusiasm and loyalty by friends, old and new, and his presence here annually is now an established treat.

The day after Mr. Frohman arrived he was presented with a guest card for The Writers Club, where he may be found at luncheon every day conferring with those who are working with him to put over Actors' Fund Day. Mr. Frohman also plans to stage a monster benefit performance at the Philharmonic Auditorium, similar to those which are staged annually in New York for the fund. Among the special affairs was the breakfast lunch given by Mr. Frohman at The Writers' Club yesterday, to which all the local press women were invited.

For Green-Meighan Production.

George Ade arrives today and Thomas Meighan is due on Saturday, both in the interest of "All Must Marry," which Thomas J. Geraghty has adapted from Mr. Ade's story. And Al Green is polishing his megaphone to begin work on the 24th.

The Ade-Meighan-Geraght-Green quartette can't be beat. Past performances prove it. And Lila Lee will play opposite Mr. Meighan again to further insure the success of "All Must Marry." And that's that!

Hart to Be "Wild Bill Hickok."

William S. Hart's first production in his new series of Westerners for Paramount will be titled "Wild Bill Hickok." That's typical for a Bill Hart production, isn't it? It's an original written by Mr. Hart himself and based on the life of Wild Bill Hickok of Deadwood, and among other historical characters will introduce the picturesque figure of Calamity Jane, who played an important part in the development of the West, and its bad men during the period concerned. Albert E. LeVino has returned from New York and been assigned to the continuity. We heard Mr. Hart read the story while working on it recently, and unless we miss our guess, it's going to be a dramatic production which will interest all his fans so much that they will readily forgive him for depriving them of Bill Hart pictures for such a long time.

Schertzinger Two-Gun Man.

Besides directing Jackie Coogan in "Long Live the King," his first Metro special, Victor Schertzinger is composing the musical score for it, and doing it simultaneously which, according to the p. a., is something different again! Mr. Schertzinger, whose musical talent ranks 50-50 with his directorial ability, is composing the music which is played by the "set orchestra" for each scene in Jackie's feature and when the film is complete, he will take this same music and arrange it for the orchestration. Mr. Schertzinger wrote the score for Grauman's presentation of "Robin Hood," y'know, and he's also adding a few shekels to his income tax statement through "Marcheeta."

In Ben Wilson Film.

"Other Men's Daughters" is the next Ben Wilson production in which Bryant Washburn and Mabel Forrest (Mrs. Washburn, y'know) will have the leads. The special cast will also include Kathleen Kirkham, Sydney deGrey, Wheeler Oakman and Martha Franklin. It will be a Grand-Asher release.

June Mathis Celebrates.

June Mathis is as busy as the proverbial bee, but she managed to find time the other day to let Carey Wilson, Katherine Cavanaugh, Tom Miranda, Harriet and Mildren Morris, Maron Frances Lee, Vivian Newcomb, creamed chicken, American beauties, bon bons and the Goldwyn commissary help her celebrate her birthday. A good time was had by all!

Blanche for "Anna Christie."

With the announcement that Dame Rumor was right for once and that Blanche Sweet is to play the role of Anna Christie, Thomas H. Ince has settled a much-discussed question. And everybody is satisfied, because Miss Sweet has been the choice of critics, exhibitors and fans alike. She expects to begin work on "Anna Christie" next week, with John Griffith Wray directing.

This news gives rise to further speculation about Marshall Neilan's plans for "Tess of the D'Urbervilles." Miss Sweet was booked for the role of Tess and it was stated that Mr. Neilan went East to complete preparations for the production. Dame Rumor insists that all has not been as peaceful and calm in the camp of Marshall Neilan and the Goldwyn folk as lamight have been, although they're all denying any suggestion of friction.

Alice Calhoun at Grauman's.

Alice Calhoun recturns to Broadway again this week. Her latest Vitagraph production, "The Man Next Door," is the feature at Grauman's Million Dollar Theatre.

Bushman-Bayne at Loew's.

And at Loew's State film folk and fans will welcome Francis X. Bushman and Beverly Bayne, both in the flesh and in celluloid, so to speak. The two are appearing in their feature and in a one-act dramatic sketch, both labeled "Modern Marriage."

Pincus Managing Loew's.

Speaking of Loew's State reminds us that Charles M. Pincus, formerly with Rothchild's enterprises of San Francisco has been appointed by West Coast Theatres, Inc., to manage the Loew house whose policy they now direct.

Hunt Stromberg Back.

Hunt Stromberg returned Saturday with a bunch of new comedy and feature production plans gathered in New York during the last month. He had no thought for them on his arrival, however, until he had spent Sunday getting acquainted with Hunt Stromberg, Jr., who was only three weeks old when he left for the East.

King Baggot on Vacation.

King Baggot celebrated the completion of Baby Peggy's first five-reeler, "Whose Baby Are You?" by emigrating to Catalina Island, where Dustin Farnum, Hal Roach and Zane Grey initiated him into the mysteries and fascinations of deep sea fishing.

For Billie Rhodes Film.

Adam Hull Shirk is author of "Leave It to Gerry," which he has written for Billie Rhodes's first feature to be produced by Ben Wilson for Grand-Asher release. By way of being ready to put up a good fight with several boys, as per the script, Miss Rhodes is taking a few boxing lessons in her leisure moments.

Marshall Should Be Triplets.

One of the seven wonders of the film world is how Tully Marshall manages to find time to play all his simultaneous engagements. On two pages of publicity stories regarding Associated First National pictures now in production the indefatigable and popular Mr. Marshall is listed in the casts of "Ponjola," "Thundergate" and "The Dangerous Maid." Three at once under one banner, and he has been known to juggle five at a time.

Niblo Ready for Spain.

Having tucked his second independent production, "Strangers of the Night," (adapted from "Captain Applejack") into a Metro shipping container, Fred Niblo is now ready for "Man, Woman and the Devil," a drama of Spain, which he and Bess Meredyth are writing.

It's "Age of Desire."

Arthur H. Jacobs, producer of Frank Borzage productions for Associated First National, and Mr. Borzage have selected "The Age of Desire" as the title of their screen version of Dixie Willson's story, "Dust in the Doorway." The cast includes Myrtle Stedman, Josef Swickard, William Collier, Jr., Mary Philbin, Aggie Herring, Frederick Truesdell, J. Farrell MacDonald, Frankie Lee, Mary Jane Irving and Bruce Guerin.

Alice Eyton, Hostess.

Alice Eyton, whose playlet, "The Lovers," is to be presented at the Writers' Club next Tuesday evening, with Winifred Kingston and John Roche interpreting it, entertained at luncheon at the club on Friday, her guests including Miss Kingston, Frances Harmer, Mary O'Connor and this columnist.

Wampas Handling Exposition.

Speaking of the Motion Picture Exposition, reminds us that the responsibility for its success from now until its closing date, August 4, has been put on the reliable backs of the energetic Wampi, being plural for Wampas, I suppose. Anyway, the Motion Picture Producers' Association has apparently thrown up its hands in fear of the results, and called upon the indefatigable publicity organization to "put it over." They're doing it, too, though the boys are having to work twenty-five out of every twenty-four hours on the job, publicizing, advertising and "stunting" it.

Reed and Porter Still Here.

Luther Reed is still in our midst. He's back from conferences with William Randolph Hearst at the latter's ranch and with Verne Hardin Porter, Cosmopolitan editor, who accompanied him westward. He has spent the past week rounding up cameramen, players, directors and plans for Cosmopolitan productions, which he tells us will henceforth be made only in special length, approximately ten reels per each. Holbrook Blinn, who completed his Wilkes Theatre engagement in "The Bad Man" and his Associated First National production of the same play last week, leaves for New York this week to play with Marion Davies in "Yolanda."

With Rupert Hughes Again.

With the sword buried and peace amicably declared, Helene Chadwick is about to don the grease paint for her next Goldwyn role, the lead in the Rupert Hughes production of "Law Against Law."

Dinner for Al Lichtman.

B. P. Schulberg was host at a "May-time" dinner party which he staged in the Montmartre Cafe at the Motion Picture Exposition last Monday evening in honor of Al Lichtman, who recently returned from Europe, where he signed Netta Westcott, an English actress, who was also a guest at the dinner. Miss Westcott had just arrived that afternoon and it was hardly fair for any one to expect her to like California or its people on such short acquaintance. She was decidedly homesick for ol' Lunnon, and if she could have chartered an airship she would have attempted the flight on arrival, I am sure. But since then she has had time to rest after her long trip, explore the studios and get acquainted with her confreres in the Lichtman-Schulberg Preferred Pictures organization, with the result that she is much happier about it all. Her first appearance here is to be in "Maytime."

Among the guests were Mr. and Mrs. Waldemar Young, Mr. and Mrs. Joseph Sauger, Mr. and Mrs. Fred Leahy, Rene Adoree, Olga Printzlau, Eve Unsell, Mr. and Mrs. Louis Lighton (Hope Loring), Grace Kingsley, Helen Starr, Ethel Shannon, Gaston Glass, Louis Gasnier, Ray Leek, Guy Price and George Yohalem.

Filming Civil War Scenes.

The Rockett Brothers and Director Phil Rosen have been turning back the pages of history this week, delving into 1865 and filming incidents in the battle of Gettysburg. These are interwoven in "The Dramatic Life of Abraham Lincoln," a production which will be a special in every sense of the word.

Cast "No More Women."

Associated Authors, Inc., have borrowed Madge Bellamy from the Thomas H. Ince ranks to play the leading feminine role opposite Matt Moore in their third feature, definitely titled "No More Women," an Elmer Harris production, adapted from Frank R. Adams's story, "The Love Hater." And Kathleen Clifford, who appears in the Frank Woods production of "Richard the Lion-Hearted," which is the first release bearing the Associated Authors, Inc., trademark, is also playing in "No More Women." Thompson Buchman, who completes the author-producing trio, is editing "Loving Lies."

Heard in Passing.

Robert Agnew's salary is now marked up on William de Mille's production of "Spring Magic."

Kate Price, the character actress, is playing a leading role with Constance Talmadge in "The Dangerous Maid," which Victor Heerman is directing.

Charlie Ruggles has arrived via a theatrical engagement in San Francisco, accompanied by Larry Weingarten, who is to guide his screen destinies here.

Allan Holubar's first Metro feature will be "The Human Mill," which Eve Unsell is now adapting.

Jack Cunningham, of the Paramount scenario staff, is back from New York.

Mr. and Mrs. Antonio Moreno are planning a tour of Europe, including Tony's homeland, Spain, of course, as soon as he can get the time off from the Lasky studios.

Hope Hampton left yesterday for New York after completing "The Gold Diggers" for Warner Brothers. She is en route to Europe.

Did you know that Marie Prevost, who will next be seen in the stellar role of "The Wanters," is a Canadian?

Mr. and Mrs. Raymond McKee (Marguerite Courtot, y'know) have arrived from New York.

Al St. John was certainly not a comedian to his wife. She sued him for divorce last week.

Among last week's arrivals in California was Joseph Striker. He completed an important role in "The Steadfast Heart," a Distinctive-Goldwyn production, and migrated West to continue his film work here.

Robert Thornby's wife also sued him for divorce last week. Before her marriage to the director, Mrs. Thornby was Helen Case, appearing with Vitagrapa and Pathe.

By way of contrast, Clyde Fillmore announced his engagement to marry Mrs. Sadie Michener, widow of the late Parker Michener, the ceremony to be performed in October.

Montagne a Wee Bit Busy.

Outside of adapting "The Swamp Angel" for First National, conferring daily with George Archainbaud on the script for Universal's "The Storm's Daughter," and attending rehearsals for his vaudeville sketch, "Be Yourself," which Ruth Stonehouse is taking over the Orpheum Circuit, Edward Montagne has nothing to do till to-morrow.

REELAB CORPORATION BUYS FORT LEE PLANT

New Concern Takes Over Remodeled Eclair Film Laboratory.

A. Heller Is President.

Having been remodeled and equipped with the latest machinery, the Eclair Film Laboratory at Fort Lee, formerly occupied by the Fox Film Corporation, has been acquired by the Reelab Corporation, recently formed. The plant is fireproof and, the owners say, is subject to the lowest insurance rate in the East. It contains many safe-guarding devices against fire and other casualties.

The new laboratory is under the personal supervision of A. Heller, an expert of many years' standing and recently in charge of the Kineto Company of Irvington, N. Y. Mr. Heller is president of the Reelab Corporation.

M. A. Horowitz, manufacturer and business executive, is treasurer of the company and his son, S. A. Horowitz, is secretary. Mr. Horowitz, Jr., has been connected with the film industry for some time in financing feature productions. J. A. Kent, who has had executive experience in several branches of the industry, is vice president in charge of the sales department.

The laboratory is equipped for negative developing and the usual line of work and there are also special departments for first prints, illustrated titles and the translating and printing of titles in all languages.

"MERRY-GO-ROUND" MOVES.

Continues Run at Central Beginning To-night.

"Merry-Go-Round" has gone so well at the Rivoli and Rialto that Andrew J. Cobe, former manager of the Central, has decided it is still a good bet for this town. With that thought in mind he has leased the Central, where Universal's latest and best picture will open to-night. Those who have not yet seen Mary Philbin and the picture can go early and avoid the rush.

CHARLES MACK MARRIED.

Had Part in D. W. Griffith's "Dream Street."

Charles Mack, the young man whom David Wark Griffith discovered and gave a part in "Dream Street," was married on Thursday to Marion Lovers, a scenario writer. At the Griffith office it was said that Mr. Mack is no longer connected with the Griffith organization, having accepted a position with W. Christy Cabanne. The marriage is understood to have taken place at the Gretna Green of this part of the country—Greenwich Village.

One Big Picture Each Week!

Exhibitors are assured of a continuous volume of dominant productions from the studios of Goldwyn, Cosmopolitan and Distinctive for distribution by



Goldwyn-Cosmopolitan

Among the prominent showmen who will play the releases of Goldwyn-Cosmopolitan are the following:

I. Libson who has contracted for Cincinnati, Dayton and Columbus—

Balaban and Katz who will pre-release "The Spoilers" and "Three Wise Fools" at both the Roosevelt and Chicago Theatres—

William I. Goldman who will show the productions of Goldwyn-Cosmopolitan at his King Theatre in St. Louis and also at the new St. Louis Theatre upon its completion—

The West Coast Theatres (Los Angeles) will play all Goldwyn-Cosmopolitan releases throughout their circuit—

Herbert L. Rothchild who will play all of our releases at his four San Francisco houses—

Jensen and Von Herberg who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland—

Ruben and Finklestein who will show Goldwyn-Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City—

Fred Desberg will play all of the productions for season 1923-24 at the Stillman, State and Allen Theatres, Cleveland—

Rowland and Clark will play all Goldwyn-Cosmopolitan product at the State and Blackstone Theatres, Pittsburg,—also at Erie, East Liberty, and Braddock—

Tom Moore will play all Goldwyn-Cosmopolitan at his Rialto Theatre, Washington—

A. H. Blank will play Goldwyn-Cosmopolitan in Omaha, Des Moines and Davenport.

Productions for AUGUST SEPTEMBER OCTOBER

THREE WISE FOOLS
A King Vidor Production. From John Golden's great stage success by Austin Strong and staged by Winchell Smith. June Mathis, Editorial Director. A Goldwyn Picture.
You've Never Played A Better!

THE SPOILERS
Rex Beach's epic of lawless Alaska. A Jesse D. Hampton production. Directed by Lambert Hillyer. With Milton Sills, Anna Q. Nilsson, Barbara Bedford, Robert Edeson, Noah Beery, Mitchell Lewis, Louise Fazenda, Ford Sterling, Rockliffe Fellowes, Sam de Grasse, Wallace MacDonald. A Goldwyn Picture.
It Will Make History!

ENEMIES OF WOMEN
By Ibanez. With Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban. A Cosmopolitan Production.
The Box Office Sensation!

6 DAYS
By Elinor Glyn. A Charles Brabin production, featuring Corinne Griffith and Frank Mayo. Scenario by Ouida Bergere. June Mathis, Editorial Director. A Goldwyn Picture.
A Love Story They'll Love!

THE GREEN GODDESS
Starring George Arliss. With Alice Joyce, David Powell and Harry Morey. From the famous play by William Archer. Adapted by Forrest Halsey. Directed by Sidney Olcott. A Distinctive Picture.
Thrilling! Lavish! Spectacular!

THE ETERNAL 3
Marshall Neilan's great production from his own story. With Claire Windsor, Hobart Bosworth, Bessie Love and Ray Griffith. Co-directed by Marshall Neilan and Frank Urson.
Neilan at his best!

RED LIGHTS
A Clarence Badger Production. From Edward E. Rose's stage play. Adapted by Carey Wilson. June Mathis, Editorial Director. With Alice Lake, Johnny Walker, Marie Prevost and Ray Griffith. A Goldwyn Picture
They'll be thrilled!

THE STEADFAST HEART
By Clarence Budington Kelland. With Marguerite Courtot, Mary Alden and Miriam Battista. Directed by Sheridan Hall. A Distinctive Picture.
A Powerful Audience Picture!

THE MAGIC SKIN
By Balzac. Presented by Gilbert E. Gable. A George D. Baker production. With Bessie Love, Claire Walsh, Carmel Myers. A Goldwyn Picture.
A Magnificent Drama!

THE DAY OF FAITH
By Arthur Somers Roche. A Tod Browning production. Continuity by June Mathis. With Eleanor Boardman, Ray Griffith, Carmel Myers, Ford Sterling, Wallie Van and Tyrone Power. A Goldwyn Picture.
They'll Just Love It!

In the PALACE of the KING
Emmett J. Flynn's production from F. Marion Crawford's famous story. Scenario by June Mathis. With Blanche Sweet, Hobart Bosworth, Edmund Lowe, Pauline Starke, Aileen Pringle, Charles Clary, Jack Littlefield, William Mong. A Goldwyn Picture.
It's Too Big For Words!

Goldwyn-Cosmopolitan

1923-1924

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, July 23.

Hollywood and Los Angeles, with their composite populations of wise settlers and curious tourists, can always be depended upon to greet the personal appearances of their favorite film stars with unbridled enthusiasm.

But even Hollywood and Los Angeles never before gave a more rousing reception to any of the clan than they gave to Mary Pickford, Douglas Fairbanks, and Bill Hart at the Coliseum on the evening of Actors' Fund Day, Friday, at the Motion Picture Exposition and Monroe Centennial Celebration. And Daniel Frohman, president of the Actors' Fund, to whom tribute was paid both in applause and in the presentation of his name and photograph in brilliant fireworks display, ran them a close second.

With Fred Niblo, as master of ceremonies, entertainingly introducing the celebrities, the necks of New Yorkers, Iowans, San Franciscans and every other species of permanent and transient Los Angelenos were craned to glimpse them as they stood in their boxes and in the spotlight, and bowed. Doug. Fairbanks was introduced as "the mainspring of the industry"; Enid Bennett (Mrs. Fred Niblo y'know) as "the sweetest girl in the world"; Rupert Hughes as "also a director, curses!" and Bill Hart as "the man we all love," which was the cue for an ovation which even surpassed that given Mary Pickford.

If any one has any doubt about the vacancy Hart's absence from the screen has made, or the demand for his return, he should have been at the Coliseum Friday evening. They whistled, cheered and yelled, "We're glad to see you back, Bill!" and even called for his Pinto pony.

After the introductions were over crowds so mobbed the Pickford-Fairbanks box that Doug had to lift Mary on his shoulder to take her through. But they wouldn't let Bill Hart out until he had shaken hands with hundreds of "fans" who never bothered about the show on the stage. "I came all the way from Texas for this," cried one woman to the two-gun man. "Hello, Mr. Hart," said ragged little newsboys. And every other star present joined in the congratulations to him. They were all genuinely glad to witness the evidence of loyalty. It was a great night, a wonderfully gratifying welcome back for the Western star on this, his first personal appearance in more than two years.

Pola Negri, wearing a gorgeous ermine wrap with silver toque, in the box with Mr. and Mrs. Charles Eyton (Kathlyn Williams, y'know), was the center of all eyes, and so were Viola Dana and Marie Astor, who accompanied her in the Metro box. Then there were Lois Wilson, May McAvoy, Theda Bara, Mae Murray, Clara Kimball Young, Claire Windsor, Carmel Myers, Mrs. William deMille, Mary McIvor, Andre Lafayette, Ruth Law, Pauline Frederick, Betty Francisco, Lucille Rickson, Kate Lester, Mr. and Mrs. Abraham Lehr, Carey Wilson, Antonio Moreno, Herbert Rawlinson, Charles de Roche, Georges Carpentier, Lionel Belmore, Robert Leonard, William Desmond, Frank Mayo, Conrad Nagel, Charles Brabin, Edmund Lowe, Earl Foxe, and William Tilden and Alonzo Emanuel, tennis champions. And when the list was exhausted somebody called for Barney Google.

Charlie Chaplin was not among those present, neither with Pola Negri nor alone. And the fans wondered!

Frohman Oft Entertained.

Daniel Frohman has had a busy visit here this season. Tuesday evening he and Mr. and Mrs. Courtlandt Smith were guests of honor at a dinner given at the Ambassador by Mr. and Mrs. Thomas Patten. Wednesday evening Mae Murray gave an at-home dinner for Mr. Frohman. The Directors' Association entertained for him Thursday evening, and Carmel Myers was hostess Saturday evening.

Josephine Quirk is giving a dinner party for Mr. Frohman and twenty guests at the Writers' Club to-morrow evening, preceding the Play Room program, and on Thursday he will depart for a leisurely vacation trip East via the Canadian Northwest route.

Niblo Changes Plans.

Fred Niblo has shelved plans for production of "Man, Woman, and the Devil," a story of old Spain, until after he films "Thy Name is Woman," the stage play in which Mary Nash appeared.

His newest, "Strangers of the Night" (filmed from "Captain Applejack"), was scheduled for preview at The Writers Club Thursday evening, but some one stole the first reel of the print that morning and it had to be postponed. And this was no press story either.

Instead of the Niblo production, the writers previewed "Going Up," Doug MacLean's first own company comedy.

Warners Sign Fazenda.

Louise Fazenda's versatility has been rewarded by a long-term contract with Warner Brothers. She has just completed "The Gold Diggers."

For Trimble-Murfin Film.

We hear that Laurence Trimble has signed Lillian Rich on a long-term contract for Trimble-Murfin productions. He knew somebody else would after seeing her in the next two Strongheart productions, "The Love Master," and "White Fang," so he beat them to it.

"The Love Master," produced under the working title of "The Phantom Pack," is complete, ready for shipment to First National and now Mr. Trimble and Strongheart are completing "White Fang."

For Choice Productions.

A new independent organization, labeled Choice Productions, is ready to throw its hat into the ring with the filming of an original and yet untitled story by William Clifford. The importance of the company's plans is evident in the cast lined up for the picture. Ida Shoemaker, casting director, announced last week that Pauline Starke, Eileen Percy, Eva Novak, Claire Adams, Thelma Salters Robert Edeson, Rockliffe Fellowes, Walter Long, Sheldon Lewis, Walter Whitman, True Boardman, Chester Bishop and Frank Ridge are on the roster, with Martin J. Heyl directing and Ray June on the camera.

May McAvoy in Ince Special.

While various producers are arguing over the future of May McAvoy and making competitive bids for her signature, Thomas H. Ince is hoarding the next production in which Miss McAvoy will appear. It is "Her Reputation," a newspaper story, starring May, with Lloyd Hughes playing opposite her. John Griffith Wray directed it. First National has the production scheduled for early Fall release. "Her Reputation" was produced before May bought her release from her Lasky contract, Mr. Ince having borrowed her.

Evelyn Brent Busy.

Outside of working in two productions simultaneously, doing night and day shifts, and being under contract to start three others shortly, Evelyn Brent "has nothing to do till to-morrow."

Platt Back From Frisco.

George Foster Platt returned Tuesday from San Francisco, whither he journeyed to stage "The Great Lady Deadlock" for Margaret Anglin. It is her new play by Paul Kester, founded on "Bleak House." After the engagement at the Curran Theatre in Frisco Miss Anglin will come down to the Mason for three weeks, playing both the new piece and "A Woman of No Importance."

Mr. Platt has been directing Miss Anglin's stage productions so long that he has forgotten the number of them. When I asked him the other day he vainly tried to list them all, so simply let it go as covering a period of eighteen years, during which he has been associated with her every year as producer or director. Here are the only productions he directs now, outside of those staged in the playroom of the Writers' Club, since Mr. Platt is now club manager.

Stork Visits Maynards.

Mr. and Mrs. Harry Maynard (Margaret Ettinger, y'know) are receiving congratulations on the new arrival at their home. He came Thursday morning via the stork route—a boy, Harry Maynard, Jr. He hasn't announced his future, but he can be an art director like his proud father, or a writer, like his mother.

Dayton Joins Filmland.

Lewis Dayton, an English actor, is among the newcomers to Hollywood. Mr. Dayton has just completed the lead in "Yesterday's Wife."

Lloyd Hughes to Build.

Mr. and Mrs. Lloyd Hughes (Gloria Hope, y'know) are house-hunting. But since they are having plans drawn to build their own home in Beverly Hills they are not destined to be tenants of rented homes much longer.

More Rogers Wit.

A pessimist was condemning the practice of parting with tonsils via an operation. "My friend, Mr. Blank, up in Frisco," commented the pessimist, "had his tonsils cut out and lost forty pounds!"

"Gee! did they weigh that much?" queried Will Rogers.

In the Divorce Courts.

Renee Adoree brought suit last week for divorce from Tom Moore. 'Tis said Renee will makt a number of stars look to their laurels after she appears in "The Man Thou Garest Me," a Reginald Barker-Metro production.

Jackie Saunders was granted a divorce from E. D. Horkheimer.

Gouverneur Morris was granted a divorce from Mrs. Elsie Morris, who is in New York. Custody of the two children and property settlement were arranged out of court.

Eva Tanguay for Youth.

Eva Tanguay has decided she does care about staying young. It is said she is to spend her vacation in the beauty establishment in Hollywood, which is rapidly becoming famous for itis rejuvenating system. She expects to lose wrinkles, lines and age—"freshening up a bit."

Completing "Extra Girl."

Mabel Normand expects to complete her part in Mack Sennett's "The Extra Girl" this week, and take a few weeks' rest before starting "Mary Anne." "The Extra Girl" is scheduled for its premiere at the Mission Theatre early in September. Ralph Graves, George Nichols, Anna Hernandez, Vernon Dent, Ramsey Wallace and Charlotte Mineau are in the cast.

Casting "Two Little Vagrants."

Maurice Tourneur has acquired the old French play, "Two Little Vagrants," for his next production for Associated First National, sponsored by M. C. Levee, and has already cast Earle Williams and Bennie Alexander for important roles. France may be brought to the United States for the production, or if this doesn't prove as practical as usual, Mr. Tourneur will take his cast to France.

Menjou Going to Italy.

Unless something happens unforeseen between now and the middle of August, Adolph Menjou will be in the company going to Italy with Director Henry King and the Gish girls to film "Romola." Mr. King has wired Mr. Menjou an offer, and the French actor, now playing with Pola Negri in Herbert Brenon's production of "The Spanish Dancer," has accepted.

Rockette Sign Billings.

Al and Ray Rockett, producers of "The Dramatic Life of Abraham Lincoln," have signed George Billings, interpreting the martyr President, on a long-term contract. Reports of his performance have attracted attention and the producers have received offers of other producers for his services. And they all want him to portray Lincoln.

Roy Miller Married.

Congratulations are in order for Roy Miller, manager of Miller's Theatre, who was married Saturday at Santa Ana to Mrs. Bertha Allen, president of the Sherwood School of Child Culture. They're honeymooning at Coronado.

Rowland Lee's Vacation.

It's been so long since Rowland V. Lee had a vacation he wouldn't know how to treat one. But with a Santa Barbara estate for one "location" in his first Fox production, "You Can't Get Away With It," and a yacht off Catalina for other scenes, he's really combining business with pleasure.

Over Warner's Way.

With Mae Marsh due at the Warner Studios shortly for "Daddies," which Harry Beaumont will direct, Lenore Ulric already here at work on "Tiger Rose," and John Barrymore scheduled to arrive in the Fall for "Beau Brummel," with Sidney Franklin directing, the stars are certainly hovering around the Warner place. Julien Josephson is adapting "Daddies," which will also feature the leading film siddies, and Dorothy Farnum is already on the script of "Beau Brummel."

"Lucretia Lombard," a Harry Rapf production starring Irene Rich and Monte Blue under Jack Conway's direction, is another special to be made over at Warners shortly. And Johnny Hines in "Conductor 1492" and the Elinor Glyn story, "How to Educate a Wife," will also help to keep the studios working overtime. By the way, Director William A. Seiter has been especially signed to return to Warners for the Elinor Glyn picture.

Elise Bartlett With Wilkes.

Thomas Wilkes has engaged Elise Bartlett (Mrs. Joseph Schildkraut, y'know) as leading woman for his Majestic Theatre company, opening in "The Man Who Came Back," following the current run of "A Man of Action" the mystery farce written by Ernest Wilkes and Bradley King, from Miss King's photo-play for Thomas H. Ince. Ivan Miller will continue as leading man.

Grey With Principal Pictures.

John Grey has moved his typewriter from the Mack Sennett studios to the Sol Lesser plant to take the post of head of the comedy department for Principal Pictures Corporation. Mr. Grey will be in charge of all titling, scenarios and "gags" for the Harry Langdon fun series, among others.

They're in "Flaming Youth."

Colleen Moore, Milton Sills, Elliott Dexter, Myrtle Stedman and Sylvia Breamer comprise the "big five" lined up for "Flaming Youth," the First National production of Warner Fabian's novel. Wonder what the censors will say!

Heard in Passing.

Frank Lloyd comes in for dual credit on Norma Talmadge's next First National special, "Ashes of Vengeance." He not only directed the picture, but he also wrote the continuity for it. Mr. Lloyd is now completing preparations for his own productions.

Universal's "Merry-Go-Round" opens at the Mission Theatre on July 30.

Tom Moore will greet his filmland friends from the stage of the Mason Opera House next week, being booked in "Dust of Erin," in which he has returned to the footlights realm.

John Bowers is going around on crutches with a badly sprained ankle, because he wouldn't let a cowboy "double" for him in bulldogging steers for scenes in Principal Pictures' "When a Man's a Man."

"Rough and Ready" is to be the first comedy of Mack Sennett's new kid star, Johnnie Lucas. Teddy, the dog; Pepper, the cat; and Billy, an educated chimpanzee, will co-star with 3-year-old Johnnie.

Money isn't everything, declares Mary Louise Hartje, daughter of the late Augustus Hartje, Pittsburg millionaire. Listed as Mary Louise Woods, Miss Hartje is pursuing a screen career here, at present appearing in the "Fighting Blood" series at the Powers studios, with George O'Hara and Mary Beth Milford.

Charles Whittaker has deserted New York. At the Writers' Club the other day he told us he will park his typewriter here permanently.

Shannon Day has been added to the cast of Elmer Harris's Associated Authors' production, "No More Women."

Take it from Universal, Baby Peggy has "reformed" Sheldon Lewis, speaking screenically. He's no longer a bold, bad villain, because, with Baby Peggy in "Whose Baby Are You?" directed by King Baggot, he plays Giovanni, a lovable Italian character.

Kathryn McGuire is playing in her first Western picture for the Feature Motion Picture Productions.

SAMUEL GOLDWYN TRIES IT ON THE DOG

Adopts New Method of "Sneak-Out" to Decide Elimination in "Potash and Perlmutter."

PICTURE TO REMAIN "AS IS"

Something new happened in the film business last week. "Sneak-outs," they called it. "Try-outs," others would call it, but call it what you will, "Potash and Perlmutter" has now been baptised before a number of audiences of different types and enthusiasm is rife over at First National, to say nothing of the Samuel Goldwyn office.

It came about this way. There were either too many laughs in "Potash and Perlmutter" or too much drama and suspense. Samuel Goldwyn and Montague Glass took one side of the issue, A. H. Woods and Richard Rowland took another, while Clarence Badger and Harry Reichenbach took a third. The question was: Were there too many laughs for the dramatic situations, or were there too many intense moments for a comedy drama. And after many hours of argument, pro and con, the "sneak-outs" began.

Four auto loads of men and women, including A. H. Woods, Archie Selwyn, Phil Klein, Martin Herman, Montague Glass, Mr. and Mrs. Harry Reichenbach, Mrs. Fred Higgins, Charles Hunt, Richard A. Rowland, Edward Eschman, Moe Mark and Walter Hays of the Mark-Strand, Joseph Plunkett, James Bradford, the musician, H. O. Schwalbe, Floyd Brockell, Robert Dexter and Samuel Goldwyn, started from New York Wednesday night for a small town on Long Island, where "Potash and Perlmutter" was shown twice. The audience was a typical small-town audience and the house, seating 600, was filled twice.

No Conclusion Reached.

After the showing the visitors from New York sat about a table at a well-known inn and again argued, and again "got nowhere." It was agreed that the audience seemed to like the picture just as it was, the full and entire eight reels. They laughed and they wiped a tear or two away and if there was any cutting to be done, any sequences to be eliminated, no one of the fifteen knew which, and why, and where, the cut could be made.

So it was decided to try out in another town the next night.

The following night Mr. Goldwyn and four other men, two of whom are not even remotely associated with films, journeyed to another small town, this time over in New Jersey, and again two houses sat through the 8,000 feet of the Montague Glass picture, and again, after the show, there were discussions, and again no conclusions arrived at.

A Third and Last Try.

And, again, on a third night, Mr. Goldwyn and a number of friends hiked to a small town to watch the effects of "Potash and Perlmutter" on an audience. This time it was a small seashore resort, and again two houses full of film fans sat through the picture and this time Mr. Goldwyn refused to depend on discussion. After the final fade-out, he prevailed upon the manager of the theatre to put it to his audience, most of whom were known to the manager, as to what they liked most and least in "Potash and Perlmutter." However, the audience failed to register any one incident or sequence that failed to please. Now Mr. Goldwyn has decided that if three audiences, of different types, failed to find a weak spot in his first independent production, it will reach First National at once, and "as is."

First National has decided that middle September will be the right time to display "Potash and Perlmutter." Montague Glass is responsible for the titling, which has been done in his characteristic manner.

DOROTHY FARNUM



Photo by Albin.

Who is working with Ernest Lubitsch on the screen version of "Beau Brummell." This is expected to be one of Warner Brothers' most spectacular productions. Miss Farnum also is in communication with John Barrymore, who is in Paris, on the story.

LUBITSCH WILL MAKE ROMANCE

Warners Decide on Love Story With Continental Flavor for First Work of German Director.

PAUL BERN WRITING SCRIPT

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, July 17.

A modern photo-play presenting a love story woven into Continental society, the title of which has not yet been decided upon, will be the first story to be produced by Ernest Lubitsch, the German director, for the Warner Brothers. Paul Bern is said to be engaged in the writing of the story which will be a comedy-drama with an all-star cast.

It will be recalled that a few years ago Mr. Lubitsch gained fame when "Passion" and "Gypsy Blood" were distributed in this country, followed by "Deception," "One Arabian Night" and "The Loves of Pharaoh."

LESSER ANNOUNCES SCREEN VERSION OF LONGFELLOW POEM

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, July 26.

Sol Lesser announces an early beginning on the production of a screen version of Longfellow's "Hiawatha." For several months this poem has been in contemplation and for several weeks the scenario department has been busily engaged in research work attendant on the enterprise of filming this classic. The services of James Willard Schultz have been engaged in the preparation of the story, he being a member of the Blackfeet Indian tribe of Montana with the fortunes of which, for more than twenty years, he was identified in the field and chase. As an authority on Indian lore, Mr. Schultz is well regarded, and his published works on Indian life are numerous. He has been taking an active interest with the Principal Pictures scenario staff in the adjustments necessary to render the story of Hiawatha suitable for film translation.

"It is our plan," says Sol Lesser "to emphasize the poetical elements of the work, or rather to attempt to give them complete visualization. This we hope to accomplish by the importance we shall give to the earlier episodes of the poem wherein the infancy and young boyhood of Hiawatha are treated. The poetic essence of the work is what we are after rather than 'plot-values' and the usual 'action.' We plan the engagement of typical Indians to give reality to our scenes, and we expect the authoritative counsel of Mr. Schultz will guide us rightly."

"Lone Star Ranger" Completed.

"The Lone Star Ranger," the Zane Grey story, in which Tom Mix plays Duane, has been finished at the William Fox West Coast studios. The picture was directed by Lambert Hillyer and Billie Dove is the heroine.

LEVEE SIGNS WILLIAMS.

Will Play in "Two Little Vagrants" for First National.

Earle Williams, for twelve years a Vitagraph star, has been cast for M. C. Levee's forthcoming First National production, "Two Little Vagrants," to be directed by Maurice Tourneur. He is to play the part of Ramon Martinez, a San Francisco importer who gives his child to a band of gypsies because of suspicion of the boy's parentage. Ben Alexander, of "Penrod and Sam" fame, is to play the part of Bud, Martinez's son.

Williams is perhaps best known for his characterization of John Storm in "The Christian," made in 1914 as one of the first eight-reelers. Though a native son, born in Sacramento and raised in San Francisco, he has done most of his screen work in Eastern studios.

EDUCATIONAL TO HOLD CONVENTION

Exchange Managers and Sales Executives Meet To-morrow at Pennsylvania.

PROPHESY SHORTER FEATURE

Educational Film Exchange managers and sales executives will meet in their second national sales convention to-morrow at the Hotel Pennsylvania. This is the first national sales convention to be held by Educational in New York, the other one being held in Chicago in 1921.

Sales executives of the Educational exchanges have made a study of national conditions and each manager has made an analysis of the situation in his territory for presentation at the convention. These reports, together with the survey made by the home office executives, will determine the sales policy to be pursued during the coming season.

This meeting is purposely held late in the Summer season in order that the exchange manager will derive the greatest benefit from it, according to officials of the concern. During the convention announcement will be made of the 1923-24 product and the exchange managers will then put into action the sales campaign which will be decided upon, while the facts brought out at the convention are fresh in their minds.

Educational Film Exchanges, Inc., will release 30 per cent. more product during the 1923-24 season than during the year just drawing to a close. This increase is a direct result of the national survey.

It is a significant fact, developed by survey, Educational executives say, that the feature pictures for the coming year will be shorter than those of the 1922-23 season. This is claimed to be the result of the reaction against long features which crowded the short subjects from the programs and the resultant complaints from patrons.

SAMUEL V. GRAND BUYS NEW PLAYS

Will Control Rights to New Philip Gibbs Novel—Other Titles Not Yet Announced.

TO BUILD BIG STUDIO

After spending several days in conference with Harry Usher in the New York office, Samuel V. Grand returned to the Pacific Coast last week, where he will take up the work of developing the Grand studios. While in New York Mr. Asher accepted the plans for building a new indoor stage for the Grand studios, which will have, when the work is completed, one of the largest stages in Hollywood. At the same time orders were given which will make the lighting system as modern as any of the studios on the Coast.

In the past two days several plays were bought by Mr. Grand through his agent, Curtis Brown, Ltd., and Bardini & Wentworth. With the exception of Sir Phillip Gibbs's new novel, "The Middle of the Road," which rights Grand-Asher will control, the titles of the new features have not been announced.

The scenario department, headed by Adam Hull Shirk, is reported to be negotiating with Sam Hellman, author of humorous sport stories, for a series of plays for the three Grand-Asher comedy units which star Sid Smith, Joe Rock and Monty Banks.

At the New York conference plans were laid out for an advertising campaign to place the comedies before the public.

Mary Philbin With Fox.

Mary Philbin is now working at the Fox studios in Hollywood, in the leading role of "The Temple of Venus," which is to be included in the schedule of specials for the season of 1923-24.

David Butler is cast in the male lead and Henry Otto is directing.

How's This for a Starter?



Don't forget, boys, this is the hot time of the year, too!

Aug.— Sept.— Oct.

THREE WISE FOOLS
a King Vidor production
THE SPOILERS
a Jesse D. Hampton production
ENEMIES OF WOMEN
a Cosmopolitan production
SIX DAYS
by Elinor Glyn
THE GREEN GODDESS
a Distinctive Picture
THE ETERNAL THREE
a Marshall Neilan production
RED LIGHTS
a Clarence Badger production
THE STEADFAST HEART
a Distinctive Picture
THE MAGIC SKIN
by Honore de Balzac
THE DAY OF FAITH
a Tod Browning production
IN THE PALACE *of the* KING
an Emmett J. Flynn production

HOT Dog Days! Here's an attraction that can't accommodate all the crowds in one week—even in sweltering July. Goldwyn-Cosmopolitan's first release of the New Season is one of the few pictures held over for a second week at the mammoth Capitol Theatre. And the only one ever held over for a second big week in the hottest period of the year. How's that for a starter!

Goldwyn-Cosmopolitan
1923-1924

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, July 30.

We are permitted to steal a march on the official announcement and tell the world in and around Manhattan, the Bronx, Brooklyn and environs that "The Dramatic Life of Abraham Lincoln" is now a fact. The job that both public and producers were skeptical about has been whipped and the life and times of Abraham Lincoln from birth to death have been translated to celluloid—not into a serial or an educational, but into an impelling photo-drama which, Director Philip E. Rosen confided, will not cut less than twelve reels.

Perhaps no picture ever produced here has created so much speculation in filmdom as this Lincoln opus, not only because of its subject, which doubtless has a wider and more sympathetic appeal than any other American subject, but largely on account of the Rocketts' publicity policy which, instead of telling the world all it knows, at once seeks to throw a mantle of mystery about the doings of their production.

Now, however, Al and Ray Rockett, and even Director Rosen, who usually is almost as garrulous as an oyster, are enthusiastically admitting that they have successfully completed the big task.

From Phil Rosen's broken leg at the beginning of the picture to Frances Marion's attack of whooping cough here at the finish of it, the Rockett people have encountered and successfully overcome almost every possible form of obstacle and discouragement, and the bringing of this picture to a successful issue will really prove a cinema triumph.

Undoubtedly the picture has created at least one notable star in the person of George A. Billings, who played the role of Abraham Lincoln, both as the young man and as the older statesman, a role which Frances Marion, authoress of the script, tells us is the longest and most arduous ever written for stage or screen. Much will be said of Mr. Billings later.

Ruth Clifford in the sympathetic role of Anne Rutledge found her real opportunity and, judging from advance reports, she was ready for the call.

There has never been a photo-drama which called for a larger cast and contained more important bits, and each part, no matter how brief, is portrayed by a recognized player. To list them in detail would require more space than we have. Suffice it to say that a few of the prominent names are Nell Craig, Earl Schenck, Louise Fazenda, Newton Hall, Mickey Moore, William Moran, Edward Sutherland, Drexel Biddle, William Humphrey, Irene Hunt, Charles French, Danny Hoy, Lillian Leighton, Eddie Burns, Pat Hartigan, Peaches Jackson, Willis Marks, John Steppling, Walter Rogers, Alfred Allen, Jack Radke, William Bertram, Theodore von Eltz, Cordelia Callahan, Dolly Harrison, Miles McCarthy, George Dromgol and Albert Hart.

Those who have watched "The Dramatic Life of Abraham Lincoln" in the making are predicting that it will materially influence future production, for it will demonstrate that purely historical subjects can be made into real photo-dramas.

Philip E. Rosen's direction will more firmly establish his place in the sun of megaphonists than ever before, and the production of this subject presages that the Rockett Lincoln Film Company of Hollywood will expand into one of the leading permanent production organizations with its own studios, for Al and Ray Rockett have more than won their spurs as producers. The picture is now in the cutting room, with assurance that it will be ready for release in September, but the producers are not yet ready to announce their release nor to name the date of premiere. The national showing at Washington, D. C., to official America will be held after the convening of Congress, but it is understood that Hollywood will see the feature first.

"Hunchback" Dispatched East.

Wallace Worsley and Lon Chaney are joining Universal folk in heaving sighs of relief and delight. "The Hunchback of Notre Dame," which the former directed with the unrivaled Mr. Chaney starring, is on its way to New York, following a preview Tuesday at the Hotel Ambassador for Universal executives and exchange men after a luncheon at which Mr. Worsley and Mr. Chaney were the guests of honor, with Julius Bernheim, Universal studio manager, and William Koenig, assistant general production manager, as hosts.

With Mae Murray and Milk.

Mae Murray is acquiring added vitality and pounds these days via the milk route, and she's so loyal to her own special brand of milk that she appeared at Josephine Quirk's dinner party for Daniel Frohman the other evening holding a pint of the liquid fluid aloft in her right hand. Being a milk addict ourselves, we can't blame the Metro star for carrying her own. And since she prefers goat milk, she really has to—there are so few places that know how good the goat product is.

By the way, Miss Murray played hostess Saturday afternoon at a children's concert in the Hollywood Bowl.

Thomas Patton Ill.

The many friends of Thomas Patton, Coast representative for Will Hays, will regret to hear of his serious illness, which necessitated the appointment of Hal Roach in his place at the head of the studio entertainment committee for President Harding's visit this week. Frank Garbutt, Thomas Ince, Jesse Lasky, Albert Smith, C. B. deMille, Al Christie, Fred Niblo, Joe Engel, Fred Kley, Fred Woods and Irving Thalberg are on the committee.

With Me and "Hollywood."

Though the James Cruze production of "Hollywood" has not been released here, nor has Thomas Geraghty shown it to me yet to "gie me the power to see mesilf as ithers see me," the "fan" letters I've received make me feel like a regular actorine! Line for secretaries forms on the right! But we may as well frankly say that after three years' observation of the failures and heartaches of nine out of ten who come here to go into pictures, we would much rather advise them how to get out of the game than how to get into it.

During our own "Hollywood" "career" (sheph) we had all the luxury of a star and even more—a car sent for us, make-up supplied and scenes arranged to accord with our time, all with thanks to Mr. Geraghty, Director Cruze and his assistant, Vernon Keays, but although we get the same kind of extra player's check that every beginner gets—when she has a chance to get any at all—it isn't often done that way.

Speaking of the check reminds me that Bill Hart and several of the regular stars who "extra'd it" in "Hollywood" framed theirs for souvenirs. We didn't. We cashed ours. But we have a photograph of it to frame, just by way of proving we worked for "Hollywood" even if ours should be "the face on the cutting room floor" when the editor or the projectors hereafter get through with it. So there!

On the Brenon-Negri Set.

We have seen scores of elaborate sets, both intereiors and exteriors, but none of more colorful interest than the reproduction of the famous "Square of the Galloping Charger" in Madrid. This was built on a vast stretch of ground out on the Lasky ranch with the hills as the natural background for Herbert Brenon's production of "The Spanish Dancer" starring Pola Negri, with Antonio Moreno featured opposite her, and Adolph Menjou, Robert Agnew, Wallace Beery and Kathlyn Williams prominently cast.

When we visited the set Monday afternoon, with the thermometer hovering around 90 more or less, Mr. Brenon was directing 1,800 people in a religious procession on one of the holidays which occurred so frequently in the lives of the people who lived in old Spain in the seventeenth century. If it is half as fascinating on the silver sheet as it was out there in the great open spaces, while the brass band played "Holy, Holy, Holy," it will be impressive indeed. But the audiences will not appreciate the hardships which Mr. Brenon, Miss Negri, Mr. Moreno and others experienced that day in the sweltering heat. They won't see the milk bottles of cool water which the extras concealed in their heavy costumes, nor hear the band playing "Hail, Hail, the Gang's All Here" between grindings of the cameras, to lift the spirits of the hot players. It's all in a day's work for such an elaborate production.

Landing Charles Ray Film.

One would expect Fred Niblo to wax enthusiastic over the Priscilla of Charles Ray's production of "The Courtship of Myles Standish" because she is none other than Mrs. Niblo (Enid Bennett, you know). But it must be a source of intense gratification to Mr. Ray and his associates to hear the many good things which Mr. Niblo is saying of the whole production. After the preview he wired Arthur S. Kane glowing praise and predictions of sensational success for the picture.

Everybody is anticipating this feature. It is the heart and soul of Charles Ray himself and he and his associates have given so much to it that it can't fail to score.

Three Plays at Writers.

The Writers staged another delightful evening in the playroom last Tuesday, with two dramatic playlets and a musical interlude to vary the program. The bit of the evening was scored by Alice Eyton's comedy of manners in the period of Louis Quinze, "The Lovers," and by the two in its cast, Winifred Kingston and Joan Roche. Miss Kingston's performance was so brilliant that she will doubtless have to say "no" to many producers unless she wants to return to the professional spotlight.

George Foster Platt's "Illusions," a comedy of the viewpoints of youth and years, was highly entertaining, with Mr. Platt himself appearing in the role of the friend of the author of the play within a play. J. Kyrle MacCurdy, Lillian Leighton, Lionel Belmore and Frances Raymond contributed excellent interpretations of four elderly players who seek youth in again enacting the fantastic sketch in which they met years before.

Between the two came selections from "Julius Sees Her," Harvey Thew's new travesty, with music by Louis F. Gottschalk, who conducted the orchestra. Forrest Seabury, Shannon Day, Frank Currier, Walter Wills, who staged it, Edward Martindel, E. Richard Schayer, Fred MacPherson, Sophie Barnard, Otis Harlan and Martha Mattox added to the humor of the evening in this "peppy" musical interlude.

Miss Quirk Hostess.

Daniel Frohman, who left for New York on Thursday, was guest of honor at a dinner given by Josephine Quirk at the Writers Tuesday evening, the party completing the evening at the performance in the playroom. Among her guests were Mr. and Mrs. Antonio Moreno, Mr. and Mrs. Lou Anger, Mr. and Mrs. D. A. Doran, Mrs. Thomas Patton, Miss Chartreuse, Mr. and Mrs. Robert Leonard (Mae Murray), Mr. and Mrs. E. R. Collins, Hedda Hopper, Corinne Barker, Craig Ward, Reggie Douglas and ye scribe. "A good time was had by all."

From Goldwyn Wit Box.

A wag out Goldwyn way says Elinor Glyn's next chronological novel will be "One Minute—Please!" the love story of a telephone operator. According to the Los Angeles phone service, she would have to make it a serial!

For Viola Dana Feature.

With Oscar Apfel to direct it and Warner Baxter engaged for the leading male role, Viola Dana's next production, "In Search of a Thrill," from Kate Jordan's story, has a very auspicious beginning.

Congratulating Newlyweds.

Everybody in filmland is congratulating the newest newly-weds, Mr. and Mrs. James Kirkwood (Lila Lee y'know). They had planned to be married next month, but when Mr. Kirkwood was engaged to go to Georgia with King Vidor's Goldwyn company for "Wild Oranges" and Lila found she would have to go to Frisco with Thomas Meighan's company in "Woman-Proof," which Al Green is directing, they decided to say their "I wills" before separating again. Lila says she intends to be an old-fashioned wife, having a home and keeping house in it too—they're building in Benedict Canyon out Beverly Hills way now—but she also intends to go on with her screen career, and Mr. Kirkwood is willing, at least for the present, although his salary is quite enough to keep the wolf from their door! Here's to their happiness!

To Film "Hiawatha."

Sol Lesser isn't going to keep the film "fans" waiting much longer for "Hiawatha." It's scheduled for the diet of Principal Pictures followers shortly. James Willard Schultz, billed as a full-fledged member of the Blackfoot Indian tribe of Montana, is preparing the story version of the immortal poem.

Meighan-Green-Geraghty-Ade Four.

The most popular and busiest foursome in Hollywood is made up of Thomas Meighan, Alfred E. Green, director, Thomas Geraghty, supervisor, and George Ade, author. However, they aren't pursuing golf right now, but blessing the fate that has brought them all together again after many months' separation and using the time for conferences on "Woman-Proof," their next Paramount production.

Marion for "Anna Christie."

George Marion is on his way from London and New York to play his own role of Chris, in "Anna Christie" for Thos. H. Ince's camera. This will be his first screen appearance. With Blanche Sweet and William Russell completing the trio of principals, director John Griffith Wray began the production last week, holding Bradley King's script of the James O'Neill stage hit.

In Rowland V. Lee Cast.

Malcolm McGregor has been borrowed from Metro for the lead in Rowland V. Lee Fox feature, "You Can't Get Away With It."

Finding George Randolph Chester.

While enjoying George Randolph Chester's Saturday Evening Post stories of Izzy Iskovitch and filmland, everybody has wondered where the author betook himself. We found out the other evening when riding through Glendale. Mr. Chester shook the dust of Hollywood from his feet several weeks ago and hied himself to the more quiet atmosphere of Glendale to create Izzy. He even leased a home without a telephone in it. The series is to be continued and, furthermore, Harper's is to bring them out in book form shortly and New York producers are urging Mr. Chester to dramatize them. "Marton" should look to his laurels. "Izzy" is stepping fast.

Hughes With Chautard.

Lloyd Hughes has little time for between-pictures vacations. He has just completed "The Huntress" with Colleen Moore and now he has been signed by Emile Chautard for "Born of the Cyclone," which the French director will produce for F. B. O.

Mack Indisposed Again.

Willard Mack is ill again, this latest attack not only laying him up for several weeks and separating him from a splendid "heavy" role with Constance Talmadge in "The Dangerous Maid," a Victor Heerman production, but also necessitating retake by the Joseph Schenck unit of two weeks' work. One of the tribulations of picture-making which the stage misses. An understudy can finish a season, but an understudy can't finish a film.

Morgan Wallace, of "Orphans of the Storm" fame, has taken Mr. Mack's role.

The rumor hounds are again prophecying that the present Mrs. Mack will leave the genial playwright for this latest slip from grace. Alas!

Peters Free Lancing.

House Peters rises to remark that, despite all reports, he has not signed up permanently with any one and doesn't intend to very soon. He prefers free-lancing and the freedom it gives him to choose his parts. At present writing he's commuting from his home in Santa Monica to the Metro studios, where he is heading the cast of "Held to Answer," which Harold Shaw is directing.

May McAvoy Off to New York.

When this is printed, May McAvoy and her mother will be on their way to New York, where May will be a featured star in Paramount's "West of the Water Tower." When Famous Players-Lasky folk and May disagreed on stories and salary, the former accepted May's offer to buy her contract with them and they parted company. But F. P.-L. folk found they needed May and she is returning to their banner for one picture at least.

Did You Know That?

"Stephen Steps Out" has been chosen as the film title of "The Grand Cross of the Crescent," Doug Fairbanks, Jr.'s first Paramount picture.

Ben Turpin is making a two-reeler labeled "Asleep at the Switch."

West Coast Theatres, Inc., circuit now has 110 houses.

"No More Women" is the definite title of the third Associated Authors', Inc., feature, an Elmer Harris production, with Matt Moore and Madge Bellamy.

Marjorie Daw has had her hair bobbed.

Charles (Buck) Jones is completing a new thrill-drama for Fox. It's titled "Second-Hand Love."

Bull Montana is giving Evelyn Brent lessons in the gentle art of self-defense. Mashers beware, explains the p. a.!

Dorothy Phillips is a bookworm.

Don Meaney and Richard Nehls have joined forces and opened Hollywood offices to serve the industry in a variety of ways—representing artists, producers and authors, too.

SENNETT CLOSES DEAL WITH KANE

Arranges With Associated Exhibitors for Distribution of Mabel Normand Series of Features.

FIRST "THE EXTRA GIRL"

Story by Mack Sennett—Is Now Undergoing Process in Cutting Room—No Release Date Yet.

Mack Sennett and Arthur S. Kane, president of Associated Exhibitors, have just closed one of the most important deals of the year in signing a contract calling for the distribution by Associated of a series of features starring Mabel Normand. Two, but never to exceed three, productions a year, are to be made, the contract calling for pictures of a super-type, exclusively. It is understood that under the terms of the contract, the production cost of each is to be between $350,000 and $500,000.

Mr. Kane and Mr. Sennett discussed arrangements for Associated's distribution of the Mabel Normand features during Mr. Kane's recent business visit to the Pacific Coast, at which time Mr. Sennett's contract with United Artists Corporation was nearing its expiration. In the final negotiations E. M. Asher, Mr. Sennett's personal representative in New York, acted for the producer.

Engaged in Cutting.

Announcement was made that the first of the Normand features to be distributed by Associated Exhibitors will be "The Extra Girl," the film on which Mack Sennett is now engaged in cutting. The work of production occupied six months. The release date is yet to be set.

"The Extra Girl," the story of which is by Mr. Sennett himself, is a comedy drama, centering about life in a motion picture studio. While the comedy element is emphasized, the story strikes a chord of stronger human appeal than any other which has come from the pen of the well known author-producer. It partakes of the nature of the "Mickey" and "Molly O" type and was written especially for Miss Normand.

"It is a story," Mack Sennett declared recently, "in which no other than the individual personality of Mabel Normand would fit. I had her in mind when I wrote it, and feel that she fits the title role exactly."

Miss Normand herself is no less enthusiastic. "I am truly in love with my part in 'The Extra Girl,'" she said, just after completing production. "It is a new character to me. While at times it is most vivacious, it never strays far from the strictly sympathetic. It is the sort of part I most enjoy playing."

Reaches Emotional Heights.

While heretofore Miss Normand has adhered closely to the portrayal of light dramatic and comedy roles, it is said that in "The Extra Girl" she demonstrates her right to be classed among the foremost emotional actresses of the cinema. "The Extra Girl" was directed and produced under the supervision of F. Richard Jones.

Mr. Sennett, according to word from Associated Exhibitors, expressed great gratification at the closing of negotiations with Arthur S. Kane. "I am proud to be affiliated with him," he said, "and I have every confidence that the distribution arrangement with Associated Exhibitors will prove of tremendous advantage. From a personal as well as a business standpoint I welcome the affiliation."

Mr. Kane said: "This transaction is sure to be regarded as one of the most important consummated in the picture industry in a long time. It is a pleasure for Associated to add Mabel Normand to the list of stars whose features we are to distribute. Miss Normand occupies a unique place on the screen and now that Mr. Sennett has cast her in pictures of the type of 'The Extra Girl,' a yet more brilliant future is assured her. I am more than glad, too, to enter into this close business association with Mack Sennett."

DRAWING POWER SALARY TEST

(Continued From Page 1.)

should be entitled to his or her reward to the extent of his or her box roffice value.

Does the exhibitor establis the star's popularity or even create it? I question that. Were this true, why have not a hundred different stars exploited by exhibitors and distributors alike made good? Because despite all the publicity that dollars could buy in their behalf they failed to measure up to the acid test—"public opinion." Public demand made Chaplin, Lloyd, Pickford, Talmadge, Fairbanks, Valentino, Meighan and others. Let us go back to the days before those mentioned were "24-sheeted." That court of final appeal, "the public," had decided it wanted those personalities and so they became stars and the idols of the public and in turn, like all other creative geniuses, after a long period of waiting, found they had come into their own and demanded, as was their right, a fair and just percentage of their earnings.

There is a waste of money in production, no doubt of it, but before we condemn, let us stop and analyze this waste. There can never be any waste on productive labor because its income is measured on its productive value. So this waste must be on non-productive labor.

Producers, distributors and the exhibitor, who although at the mercy of those who are responsible for his ills and without power to express what might be the logical solution of the problems confronting us, cry and decry the high cost of production—extravagances and what not. Do you hear Lloyd, Chaplin, Pickford or Fairbanks complaining about the high cost of production? You do not! For the reason that they personally supervise the expenditure of every cent that goes into their production with the result that they are satisfied when the finished production is ready for the public's approval that the money spent in its making is in the picture and not wasted in salaries of unproductive labor, errors in judgment, advice of incompetent lieutenants, untried and unskilled directors and assistants.

The solution of the production problems in costs and quality is to be found in making the creative mind definitely and personally responsible for the picture first, last and all the time. That creative mind may be the star, the director or the head of the distributing company.

Let us not try to stifle genius or productive creative power. It would be not only false economy, but to death knell of our business. Let us eliminate extravagance and waste on the non-productive factors that we may provide for the adequate and just returns of those entitled to them, the creator or star and the exhibitor. The drawing power must and should have its reward.

MABEL NORMAND



A Series of Features in Which She Will Star Will Be Released Through Associated Exhibitors. The First on the Schedule Is "The Extra Girl."

FORD IN "MAYTIME."

B. P. Schulberg has signed Harrison Ford for the leading role in the Preferred version of "Maytime," Rida Johnson Young's play. The picture will be directed by Louis Gasnier.

Mr. Ford has been playing in the East for the past few months opposite Marion Davies and Madge Kennedy. He left last week for Los Angeles to join the company at the Preferred studio. The film, according to reports, will feature "three new screen beauties." Ethel Shannon, Clara Bow and Netta Westcott. Miss Shannon won her spurs, so they say, in "Daughters of the Rich," Clara Bow is said to have achieved "fame" in "Down to the Sea in Ships" and Netta Westcott is an English stage star who is making her film debut under the Preferred banner. The only other member of the cast engaged so far is William Norris, who will play the role of Matthew, which he created for the original stage presentation.

AUCTION SIGN ON VANDERBILT HOME

Paramount Company Uses Famous Old Mansion for Scene in "His Children's Children."

LARGE CROWD ATTRACTED

Bebe Daniels, George Fawcett, Dorothy Mackaill, James Rennie and Lawrence D'Orsay Appear.

An auction sale sign on the front of the William K. Vanderbilt home at Fifty-second street and Fifth avenue last week gave New Yorkers a thrill. The sign was put up for Sam Wood, the motion picture director, who was filming some scenes for his latest Paramount picture, "His Children's Children," adapted from Arthur Train's novel by Monte M. Katterjohn. But that did not make any difference with curious New Yorkers nor did the fact that motion picture cameras were operating in front of the house while eight policemen kept the crowd back. The New Yorkers just naturally wanted to buy something from the Vanderbilt home.

The former home of Mr. Vanderbilt—it is now owned by the Empire Trust Company—was used as the home of Rufus Kayne, about whom Mr. Train built his novel. The scenes taken in front of the big house showed the Kayne family leaving the house and also regular hired extras going into the house to attend the auction sale, which is the dramatic climax of the story and follows the financial ruin of Rufus Kayne, who has been one of New York's leading millionaires.

The extras would not have been needed if Mr. Wood had reckoned with a New York crowd because they would have flocked into the house had they been permitted by the police.

Those who appeared in the scenes for the edification of the crowd were Bebe Daniels, George Fawcett, Dorothy Mackaill, James Rennie, Hale Hamilton, Lawrence D'Orsay and thirty-five extra people.

5 Weeks On Broadway

And Look What It's Doing!

"I booked 'Merry Go Round' for the Central Theatre, a legitimate playhouse, on the strength of its remarkable two weeks run at the Rivoli and its third big week at the Rialto during the hot weather spell. My judgment is vindicated, for 'Merry Go Round' has been getting me the money for two big weeks at this playhouse."

Andrew Cobe,
Shubert's Central Theatre,
New York, N. Y.

PHILADELPHIA
Now in its second big week at the Stanton Theatre.

SAN FRANCISCO
"In its third week. One of the most consistent attractions we ever played." Imperial Theatre.

LOS ANGELES
"Prices are two, three and five dollars! Turned hundreds away!" Mission Theatre.

Carl Laemmle presents

MERRY GO ROUND

Universal Super Jewel
Directed by Rupert Julian.

Jackie's Greatest Show On Earth



Fun - Frolic - Freaks and Clowns - Colossal Carnival - Monkeys - Magicians - Acrobats - Aquatic and Aerial Feats - Jugglers - Jumpers - Jiggers - Fat Men - Thin Men - Bearded Ladies - Educated Elephants - Equestriennes - Spine Sizzling Stunts - All, and a Thousand and One Other Marvels and Wonders of the Earth.

Balaban and Katz wire from Chicago:—
"'Circus Days' opened at Chicago Theatre as sensational success. Feel certain this is Jackie's greatest picture and should clean up everywhere."

Presented by Sol Lesser; Adapted From "TOBY TYLER," James Otis's Celebrated Story of 10 Weeks With a Circus.

Beginning Today
MARK STRAND
Broadway at 47th Street

A First National Picture

HAPPENINGS IN HOLLYWOOD

(Special Correspondence The Morning Telegraph.)

By FRANCES AGNEW.

HOLLYWOOD, Aug. 6.

Three heroic residents of this city of screen heroes have eclipsed all previous deeds of daring, braved the wrath of an army of screen applicants and named the twelve most beautiful girls among the unknown beauties hereabouts. Which is a large order, one must admit. The trio whose names should go down to posterity are: Philip E. Rosen, chairman of the executive board of the Motion Picture Directors' Association; Joseph A. Jackson, president of the Wampas, and Waldemar Young, president of the Screen Writers' Guild.

And the lucky twelve beauties whom they selected are Josephine Haynes, Roberta Hewston, Jean Vachon, Carmen Arsella, Bird Shea, Andre Bayley, Olive Hasbrouck, Hortense O'Brien, Betty Hynes, Mary Mayo, Lona Lee and Lillian Chapman—all more or less unknown names, for the present at least.

Five minutes after their selection, B. P. Schulberg stepped forth and gave them their great chance by signing the entire twelve for parts in "Maytime."

Each of the "double beauty sextette," as the lucky dozen have been christened, will be given a part to exhibit such ability as she may possess, in addition to the charms which won her engagement.

The selection of the twelve is an interesting story. The three men were cornered in the Screen Writers' Club discussing the old question concerning the responsibility for the "making" of a film favorite.

Phil Rosen naturally leaned to the popular belief that the director could make or unmake a star. Waldemar Young was convinced that a neatly fitting story, like a tailored suit, was the chief requisite. Joe Jackson was a convincing advocate of the theory that publicity will put over any player. "Name twelve girls and see what we can do with them," he dared. And the beauties were named.

The twelve, done over into beauties of the vintage of 1865, are being costumed and rehearsed for their "Maytime" opportunity. And B. P. Schulberg sees no reason why he cannot decorate many of his future productions with these beauties, if they make good in this their first opportunity in a Preferred Picture. The double beauty sextette adds strength to the description "It's a new face cast" for "Maytime," which Gasnier is to direct. There's Ethel Shannon, one of the Wampas Baby Stars for 1923; Clara Bow, who scored in "Down to the Sea in Ships," and for whom every one is predicting success in capitals; and Netta Westcott, the English actress recently imported for the production, her first screen work.

May McAvoy Off for East.

May McAvoy said au revoir yesterday and with her mother departed for New York and the Paramount Long Island studios, where she is to play in "West of the Water Tower." This is a special engagement for which Famous Players-Lasky persuaded May to return to their banner, even though she had bought up her contract with them some time ago.

No Rest for Alice Calhoun.

Alice Calhoun begins work to-day on a new Vitagraph production, "The Man From Brodneys," from George Barr McCutcheon's story, with David Smith again directing. J. Wallace Kerrigan playing opposite Miss Calhoun and Wanda Hawley and Miss Dupont in the all-star cast.

Adapting for Beaudine.

William Beaudine is ready to wield his megaphone on another kid story from the pen of Booth Tarkington. It hasn't any definite title yet, we understand, but will be a worthy successor to "Penrod and Sam," with which Mr. Beaudine recently hit the bull's-eye for First National. Hope Loring and Louis Lighton are adapting the story.

For "Half-a-Dollar Bill."

Max Graf has signed Anna Q. Nilsson, Raymond Hatton, Mitchell Lewis, George McQuarrie and Frank Darrow for his next Metro production to be made at the Pacific studios in San Mateo, near San Francisco. It's to be Curtis Benton's story, "Half-a-Dollar Bill," which, by the way, Hope Loring and Louis Lighton have translated to screen terms. W. S. Van Dyke will direct it. Since Miss Nilsson's hair is still cut a la masculine, mode, she will doubtless wear a wig.

Meighan Buys Apartment.

Meet Thomas Meighan, landlord. The Paramount star, who returned to the Coast last week for his new George Ade story, "Woman-Proof," which Thomas Geraghty adapted and Alfred E. Green is directing, invested a few thousand shekels in a New York apartment before crossing the continent again. Mr. Meighan is glad to be back temporarily, but he is honest enough to say that he is not a native son. He still prefers New York.

"Spanish Dancer" Completed.

"The Spanish Dancer" is completed and after weeks of preparation and weeks of "shooting" on some of the most lavish sets ever constructed, Director Herbert Brenon is parked in the cutting rooms getting this Pola Negri special to footage. They completed filming Friday night in The Square of the Galloping Charger set out on the Lasky back ranch, with Antonio Moreno, featured with Miss Negri, reviving his serial days by doing daring climbing for the climax. Judging from the "stills" there's a treat in store for all fans in the performances of Miss Negri, Mr. Moreno and Adolphe Menjou among others, as well as in the elaborate Herbert Brennon production.

Miss Negri, whose name gossips are now linking with that of a new admirer, William Tilden, tennis champion, is reestablishing her popularity these days. Tales of extreme temperament have given way to accounts of her charm, and in "The Spanish Dancer" she is expected to more than live down "Bella Donna."

Since Mary Pickford's "Rosita" is a Spanish story of the same period as "The Spanish Dancer," comparisons are already being made.

No Vacation for Selter.

William Seiter is to park his megaphone at the Warner studios again soon and for an indefinite period. He is scheduled to direct "Daddies" with Mae Marsh, the Elinor Glynn story, "How to Educate a Wife" and "Cornered," from the stage play, for Warner Brothers. Meantime he's completing "Editha's Buglar" with Baby Peggy and for Universal.

"Topsy and Eva" Coming.

Filmland is anticipating the coming next Sunday of Thomas Wilkes's musical production of "Topsy and Eva," which he recently introduced in Frisco, where it registered an immediate hit. The Duncan Sisters not only star in it, but they also wrote the music and lyrics for Catherine Chisholm Cushing's book based on "Uncle Tom's Cabin." Basil Ruysdael, Carl Gantvoort and Aimee Torriani are among the principals in the cast.

Saved for "Loving Lies."

This is one way of getting into films. Joan Lowell, at the age of three months, was a puny infant, whom medical men gave up. Her father took her aboard his ship and brought her up on the bounding main. To-day she is one of the sturdiest types of American girlhood and at 17 is playing an important role in "Loving Lies," Thompson Buchanan's screen version of Peter B. Kyne's story, "The Harbor Bar," for Associated Authors, Inc.

They Waited for Oil, Too.

Holders of stock units aren't the only ones in Hollywood who lose sleep watching for oil wells to come in. Fred Caldwell is directing "Hogan of Hollywood" from J. Stewart Woodhouse's original story, and 'tis said that Cameraman George Crocker, Muriel Reynolds, Violet Schramm, Alice Howell and other members of the company stood guard for 72 hours at Santa Fe Springs last week waiting to get scenes with a Standard Oil well, which gushed in finally, but not at the hour promised.

Pauline Garon at C. B. C. Studios.

Pauline Garon is commuting to the C. B. C. Studios these days, playing a lead in the all-star cast of "Forgive and Forget," which Howard Mitchell is directing with Wyndham Standing, Philo McCullough, Josef Swickard, Lionel Belmore, Estelle Taylor, William Scott and Vernon Steel. And after this Pauline will head the cast for "The Marriage Market," from Evelyn Campbell's magazine story, with Edward Le Saint directing.

Corinne Barker Here.

Corinne Barker has returned to the Coast and is being entertained by her friends here. Miss Barker says she is back to stay and now plans to buy a home here and return to filmland.

Pauline Bush Back.

Another recent arrival, whom we met at the Writers' Club the other day, is Pauline Bush (formerly Mrs. Allan Dwan, y'know). Miss Bush, who has been touring the Orient, says she, too, is back here to buy a home and perhaps return to the silver sheet.

Schertzinger With Metro.

Victor Schertzinger is to linger over Metro way and direct an all-star production of his own story, "The Man Whom Life Passed By," which Winifred Dunn is adapting. Mr. Schertzinger, borrowed from B. P. Schulberg productions, has just completed "Long Live the King," Jackie Coogan's first Metro feature.

Jules Cowles Here.

Jules Cowles, whose performances in many Eastern productions have put him at the top of the ladder among character players, has just arrived on the Coast to be a citizen of Hollywood. He spent last week meeting old friends and finding that Hollywood Boulevard is considerably less than 3,000 miles from Broadway, after all.

Title Barker Production.

At last Reginald Barker's newest Mayer-Metro production has a permanent title—"The Eternal Struggle." It was based on G. B. Lancaster's story, "The Law-Bringers."

Advance reports say that Rene Adoree's performance in "The Eternal Struggle" will make them sit up and take notice. Then there's Pat O'Malley, Earle Williams, Barbara LaMarr, Wallace Beery, Josef Swickard, George Kuwa, Anders Randolf, Robert Anderson and Ed. J. Brady.

Signed by Bill Hart.

The first member of the cast selected for "William S. Hart in 'Wild Bill' Hickok" is Ethel Grey Terry, for the famous role of Calamity Jane. When writing the story, Mr. Hart could see Miss Terry in the part throughout and the first thing he did after his decision to return to the screen as Wild Bill Hickok was to sign her.

Young Titled "Rosita."

Mary Pickford borrowed Waldemar Young from Preferred Pictures Corporation for the titling of her latest production, "Rosita," and she wanted to keep him for her next script, "Dorothy Vernon of Haddon Hall," but he was called back to his home ground, the Mayer-Schulberg studios, for the adaptation of "Poisoned Paradise," Robert W. Service's late novel of Monte Carlo.

To Shop in Orient.

Florence Meehan spent five months in the Orient shopping for Cecil B. de Mille's "The Ten Commandments," and now she is ready to pack her trunk and make a year's tour around the world, having commissions to buy valuable properties which will be used in Mr. de Mille's next production; also for Allen Holubar's production of "East of Suez" for Metro; for Sid Grauman's new theatres, and for the Cinema Mercantile Company. Hers is an enviable job, we'll say.

For Frank Lloyd's Unit.

Now that it has been settled that the first production of Frank Lloyd's own independent unit for Associated First National is to be none other than Gertrude Atherton's sensational story, "Black Oxen," Mr. Lloyd is lining up his cast to begin work shortly. Corinne Griffith is to play the rejuvenated Madame Zattiany, with Conway Tearle as the journalist. By the way, Harry Weil, for many years Mr. Lloyd's assistant, has been made production manager for him, with William Reiter succeeding Weil on the set, and Norbert Brodin on the camera.

Harold Lloyd Consents.

'Tis rumored that Frank Lloyd would like to have Mildred Davis (Mrs. Harold Lloyd, y'know) for the role of Janet, the flapper, in "Black Oxen." When we called Mildred about it she said it was all news to her, but she was very enthusiastic, just the same. Harold has finally given his consent and blessing to her desire to continue her screen career. When the devoted pair were first married he wanted her to retire, but now Harold says he doesn't want to have it on his conscience in the future that he deprived her of any opportunity for happiness while she is young. P. S. No, Frank Lloyd and the Hrnold Lloyds are not related, despite the name.

Stage Beckoning Ray.

If you happen on Charles Ray and George Scarborough, the playwright, in a conference, they're probably chatting of "The Girl I Loved." 'Tis rumored Mr. Ray plans to go on the stage for a brief season in a footlight version of his photo-dramatic hit. The screen has never recorded a greater performance than Ray's in "The Girl I Loved," and we have no doubt that it would be just as brilliant on the stage.

Titling for First National.

Raudolph Bartlett has moved his titling equipment to the United Studios, where he is now editing "The Huntress" and "Thundergate," two important First National productions.

Weingarten Succeeds Landy.

George Landy has resigned the post of publicity director with Jackie Coogan Productions, and Larry Weingarten is succeeding him. Mr. Landy has some plans to announce shortly.

For Lubitsch Production.

Adolphe Menjou isn't going to Italy for "Romola" after all. Ernest Lubitsch and the Warner Brothers have persuaded him to stay here and sign on the dotted line for Lubitsch's Viennese production adapted by Paul Bern.

Florence Vidor, Warner Baxter, borrowed from F. B. O.; Marie Prevost and Creighton Hale complete the quintette of stars to be directed by Lubitsch.

On "Leave It to Gerry."

Arthur Statter is adapting Adam Hull Shirk's original story, "Leave It to Gerry," Ben Wilson's first feature starring Billie Rhodes.

Worsley Off to Mexico.

Whenever Wallace Worsley tells any one that he and Mrs. Worsley are going to Mexico for their vacation, he's been asked, "What's the matter, isn't it hot enough for you here?" But Mr. Worsley says parts of Mexico have their Winter in August. He's celebrating the completion of his production, "The Hunchback of Notre Dame," starring Lon Chaney, for Universal, by sailing next week to Mazatlan, thence to Manzanilla and Mexico City, to be gone five weeks.

For Actors' Fund Cause.

As a result of conferences with Daniel Frohman while he was here, future Coast events for the Actors' Fund will be an annual Midsummer benefit and an annual Midwinter performance at the Philharmonic Auditorium. For these performances plays, sketches and specially prepared acts will be given by leading stars of filmland.

Expenses to meet the demands of the Local Motion Picture Astors' Fund for sick and disabled members of the profession now exceed $15,000 annually and this amount is to be met by these benefits in future. Frank E. Woods is president of the local fund committee.

A Laugh or Two.

Publicity Director MacLennan rises to remark that to date the extras in the barroom scenes of "Anna Christie" have consumed nine kegs of near beer and five cases of ginger ale.

"Fred Niblo seems to be the unintending dictator of screen fashion," says Mike Boylan, "and that other mountain stories will accompany his production of 'Thy Name Is Woman' is indicated. In fact," Mike insists, "one producer was restrained with great difficulty from buying the rights to 'Swiss Family Robinson.'"

Take it form Goldwyn folk, Elinor Glyn saw her Paul of "Three Weeks" in the Dearborn Station in Chicago on June 21, and she's been advertising for the blond young Englishman to play opposite Aileen Pringle. P. S.—He hasn't appeared yet and the publicist is still safe.

Heard in Passing.

Carmelita Geraghty has been added to Maurice Tourneur's cast in "Jealous Fools."

With a service station season pass presented in recognition of her services as hostess on Union Oil Company day at the exposition, Dorothy Phillips doesn't have to worry about the price of gas and oil for twelve months.

Marjorie Daw, who, by the way, has joined the bobbed hair brigade, owns "Blacky" Daw, a German police dog, which is probably the first canine on record to suffer from Kliegl eyes. He got them trying to follow in the footsteps of his famous uncle, "Strongheart."

Ann May, Wilson Hummel and Otto Matesen have been added to the cast of Victor Heerman's production of "The Dangerous Maid," starring Constance Talmadge.

The secret marriage a few weeks ago of Lewis Lewyn of Screen Snapshots and Marian Mack, film actress, was admitted last Friday.

Herbert Grimwood has resigned the role of the Christ in "The Pilgrimage Play" to go to Italy for the role of Savanarola in "Romola" with Lillian Gish. Henry Herbert, who created the sacred part in the play, has returned to resume it.

Mrs. Al. St. John was granted a divorce last week from Al. St. John, Fox comedian, and also given custody of their daughter.

Mack Sennett's comedy menagerie now boasts Teddy and Cameo, canine stars, Pepper, the cat, a chimpanzee, wolf, two bears, Teddy's son and understudy, a Great Dane in training for stardom, two cows, over 400 ducks and countless pigeons.

CAMERA WORK FINISHED ON "THE MARRIAGE MAKER"

Cast of William, de Mille's Latest Production Includes Agnes Ayres, Jack Holt and Charles de Roche.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Aug. 7.

Actual camera work on William de Mille's latest production for Paramount, "The Marriage Maker," which Clara Beranger adapted from Edward Knoblock's stage success, "The Faun," has been finished. Very recently the title of this picture was changed from "Spring Magic." Mr. de Mille wound up the picture by directing the "shooting" of the final scene in which Charles de Roche, a featured player, casts off the clothes of civilization and returns to the leopard skin with which he was clad when he entered the picture to right the broken romances of Agnes Ayres and Jack Holt, Mary Astor and Robert Agnew.

Featured in this William de Mille production is Agnes Ayres, and remaining roles are played by Ethel Wales, Bertram Johns, Leo White, Bernice Frank and Julia Faye. Guy Wilky was cameraman and George Hippard assistant director.

THE RITZ PLAN

CARLTON PICTURES

and the new

RUDOLPH VALENTINO

PRODUCTIONS

A Statement by J. D. WILLIAMS

We have worked out a plan for distributing Mr. Valentino's new productions which my experience with exhibitor's problems convinces me is fair, practical and will prove profitable to all concerned.

First, let me say that there is no RITZ COMPANY stock for sale. The small stock issue necessary for financing the Company's initial activities is all placed.

What we have to sell, however, is an interest in the Valentino productions themselves, and we intend to invite approximately 1,000 exhibitors to share in the financing and profits on these productions because we see no reason why exhibitors shouldn't get the banker's profit on the money used instead of paying exhibitor's money to the banker for interest. It's just a simple way of eliminating a part of the middleman's profit.

The original 26 First National Members are so well satisfied with their investment in that company that they show no anxiety to sell out. Those few original members who have sold have done so at a handsome profit, and while my RITZ PLAN in some respects resembles my original First National Plan, the RITZ organization will, from the exhibitor's point of view, be a big improvement because it will *reduce distribution expenses* approximately *one half* and the saving will go to the stars, exhibitor partners and a small percentage to the RITZ Company itself. The RITZ Plan has the very great added advantage of avoiding the possibility of group-control or special interest domination. The RITZ Offices will keep open house and open books to any and all interested exhibitors.

There's nothing mysterious nor hazardous about the RITZ Plan of financing. In fact, it has many advantages which must appeal strongly to the practical business man. We fully realize that our proposition must sell itself to the exhibitor. The RITZ Company is just started. The VALENTINO contract is an indication of the type of material we will handle. None but stars of the calibre of Lloyd, Pickford, Chaplin, Fairbanks, Meighan, etc., will be handled by us. We mean RITZ in pictures to have the same value standard that Rolls-Royce, Tiffany or Morgan represent in the worlds of motor cars, fine arts or finance.

If your theatre is the best in your city and you require the finest grade of productions, such as the new RUDOLPH VALENTINO pictures are to be—and if you are interested—I will be glad to explain the RITZ PLAN of operation and profit-sharing in detail, and if I can't see you personally, I will send one of my representatives.

J. D. Williams

MR. VALENTINO'S CONTRACT

As the whole industry knows, Mr. Valentino has refused to work out his existing contract because he believes it unfair. It is not within my province to decide either the legal or moral aspects of his contract.

He has been offered all sorts of propositions by producers, great and small, all of whom realize that he is one of the two or three greatest box office attractions in the world today. So I, on behalf of the RITZ-CARLTON COMPANY, succeeded in getting him where others failed. And he signed with me because he believes I'll give him and you a square deal. He is working for a percentage of the gross profit. No exhibitor will be forced to play his RITZ Pictures. Those exhibitors who think his pictures worth what we ask for them will play them. If we don't sell them at a fair price, exhibitors won't play them and neither Mr. Valentino nor the RITZ Company can make any money on them.

I don't believe exhibitors generally are interested in who distributes Valentino pictures. I do believe exhibitors will welcome the new Valentino Productions because they will mean big profits and prestige for the theatres that play them. The industry can profit from the big stars only when they produce—Valentino, idle, is a loss to exhibitors.

Mr. Valentino is a human being; this is a free country; no man can be forced to work if he believes he is unfairly treated; the Civil war was fought to abolish slavery in America.

So far as myself and the RITZ Company is concerned, I know we have a great proposition in Valentino and I also know that any one of dozens of companies and individual producers would not hesitate a minute to buy the contract from us if they could.

It seems to me there isn't much else to be said on the subject. It's just a plain business proposition.

J. D. WILLIAMS

RITZ PICTURES

By J. D. WILLIAMS,
President

KEEPS ABREAST OF CURRENT FICTION

First National Taking Options on Novels Still in MS.—Joint Release of Book and Film.

1923 ADAPTATIONS UNDER WAY

First National, according to officials of the concern, is keeping abreast current fiction and in some instances is ahead of the publishing houses, who are constantly on the lookout for possible "best-seller" material.

Many stories yet to go to the printer have already been submitted in manuscript form by the authors and First National now holds options upon them. It is for the general reading public to determine whether they will be screened by this organization. If the stories are well received they will immediately be adapted to the screen and released to the picturegoer at the same time the story in novel form is out.

The first of the four Thomas H. Ince specials which First National will release this year will be on the screen the same month the novel's first edition is on sale at the book stores. This will be "Her Reputation," the screen adaptation of the Talbot Mundy-Bradley King novel, 'The Devil's Own," which is now scheduled for early Fall book release by the Bobbs-Merrill Company. The picture is interpreted by an all-star cast featuring Mae McAvoy.

"The Huntress," Hulbert Footner's story directed by Lynn Reynolds with Colleen Moore in the title role, is a 1923 novel. Gertrude Atherton's "Black Oxen" will soon go into production with an all-star cast, including Corinne Griffith and Conway Tearle. "Thundergate," adapted from Hershel Small's "The Lord of Thundergate," is being produced at the United Studios. This is also a 1923 book. Cynthia Stockley's latest literary contribution, "Ponjola," is being directed by Donald Crisp for First National release. Anna Q. Nilsson, James Kirkwood and Ford Sterling will be seen in the three principal roles. Warner Fabians' "Flaming Youth" is being produced and Colleen Moore will be seen as the flapper.

"KEEP OPEN TIME," SAYS H. M. BERMAN OF F. B. O.

Exhibitor Should Avoid Common Merchandising Mistake of Stocking Up Too Early. Public Demand Is Fickle.

H. M. Berman, general manager of exchanges of F. B. O., has written a general bulletin to exhibitors throughout the country. He advises them that in the face of the present outlook for excess production, it would be well to keep open dates for future pictures. His statements are as follows:

"Keep open time—an excellent slogan.

"The exhibitor should avoid the common merchandising mistake of stocking up too early. I recall the experience of a jeweler who loaded up to the brim with his Christmas stock early in June because he listened to the salesman's 'There is going to be an awful shortage of stuff.' The result was that along in October a new vogue hit the town—a craze for wrist watches, and this misguided jeweler could not buy because he had no capital, and he was forced to see his trade march over to the competition.

"Keep open time—who knows at this time what the demands of a fickle public are going to be? Where is the man who can fill his theatre with Western pictures, if the vogue happens to be sea stories?

"Keep open time—buy the pictures with box office values. Buy pictures with titles that command attention; and remember, there is no better judge of your townspeople's wants than you, the man who lives there all the time and is familiar with their likes and dislikes.

"Keep open time—buy from companies that give you more than a print and a press book. Patronize the companies who inject into their pictures and service advertising possibilities and helps that will make your path easier.

"Keep open time—and you'll keep open always."

ENGAGES POLLY ARCHER.

To Play With "Chic" Sale Under Burr Management.

Polly Archer has been engaged by C. C. Burr to play the leading feminine role in support of Charles "Chic" Sale in his initial feature picture under the Burr management, now being directed by Gregory La Cava.

Polly swam into motion pictures by attracting considerable attention by her aquatic skill and in the beauty contest at St. Petersburg, Fla., where she was awarded a silver loving cup for being the prettiest bathing girl.

Her first engagement was in the Famous Players-Lasky production of "Java Head," in which she played Camilla, one of the daughters. Following this she appeared in "Broadway Broke" with Mary Carr, who is a frequent member of Burr casts. Then Polly had parts in "Has the World Gone Mad" and half a dozen other pictures.

CHOSES CONWAY TEARLE.

Will Be Co-Featured With Corinne Griffith in "Black Oxen."

"Black Oxen," Gertrude Atherton's novel, will be the initial Frank Lloyd production under his recent contract with First National. Mr. Lloyd this week signed Conway Tearle to be co-featured with Corinne Griffith, who was chosen recently for the part of Madame Zattiany. Tearle will portray the intellectual young journalist who finds in the rejuvenated belle his ideal of womanhood.

With these two players already selected, Mr. Lloyd will build up the remainder of the cast within the next few weeks and actual filming will start immediately thereafter. The continuity has been prepared and all preliminary work has been completed by Mr. Lloyd.

Tearle has recently completed the leading masculine role in "Ashes of Vengeance," a Norma Talmadge production, which was also directed by Lloyd.

500 CHILDREN AT PICNIC IN PARK

Filming Scenes for "His Children's Children" Sam Wood Has Hectic Time With Youngsters.

MOTHERS IN ATTENDANCE

Just think of paying 500 children to attend a picnic! Well, that's just what Sam Wood did Tuesday for the May party in Central Park, which was staged for scenes in "His Children's Children," Arthur Train's best selling novel, which Mr. Wood is making into a Paramount picture.

With the 500 youngsters as a nucleus and a merry-go-round, a trick mule, a performing monkey, a Punch-and-Judy show, a hot dog stand, ice cream and gimcracks of all kinds as magnets, there was little trouble in drawing every kid within calling distance of the Casino into the picture. In fact, the party grew to such proportions within fifteen minutes after the ten sight-seeing buses had deposited the children on the picnic ground that Mr. Wood and his assistants had a most difficult time handling the uproarious bunch.

But the hardest of all to control were the mothers—500 of them, too—who wanted to get into the picture with their offspring or were solicitous about their children being in the center of the picture. There were more potential Jackie Coogans and Baby Peggys—to take the mothers' word for it—before the cameras in Central Park yesterday than one could imagine. Obviously, it was impossible for Mr. Wood to put all of the children in the front rank, but he couldn't make the mothers see that. Each mother was positive her child was the cutest and cleverest in the crowd—and there were some mighty cute ones at that—curly blonde heads, kinky black ones, dimpled elbows, sparkling blue eyes and hundreds of cute snub noses.

It was a hectic day, but the result was very gratifying to Director Wood, who was able to catch with the cameras some interesting picnic scenes for the picture. George Fawcett, who plays the role of Peter B. Wayne in the story, gave the picnic party and it was not hard for him to register happiness with nearly a thousand happy kids around him. Other principals in the company who worked in the scenes were Bebe Daniels, Dorothy Mackaill, Hale Hamilton, John Davidson, Joe Burke and Warner Oland.

The Morning Telegraph

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Doors of the Studios Closed to the Public and Quite Rightly.

The motion picture producers on the Coast are said to have closed the doors of the studios to all tourists, salesmen, solicitors and friends and relatives of the actors and employees. The decision was reached at a recent meeting of the Motion Picture Producers' Association, and notices have been posted in the various studios to this effect. The reason given is that a woman who visited one of the large plants and accepted the hospitality of the stars and directors, is now on a lecture tour, the subject of which is "Vice and Depravity in the Picture Studios."

For years tourists have flocked to Los Angeles with no other idea in the world than a "sight-seeing" trip through the studios. Friends and relatives of the players have found it intriguing to spend an afternoon "on the set." Under such conditions, the wonder is, not that pictures aren't better, but that they're as good as they are. No business man, take for example a lawyer, could carry on his work successfully with groups of visitors appearing at odd hours to stare at him, and comment on how he looked, and the manner in which he carried on his business. Why then should the players and studio staff be expected to keep their minds on their work with perpetual interruptions and disturbances.

Such methods of working necessitate large expenditures of money because instead of watching what they're doing the players are thinking about the visitors most of the time with the result that re-takes are in order. The stars themselves are said to have been none too gracious on one or two occasions when they were "on parade." One is cited as having "exploded" when a party of ministers were looking on. More power to her. There seems to be no reason why the actors should be exploited like freaks in a side show, and this is about what it comes to. In the theatre rehearsals are not conducted for the benefit of a lot of curiosity-seekers, and why should the studios be laid open.

Exhibitors Should Get Busy on the Admission Tax Repeal.

All exhibitors, whatever their personal opinions in the matter, would do well to heed the warnings issued last week by two of the leading figures in the exhibition branch of the industry, Sydney Cohen and William Brandt. Both, in effect, carry the message that unless every theatre owner in the country makes it his business to get in touch with his Congressman and insists on the repeal of the admission tax, and then unite under some one leader to see the issue through when Congress convenes in December, last year's fiasco may be repeated.

The less said about last year the better. From that failure a lesson should have been learned, but apparently it has not, or Mr. Brandt and Mr. Cohen would not now find it necessary to prod the theatre owners into action. However, their appeals are timely. At the present time our national legislators are in their home districts and, if they are attending to their duties, are trying to learn the wishes of their constituents and to sift the worthy demands from the unworthy.

So far as the exhibitors are concerned they need have little fear concerning the justice of their request for the repeal of the last of the Government's war tax measures. Almost universally, the theatre owners are paying the admission tax out of their own pockets, and this state of affairs should not be permitted to continue. Therefore, the justice of the cause being established, it simply remains to put a fair statement of the case before the individual legislators before they set out for Washington, and to follow this up with a united front when Congress assembles as a whole.

But if the individual theatre men neglect their personal part in the preliminary campaign and later attempt to deal with Congress in small and opposing factions, instead of as a united industry, the results will not be worth bragging about.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say about his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Ed Hurley, press representative of the Film Booking Offices.



Photo by Apeda.

ED. HURLEY.

Ed Hurley was born in St. Louis by mistake. We have his word for it, although he didn't explain whether the mistake was St. Louis or in ever having been born at all. His bringing up he blames on Chicago, where, after attending nine or ten schools, and having been expelled from each one, he finally decided to go to work. Fortunately for Ed about this time William Selig was looking about for a bright young office boy for his "movin' pitcher" business—and Hurley was engaged.

In those days the movies were looked upon as a good deal of a joke by every one. A boy employed in the stock yards, or at a soda fountain was looked upon as having a bright future, but the very mention of the word "pictures" was a laugh. This got to Mr. Hurley so that when G. M. Anderson, a director for Selig, left to form his own company, along went Ed to become a sort of Jack-of-all-trades. On various occasions, as the demand arose, he was property man, office boy and actor. Apparently his interests were too divided. At any rate, he was fired, whereupon he became a "picture-chaser," whatever that is, in the Inter-Ocean concern in Chicago.

His next step was as a police reporter for the City News, but the lure of the canned drama was too much, so back he went to Essanay. About this time he discovered that the hardest thing he had to do was to make up his mind just what he wanted to do. When he was doing reporting he wanted to be associated with pictures, and now that he was back with pictures again he wanted to write. He became a reporter on the Chicago Journal and when he found a chance to better himself went to the Examiner, but the first thing he knew he was out on the Coast—in Hollywood.

From all accounts there isn't any line of work in which Hurley hasn't served at some time or other. He was a circus press agent for two years, and after that helped make the world safe for the Democrats by directing comedies, writing scenarios and turning out picture publicity. He also served in the war, where he says he did less work than any other individual in the service. "I saw the front," says Hurley, "from the streets of Paris, and on several occasions had narrow escapes—from French women."

Recently he did some press work for "Lady Butterfly" during her Brooklyn engagement. He is married—and happily—to Marion Haslup, an actress, and since his present position with the Film Booking Office is his only source of income, would consider a nice evening job as janitor of an apartment house.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Aug. 18.

Those who have grown tired of the monotonous variations of the seven eternal triangle plots served to us in the majority of fiction films and slapstick comedies need not despair of the future of the screen. There is something new under the sun of the camera. And it isn't entirely educational, either, which makes it of special interest.

We refer to the series of one-reelers, titled "Secrets of Life," which Louis H. Tolhurst is filming and Sol Lesser sponsoring through Principal Pictures Corporation. The first three of this series, "The Bee," "The Spider" and "The Ant," were pre-viewed Friday evening at the Hotel Ambassador and the faithful believers were just as much surprised as the dubious pessimists. They present the secrets of insect life filmed skilfully and with marked drama and humor, via Mr. Tolhurst's new microscopic processes. Judging from the three shown, "Secrets of Life" marks a distinct advance in cinematography as well as permitting progress in the dimensions of the screen so far as educational entertainment is concerned.

Hitherto, we understand, microscopic filming has been more or less of a failure because of the intense heat of the micro-scopic processes used. Mr. Tolhurst has overcome this difficulty with the invention of an intense light of great brilliance, but devoid of heat—a cool light which does not interfere with or annoy the routine life of the insects being filmed. The bee, the spider and the ant are pictured in their workaday world, each one-reeler being uncanny for its intimate revelations of the birth, life and use of these minute insects.

And in each the action, as well as the sub-titles, presents a thread of humorous story as engrossing as most features. The sub-titles, by the way, are delightful. They are from the pen of Walter Anthony of Mr. Lesser's scenario staff, and so clever that we even forgive his apparently envious references to the perfection of the worlds of the bee and of the ant wherein the female of the species does all the work.

Sol Lesser is taking these three one-reelers with him to New York Wednesday, whence he and Mrs. Lesser sail for Europe. They expect to be away from here about ten wekes on a combination business and pleasure trip, introducing "The Meanest Man in the World," "Secrets of Life," "When a Man's a Man" and other Principal Pictures productions to Europe.

Tefft Wilson departed for New York Tuesday to concentrate his attention for the next few weeks on the Eastern exploitation of these subjects. It looks like a busy year for Principal, all right.

Jo" Quirk to Produce.

The small ranks of women producers are soon to have a new member in the person of Josephine Quirk, "Jo." as she is popularly known, is leaving for New York early next month to complete preparations for the unit in which she will be associated with prominent Eastern interests. They have a novel production idea which we have promised not to reveal yet, but if their plans carry as now anticipated it is sure to be a success. For the first production which Miss Quirk will adapt and supervise she and her associates will engage an all-star cast and headlining director, all these details to be announced when she arrives in New York.

Returning to New York.

Clara Beranger is returning to New York Thursday accompanied by Frances Harmer, formerly literary assistant to William de Mille. Miss Beranger has completed Mr. de Mille's next two scripts and will now depart for a two months' vacation in Europe.

Miss Harmer is to get acquainted with New York again after many years' absence, renew friendships with editors of magazines for whom she writes, and park her typewriter there for new atmosphere. She is to be at home in Miss Beranger's studio apartment until the latter's return from Europe.

For "Beau Brummel."

Warner Brothers have borrowed Mary Astor from Paramount to play opposite John Barrymore in "Beau Brummel," which Harry Beaumont will direct. Dorothy Farnum is writing the script.

They've Lost the Time Clock.

They built such a complete English village over on the United lot for Victor Heerman's production of "The Dangerous Maid," with Constance Talmadge, that now the cast is threatening to move in and live there. They figure that might solve their problems of how to keep pace with Mr. Heerman's energy. They've frequently had working days of eighteen hours on this picture, but despite it all the indefatigable director always comes up smiling and the players think perhaps they could follow his example better if they just pitched tent on the spot. Assistant Eddie Brophy is responsible for the suggestion, we suspect. Then he would never miss the cast chorus of "I hear you calling me."

Hawks on Bill Hart Story.

William S. Hart has engaged J. G. Hawks, by special arrangement with Louis B. Mayer, to do the continuity of the first of his new series of Paramount productions, "Wild Bill Hickok," from Mr. Hart's original story. Mr. Hawks has been associated with the two-gun star on many of his previous productions. Mr. Hart expects to move into the Lasky studios this week and begin "shooting" about the 20th.

Metro Gets "Woman's Intuition."

Milton E. Hoffman, production manager of Metro, concluding the deal last week acquiring an original, "Woman's Intuition," by Sada Cowan and Howard Higgin. It will complete the six all-star specials scheduled by Metro for this season.

Launch Hollywood Enterprises.

Hollywood Enterprises is the firm name of a new organization sponsored by John J. Glavey, Ray Gilliland, O. C. Monihan and James J. McNamara. Their first enterprise will be a series of twelve two-reelers starring Eddie Gribbon. J. Grubb Alexander is scenario editor.

"Hollywood" for Rialto.

With its splendid reception and criticisms in New York preceding it, "Hollywood," the James Cruze production of the studio world, with a cast of over eighty-five stars, comes to Grauman's Rialto Theatre on the 21st. Thanks to Thomas Geraghty, adaptor, we saw it in the projection room the other day and resisted even a blinking of an eyelash lest we should miss "seeing ourselves as ithers see us" in the off-again-on-again flash featuring The Morning Telegraph. So we shall be content to complete our vacation in Yosemite Valley and miss the gala opening here.

Lubitsch on "Marriage Circle."

"The Marriage Circle" is the working title of the initial Ernest Lubitsch production for Warner Brothers. As previously recorded, Florence Vidor, Marie Provost, Warner Baxter, Adolphe Menjou and Creighton Hale head the cast for the Viennese story adapted by Paul Bern.

Heard in Passing.

Pola Negri is ready for a between-pictures vacation. We might meet her in Yosemite, that being only one of the five places she is juggling as to her destination.

Robert S. Doman, associated with Harry Brand, Joseph Schenck, publicist, marched to the altar the other day with Mrs. Burton M. Leach of Kansas City. Congratulations!

Marjorie Daw has completed her part in Victor Heerman's production of "The Dangerous Maid," with Constance Talmadge. Eddie Sutherland, Charlie Chaplin's assistant, likewise has a few weeks' vacation. So the recent newlyweds are going on their belated honeymoon.

Sid Smith is on his eleventh comedy for Grand-Asher, with Charles Lamont directing and Duane Thompson opposite him.

Evelyn Brent has recovered from her recent illness and departed for Northern California to glimpse the great open spaces by way of recreation.

George Archainbaud is directing Priscilla Dean in "The Storm Daughter" for Universal.

Lafayette to Stay Here.

Andree Lafayette, the French actress, who won such praise from New York critics for her Trilby, is to play the lead in "The Vital Question," to be produced by Laval Photoplays, Inc., an independent company.

Paris Wants Betty Compson.

We hear that Betty Compson is now completing the second production for which she was imported by London film capitalists at a record salary. But it doesn't look as if her many friends and scores of "fans" on this side of the Atlantic would be permitted to welcome her back as soon as expected, because a French production company is now negotiating with her to do a feature in Paris before she returns to Hollywood. After completing her first British feature, Miss Compson spent several weeks between pictures vacationing in Switzerland and writes that she had a wonderful time.

Louise Dresser Makes Up Mind.

It looks as if Broadway and the light opera stage will have to get along without Louise Dresser permanently now. About a year ago Miss Dresser was persuaded to play her first part in the silent drama in "Burning Sands," a George Melford production. When we met her on location then, she answered the usual "original" question, "How do you like pictures?" by saying, "Don't ask me until I've been in them for a year, then maybe I can tell you." The year's up and the other day when we met her again on the Lasky lot, she humorously anticipated our query by saying, "I like 'em, honestly I do."

And pictures like Miss Dresser. She walked away with the laurels in "Salomy Jane," has just completed "Ruggles of Red Gap" with James Cruze, is now with Thomas Meighan in "Woman-proof," which Al Green is directing, and after this will go with Mr. Cruze again in "There's a Fortune in It," from the story by C. B. and William deMille, we hear. Lasky folk keep her so busy that other producers have little opportunity, but some day somebody is going to find a star part for her and then no matter what call Broadway may have for her, Miss Dresser will not want to go back.

Virginia Valli With Goldwyn.

The ranks of fair Goldwyners have been enhanced with the engagement of Virginia Valli for the leading feminine role in King Vidor's production of "Wild Oranges," from Hergesheimer's novel. Miss Valli left with the company last week for Georgia on "location" to play opposite James Kirkwood, with Nigel de Brulier, Ford Sterling and Charles A. Post completing the quintette of players.

Hedda Hopper With Goldwyn.

Hedda Hopper, the fifth who bore the name of Mrs. De Wolf Hopper, having settled her matrimonial affairs with a divorce, has settled herself and her interesting small son in Hollywood to continue in pictures. And, rather ironically, she is to play one of the three wives of Lew Cody in Rupert Hughes's production of the divorce story, "Law Against Law."

U Has "The Extra Man."

And now Universal is doing it, too—making a film of studio life. They're calling theirs "The Extra Man" and Hoot Gibson is it, with Billie Dove, James Neill and William E. Lawrence. Edward Sedgwick is directing.

Presenting "Scarecrow."

The Municipal Players of the Los Angeles playground department are inaugurating their second season at the Main Street Theatre next week with the production of "The Scarecrow," by Percy Mackaye. The Municipal Players have now adopted the Main Street Theatre as their permanent home, their second production to consist of three one-act plays, including "Impromptu" by Dana Burnet to be produced under the personal direction of Willamene Wilkes, and the first presentation of "Isolation" by Olga Printzlau.

In Alice Calhoun Cast.

Pat O'Malley and Arthur Hoyt have been engaged for the cast headed by Alice Calhoun in Vitagraph's "The Man From Brodney's." J. Warren Kerrigan is playing opposite the star, with Wanda Hawley and Miss Dupont in leading roles.

By Way of Being Original.

Frank Mayo, via the Goldwyn publicity department, feels he is entitled to a Carnegie medal or some other reward for his refusal to permit said publicists to exploit his name in connection with the apparent scarcity of bananas. Editors who have received the million and one publicity yarns tied up with the famous banana famine of song fame please note.

To Stage Unsell Story.

A stage production is to be made from Eve Unsell's original story, "Stigmata," according to advices from London. And while others are adapting her story to footlight terms, she is translating "The Boomerang" into screen language.

Grauman's Changing Policy.

Although Grauman's million dollar theatre is involved in the deal under which Famous-Players-Lasky hold an option to purchase three downtown houses, Sid Grauman is still directing its policy. And now he has announced an entire change for the million dollar house, under which it will very shortly be transformed into a long-run, two-performances-daily theatre, all seats to be reserved and on sale two weeks in advance, the prices to be 83 cents, $1.10 and $1.65. Needless to say, special productions only will go into this house then.

"Extra Girl" Booked for Mission.

Mack Sennett's super-feature, "The Extra Girl," with the inimitable Mabel Normand in the title role, is the next attraction at the Mission Theatre, to follow "Merry-Go-Round," which is standing them in line for every performance. "The Extra Girl" will probably start her reign in September, and judging from the teaser scenes which Manager Root is showing at the Mission now, it will equal Mabel's previous record-breaking engagements there.

Blanche Sweet vs. Anna Christie.

You would never recognize the dainty Blanche Sweet in the character of Anna Christie, which she is playing in the Thomas H. Ince production of Eugene O'Neill's play. She studied and experimented with make-up for Anna for some time before beginning work and now, although she is at her worst, so far as appearance is concerned, Miss Sweet is giving an earnest performance of the role.

On Universal Scripts.

King Baggot and Raymond Schrock have just completed the script of "Custody of the Child," in which Mr. Baggot will again direct Baby Peggy.

And now Mr. Schrock and Adrian Johnson are adapting "The Tornado," Lincoln J. Carter's old melodrama.

Found: Peck's Bad Boy and Pa.

Peck's Bad Boy has been found by Sol Lesser in the person of Joe Butterworth, with little Mary Jane Irving as the girl and Forrest Robinson as Pa Peck. Eddie Cline is to direct "Peck's Bad Boy and His Pa," the second of the series, Jackie Coogan having been the first bad boy.

Milner With Niblo.

Victor Milner has been engaged by Fred Niblo as supervising cinematographer for his Louis B. Mayer-Metro productions, to begin with "Thy Name Is Woman." Bess Meredyth and the director are now collaborating on the script of this stage success.

Carew With Norma Talmadge.

Arthur Edmund Carew, whose Svengali in "Trilby" is creating a sensation, has been engaged for Norma Talmadge's cast in "Dust of Desire," which Frances Marion and Chester Franklin are co-directing. Joseph Schildkraut is playing opposite the star and Earl Schenck and Hector Sarno have other prominent roles.

BLANCHE SWEET



First Photograph of Star in Character as "Anna Christie" in Thomas H. Ince's Version of Eugene O'Neill's Play.

PICTURE DAY COMMITTEE.

Sydney Cohen Appoints Group to Take Charge of Affairs.

Following the appointment of November 19 as National Motion Picture Day, at a recent meeting of the officers and board of directors of the Motion Picture Theatre Owners of America, held in Atlantic City, Sydney S. Cohen had designated the following committee to take charge of the affair and to evolve definite plans to provide for the Theatre Owners.

The selected group includes William Bender, Jr., Harry Davis, Harry Crandall, Glenn C. Harver, E. W. Collins, Samuel Perlin, Howard Smith, Ernest Horstmann, L. W. Rogers, J. F. Truitt, A. R. Pramer, R. F. Woodhull, Fred Seegert, A. F. Sams, Charles Rapoport, Martin G. Smith, Ray A. Grombacher, Robert Codd, Morris Needles, W. W. Watts, Fred Dolle, J. W. Walsh, E. B. Moinand, H. E. Huffman, Albert Nadeau and D. J. Adams.

LAWYER WITHDRAWS SUIT.

Arthur Butler Graham Alleged Valentino Owed Him $47,811.

Before Justice Jeremiah H. Mahoney, sitting in Equity Term of the Supreme Court last week, the suit of Arthur Butler Graham, against Rodolph Valentino Guglielmi, motion picture star, for an alleged balance due for legal services, was marked "withdrawn." The attorney, whose office is at 25 West Forty-third street, in his action against the star, claimed to have performed services for the latter in connection with his troubles with the Famous Players-Lasky Corporation, under contract, for the sum of $65,000. Of this sum Graham admitted the payment of $20,500. He also claimed that he had expended $3,311.03 in disbursements.

He demanded that Valentino pay him the balance, which, with interest, amounted to $47,811.03 up to June, 1923.

MAE MURRAY AS HOSTESS.

Arranges Concert in Hollywood Bowl for Los Angeles Children.

Mae Murray, who is appearing before the camera in her new Metro picture, "Fashion Row," recently gave a free afternoon concert in the Hollywood Bowl for 12,000 Los Angeles youngsters.

Miss Murray not only took time from her production of "Fashion Row" to arrange and finance this concert, but she also had the children from every charitable institution in Los Angeles as her guests, providing transportation for them as well. Miss Murray insists that the ovation she received when she addressed the thousands of smiling youngsters more than repaid her for her efforts.

"Fashion Row," written by Sada Cowan and Howard Higgins, is a Robert Z. Leonard presentation through Metro, sponsored by Tiffany Productions, of which Mr. Leonard is director general and M. H. Hoffman general manager.

NEW SELZNICK ACQUISITION.

Will Release "Broadway Broke," Starring Mary Carr, Very Shortly.

The Selznick Distributing Corporation announces the acquisition and early release of the latest Murray Garson production, "Broadway Broke." An elaborate and extensive campaign is planned for the picture, which was adapted from the same name and is from the pen of Earl Derr Biggers.

Directed by J. Searle Dawley, it deals with the life of a former Broadway favorite, who has gone broke on the street that once carried her name in electric lights, and the manner in which she stages a come-back.

Mary Carr is starred and is supported by Percy Marmont, Macyn Arbuckle, Macy Harlan, Dore Davidson, Billy Quirk, Gladys Leslie, Henrietta Crosman and Sally Crute.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

STRANGELY LIKE "THE FOOL."

Motion Picture Editor, The Morning Telegraph:

The writer being rabid on the subject of evasive and misquoted titles of moving pictures, wishes to tell you of an experience I had the other evening. Passing a moving picture house on upper Broadway I saw advertised a picture called "The Little Church Around the Corner." Remembering and having seen the play many years ago I felt inclined to see the screen version.

As the picture progressed I was rather disturbed to discover that I had forgotten the story of the play, and yet some of the characters and situations seemed strangely familiar to me. Suddenly it dawned on me that the picture being shown was similar in characters and ideas to a play I saw some months ago, called "The Fool." This play left a lasting impression on my mind.

Being somewhat of a curious person I wondered whether the author of the picture saw "The Fool" and was so impressed with the idea of the play that he wrote the story and really believed it was his own idea. I also wondered whether the author of "The Fool" saw the picture and if the similarity to his play struck him as forceably as it did me.

Yours truly,
H. Austin.

New York City.

ARLISS OPENING IMPRESSIVE.

Motion Picture Editor, The Morning Telegraph:

The other night I saw the premiere of George Arliss in the screen story of his play, "The Green Goddess." Being what is termed a first-nighter in the theatre, I was greatly impressed with the similarity in giving artistic ovations. As on opening nights in the spoken drama each actor or actress who appeared in the picture was tendered a wonderful reception. I expected any moment to see them stop and take a bow, but in the picture they didn't even hesitate and yet, were any of the people in this picture there in the audience that opening night, they were surely gratified and thrilled by the manner in which they were received.

All I missed was the call, author, author, or should I say director, director! The poor chap was entirely neglected, and he deserved a lot of credit. Mr. Arliss in the picture, as in the play, gave a truly marvelous performance, and he was ably supported by a great cast. Scenically, the production was superb.

If the moving picture producers were to give the public more pictures of this high class type and get actors and actresses who really portray characters, instead of the stereotyped, handsome, teeth-showing and posing juvenile, or the ingenue with the baby stare and nothing else, these pictures would reach the high standard that one hears so much about.

Yours truly,
William Schwade.

New York City.

CAN'T FOOL THE PUBLIC.

Motion Picture Editor The Morning Telegraph:

I have just been to a picture show, and truly, I am annoyed. The feature picture, the name of which it will probably be more discreet to withhold, was a dreadful production in more ways than one. The cast was not distinguished in any way; the story was older than the oldest Ford joke; the sets were ill-chosen, and the photography and lighting were inartistic. Outside of these few things, there wasn't a thing the matter with the picture. So much for that. The management of the theatre had contrived an elaborate prologue, several good singers, and a ballet corps of talented dancers to hold up the bill. There was a beautiful overture, played by an orchestra de luxe, and then came the feature of the program, the picture.

Now, doesn't it seem a shame to try to force a bad picture on the public by dressing it up in a beautiful setting like this? It reminded me of the dishes you sometimes get in questionable restaurants, which are covered completely with an elaborate and spicy dressing and, when you stop to analyze the fundamental portion of the concoction, you find yourself chewing on a bit of last season's meat, which greatly resembles a bit of old leather. That line about fooling the people any or all of the time is good, but the motion picture public is "getting wise," as they say in the Loop, and the exhibitor will not be able for long to palm off a bad picture with these garnishings very much longer. Very truly yours,

George Gardner.

Chicago, Ill.

WHY PUBLICIZE SCANDALS?

Motion Picture Editor The Morning Telegraph:

It seems rather strange to me what undue publicity certain papers like to give unfortunate occurrences that happen between people of the stage or of the motion picture industry; how we have columns daily about a motion picture director, Ralph Ince, beating his brother-in-law, George Stewart. Immediately the press starts to spill scandal all over the place—women's pictures and their names cover front pages.

It seems to me it must be a wonderful and yet a terrible thing to be in the public eye. Wonderful to be lionized, terrible to be scandalized. I wonder if both men in this unfortunate affair were laborers whether our press would waste time and space in printing it. Sometimes I question the purity of soul on the part of these newspapers in so quickly casting the first stone. Evidently they must consider themselves without sin!

Yours truly,
Philip Bondy.

New Rochelle, N. Y.

WHY DON'T THE BREEZES BLOW?

Motion Picture Editor The Morning Telegraph:

Being a weekly visitor at the moving picture theatres, both large and small, I was rather surprised on visiting the Capitol the other night that they did not seem to have any fans or air cooling apparatus working at all. The theatre was so stifling other people and myself had to leave before the performance was half over. This is seemingly so unlike the policy the management of this beautiful theatre renders the public. Possibly I was one of the paying people expect too much, but the Capitol, with its wonderful orchestra, its truly fine performances and the courteous treatment afforded its patrons by the management, should not, in my estimation, overlook such an important matter as ventilation. I am not familiar with the price of electric fans, but whatever the cost, a comfortable patron means a satisfied patron, and I hope the writer on her next visit to the Capitol will be both a comfortable and satisfied patron. Yours truly,

Virginia Beraud.

New York City.

GOLDWYN ACTORS ON INJURED LIST

Four Are Scalded Slightly by Geyser in Yellowstone—Ford Sterling Has Injured Foot.

VON STROHEIM HAS TROUBLES

(Special Correspondence The Morning Telegraph.)

CULVER CITY, Aug. 20.

Director Rupert Hughes has returned with the principal members of his company to the Goldwyn studios here after ten days spent in Yellowstone National Park, where a number of important scenes in his new production, tentatively called "Law Against Law," were filmed. The geyser scenes and the fight which figure in part of the plot were filmed on the trip. Lew Cody, Helene Chadwick, George Walsh and Carmel Myers were scalded during the filming of one scene by steam and boiling water gushed up by the geyser, but were not seriously hurt.

Director Erich von Stroheim encountered on his first appearance in Death Valley, where the climax of "Greed," based on Frank Norris's "McTeague," takes place, the first rain which that bone-dry section of the country has had in seventeen years. Jean Hersholt, who is the Marcus Schouler in the cast, was severely injured by a fall from his horse. The company filming "Greed" has occupied the deserted town of Skiddoo and Von Stroheim was unanimously elected Mayor. After working there for some days the company will enter Death Valley itself for the final sequences. Conditions are so bad, according to the director's report, that radio will not work and the company must depend upon uncertain messenger service to reach the outside world.

Victor Seastrom will make another location trip to San Francisco next week with several of the members of the cast of "The Judge and the Woman," his first Goldwyn picture, taken from Sir Hall Caine's novel, "The Master of Man." Mrs. Seastrom may accompany her husband on the trip. It will be her first visit to San Francisco.

Director King Vidor reports that he lost half a day filming Joseph Hergesheimer's "Wild Oranges" in the swamps not far from Savannah, Ga., due to an injury to Ford Sterling's foot. His schedule was upset but he still expects to have the location "shots" completed within the scheduled three weeks.

Alan Crosland is making rapid progress on the preliminary preparation for filming Elinor Glyn's "Three Weeks." Cedric Gibbons, Goldwyn art director, has designed some impressionistic sets for this picture and also some gowns which will be worn by Aileen Pringle as the queen. Miss Pringle and Conrad Nagel are the only members of the cast thus far finally decided upon.

Emmett Flynn is putting the final editing and titling touches to "In the Palace of the King" and Tod Browning is nearing the end of his work on "The Day of Faith."

NEW FILM CONCERN CREATED TO MAKE COSTUME PICTURES

(Special Correspondence The Morning Telegraph.)

ALBANY, Aug. 23.

The Capital District Picture Play Corporation has been granted a charter of authorization by the Secretary of State, with a capitalization of $75,000, of which $50,000 has been paid in. "The Memoirs of Lady Van Rensselaer" is the working title of the first of a series of film productions planned by this company, which will be located in Albany. The directors and stockholders of this new enterprise are Frederick T. Cardoze and Florence A. Cook of Albany and Daniel S. Conway of Troy.

The promoters of the corporation claim that there is no city richer with historical incidents of a romantic and dramatic character than Albany, while its sister city, Schenectady, has also a Colonial history which is replete with material for an intensely entertaining film production. The City of Troy also presents an attractive area for additional scenes, while the Mohawk Valley and the valley of the Hudson and the Helderberg Mountains furnish additional worthwhile backgrounds for the various scenes that will be screened.

CLARA BERANGER TO SAIL.

Will Take Two Months' Rest After Strenuous Work.

Clara Beranger, having just arrived from Los Angeles, will sail September 4 for Europe. Miss Beranger is going for a rest. In the last six months she has written for William de Mille the continuities for "The Marriage Maker," which she adapted from Edward Knoblock's play, "The Faun"; "Everyday Love," from Julian Street's book, "Rita Coventry," and "Icebound," from Owen Davis's play by that title. In addition, she has just finished, with Mr. de Mille, the editing of "The Marriage Maker."

She will remain abroad about two months. In that length of time she will visit France, England, Germany, Switzerland and other countries, and on her return to New York she will meet Mr. de Mille and aid him to cut and title the negative of "Everyday Love," which he will make in Los Angeles during her absence.

HAPPENINGS IN HOLLYWOOD

By JOSEPH REDDY.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Aug. 20.

With the Summer season at its height, and a record breaking number of big features already produced for Fall release, there has been a general falling off in production activity during the last week. Except for the notoriety Mary Miles Minter has been gaining through continued first page publicity on her break with her mother, there has been practically nothing of note to demand the attention of the moving picture host here.

Some interest is attached to the announcement of the formation of the Excelsior Picture Producing Company, with headquarters at the Cosmosart Studio, of which A. K. Mozumdar, a noted Hindu religious leader, is head.

This company started production this week on a story called "Beyond the Veil" which, while intended to be largely autobiographical, "is fundamentally entertaining and dramatically interesting," according to the Hindu leader.

The "Prince," as he is known to a large following in "The Universal Messianic Message," entertained a number of newspaper people to-day at the Cosmosart Studios, and created an impression that was striking, and which should win him attention if carried to the screen.

Mozumdar is purported to be the only Hindu—or at least one of the only Hindus—ever admitted to citizenship in the United States, but now the government is trying to revoke the right of suffrage accorded him some ten years ago. The Hindu served with the American forces during the war. It is not his intention, however, to use the screen for propaganda. He is prepared to produce other pictures in addition to "Beyond the Veil," under the guidance of the Excelsior Company.

Sheldon Krag Johnson wrote the story for Mozumdar, and it will be co-directed by the Hindu "Prince," and Frederick Bond, for a number of years with the D. W. Griffith forces.

Katherine McGuire is to have the female lead, with others in the cast including William Boyd, Doris McClure, Jack Gidding, Sidney DeGrey, Del Loriee, William Parsons and John Hanlon.

Novarro to Make Own Pictures.

In all probability Ramon Novarro will make only one more picture with Rex Ingram, and then will be starred in his own productions for Metro. From accounts of those who have seen his work in "Scaramouche," Novarro is destined to establish himself as one of the screen's foremost actors. He is entitled to stardom, they assert, for his "Scaramouche" performance, aside from his other work.

Ingram and his wife, Alice Terry, will go to New York for the premiere of "Sacramouche," which is now well towards the stage of completion. On his return, Ingram will make another picture with Novarro featured, following which the young screen idol will be given his chance "to go it alone."

Lloyd Away to Flying Start.

Harold Lloyd has gotten away to a flying start on his first independent production at the Hollywood studio, which has been temporarily christened "The Girl Expert."

Coincidence is playing a part in the progress of Lloyd on the screen. Six years ago this month, the bespectacled comedian conceived the brilliant idea of donning the tortoise-shell rims—a mark of character, or makeup if you will, which has since made him "stand out in the crowd." His first picture following his change in characterization, which Lloyd himself advocated, was a single reel comedy called "Over the Fence." The opening scenes were laid in a tailoring establishment.

For his first independent production, Lloyd is found once more in a tailoring emporium—only this time he starts with prestige he probably little dreamed ever would be his.

During the first week of the production, Lloyd has made better progress than he recorded on any of his prior big pictures. He will be from five to six months in the making of "The Girl Expert."

From Mike Boylan.

"Romance, like the edelweiss, blossoms on the heights. Motion picture directors, like the palmists, are lifting up their eyes unto the hills whence cometh an answer to their prayers for romance. Altameters are being installed on cameras. Directors are wearing feathers in their derbies and short-winded dramaturgists with Alpine staves can be heard wheezing through the Hollywood hills at any hour."

All of which is a prelude to a statement by Mike Boylan of the Fred Niblo productions, that Mr. Niblo is to go to the Pyrenees for his next Mayer production, "Thy Name Is Woman," Niblo is to start immediately.

Barrymore Due Next Month.

John Barrymore is due here September 18 to begin work on his Warner Brothers picture, "Beau Brummel." Mary Astor has been released by Paramount to play the leading feminine role in the Barrymore production, which is to be directed by Harry Beaumont, who created "The Gold Diggers" on the screen.

Edna Murphy in Roach Feature.

Edna Murphy, who scored heavily in the Hal Roach short story serial, "Her Dangerous Path," will have the female lead in the second Roach feature production which Fred Jackman is making under the temporary title "Rex King of the Wild Horses." Jackman spent several weeks on the plains of Colorado filming scenes in which he employed one of the few herds of wild horses still roaming the American plains.

Keep your eye on Miss Murphy. She looks like a sure winner.

Chaplin Film Gets Good Reports.

Charles Chaplin took a daring step when he determined to direct a dramatic feature, but from all accounts he has a winner in his "Woman of Paris" production. A number of critics have been privileged to look at the Chaplin feature, and they have accorded it the highest praise. Whether it will have popular appeal will be learned before many weeks, for its premiere has been scheduled for the latter part of September or the first of October.

Upsets the Boulevard.

Hollywood Boulevard was startled this week to see Herb Howe, eminent author and soldier, turn out in a flaring golf suit. For a time it was impossible to determine whether Herb had at last admitted his years and announced that he had taken up golf, or whether he had turned M. P. director. Both theories were shot full of holes, however, when the champion rifle shot of the Tank Corps admitted that he had entered the real estate business, and was to do his own advertising—no doubt via the outrage in golf uniform.

Hart Starts Come-Back.

Bill Hart began this week the first [illegible] of his "comeback" which everyone in Hollywood hopes will be a knockout, when he inaugurated production on "Wild Bill Hickock" at the Lasky studio. Cliff Smith is directing Hart in his first screen venture in nearly two years.

Theatres Change Policy.

More or less significance must be placed in the announcement that two of Los Angeles' first run theatres are to change their policies immediately. Grauman's Third Street shortly will inaugurate a two a day picture policy, while the Kinema of the West Coast group will close for several weeks pending its change to a long run house.

Exhibitors must be looking forward to a goodly number of big pictures during the coming season in view of their policy changes.

Most of the Los Angeles theatres are coming through the Summer season in better shape than for years. Fred Miller of the California has had a particularly good season. Harold Lloyd in "Safety Last" gave him a big start when it shattered all records for two weeks at the California. The last two weeks has found his attendance high with "Three Wise Fools." "The Spoilers," which comes next week, is expected to do a tremendous business.

With Mrs. Reid's "Human Wreckage" closing at the Rialto after a long and successful run, "Hollywood," the James Cruze production, takes its place, and should maintain the pace set by the Reid offering. "Merry Go Round" is doing nicely at the Mission; "The Covered Wagon" is doing more than its share at Grauman's Hollywood. Miller's with "Safety Last" is showing a black balance every week at Miller's which is remarkable for this theatre during the Summer. It's now in its twelfth week. The Metropolitan, with its weekly change policy, is getting a steady patronage, while Loew's is withstanding the summer spell much better than last year.

Heard in Passing.

Huntly Gordon is being kept busy at Mayer's. He has appeared recently in Reginald Barker's "Pleasure Mad" and John Stahl's "The Wanters."

Howard Hughes, brother of the noted author and motion picture director, Rupert Hughes, accompanied the latter on a location trip to Yellowstone Park where the author is filming scenes for his new Goldwyn picture, "Law Against Law."

Pola Negri has returned from a vacation trip to the Grand Canyon, where she was accompanied by Kathlyn Williams, (Mrs. Charles Eyton).

Victor Fleming has taken a Paramount company to Flagstaff for the filming of Zane Grey's "The Call of the Canyon."

Joe Jackson has been touring the Northwest on his vacation jaunt, and escaped with only three arrests between here and Portland. That's a record for Joe. They caught him once slowed down to fifty miles. He should have been pinched for going so slow.

Alan Crosland is here to direct "Three Weeks." He made "Enemies of Women" for Cosmopolitan.

Buster Collier, son of William Collier, has a part in Reggie Barker's "Pleasure Mad."

Pat O'Malley has been engaged by Universal to play opposite Mary Philbin in "Mamie Rose," the latter's first starring feature. Incidentally, the picture world is unanimous in its praise of Miss Philbin for her work in "Merry Go Round."

"Ruggles of Red Cap" is ready at Lasky's. It was adapted from the Harry Wilson story by Anthony Coldeway and Walter Woods.

William De Mille will take a couple of weeks rest before starting "Every Day Love" adapted from Julian Street's "Rita Coventry." He has just completed "The Marriage Maker."

All Visitors Barred.

The bars are up against all visitors in the local studio.

The order went into effect this week, following reports from the East that a certain woman writer who came here with letters of introduction from Will Hays, has been touring the country throwing mud at pictures and picture players.

The visitor problem has always been a serious one with the studio.

While some studios have felt it was good publicity to let the folk from Iowa and Nebraska tramp through the works, others have found it a serious handicap to the best efforts of their production units. The later viewpoint has been more general.

For a time at least, the "no-visitor" ordinance probably will be rigidly enforced.

It seems a pretty short sighted policy to let people on the inside of picture making for the reason that it spoils their illusion, if for no other. The industry unquestionably will be better off for the new ruling, provided it is lived up to as the various producers assert they will have it enforced.

San Diego's Tribute.

San Diego, the only cemetery in the world with a street car running through it, has accorded "Safety Last" a remarkable tribute. It has given the picture a four weeks run, when no other screen feature has existed for more than a week there.

Bennett's Big Production Plan.

Chester Bennett, producer and owner of the Bennett Laboratories, has signed a contract with J. I. Schnitzer, vice president of the Film Booking Offices of America, providing for the distribution by that organization of more than $1,500,000 worth of productions to be made by Bennett at the Pat Powers Studios.

The Bennett production program will include five features in which Jane Novak will be starred and six out-door photoplays featuring Eddie Hearn. Miss Novak will start work September 15 on her first production under the terms of the new contract. Mr. Bennett will supervise the making of the Novak and Hearn productions, besides actually directing the former in all of her attractions. The director of the Hearn unit has not yet been chosen.

Klieg Eyes' Youngest Victim.

"Klieg eyes" claimed its youngest victim this week, in little Joseph Talmadge Keaton, son of Buster and Natalie Talmadge Keaton, who has been working with his parents in "Hospitality," a feature comedy. The infant's condition is not serious, according to Dr. H. S. Tabbetts, but pending his recovery, work on the picture has been suspended by Buster.

Dexter and Washburn Star.

Elliott Dexter and Bryant Washburn are to have their own producing units, according to an announcement this week by Samuel V. Grand, president of the Grand-Asher Distributing Corporation. Each of the stars will make five pictures a year at the Grand Studio. Work on the first Dexter production will be started the end of this month with R. William Neill as producer. An original story, "The Man Who Forgave," by Adam Hull Shirk, has been selected as Dexter's initial vehicle. Gulleh tale is in charge of the Washburn productions. "Try and Get It," adapted from the Saturday Evening Post story, "The Ring-Tailed Gallawampus," by Eugene Lyle, Jr., will be Washburn's first.

Allen Holubar's Plans.

Complete details concerning his coming year's work for Metro under his new contract were made public this week by Allen Holubar, who left Associated First National several weeks ago to align himself under the Metro banner.

His first picture will be "The Human Mill," to be adopted from the novel, "The Bishop of Cottontown," by John Trotwood Moore. The novel which deals with the picturesque South during the reconstruction period following the Civil War, has been one of the season's best sellers and, according to Joseph Engle, general manager of Metro, Holubar is to be given every opportunity to make it into a box office attraction.

"Life's Highway" is the release title chosen for Holubar's second picture to be produced from the story, "East of Suez," by E. Lloyd Sheldon, which as a stage play had a successful run in New York.

Holubar's third production will be "Robes of Redemption" from the story by Jane Hurrle. Holubar himself is personally preparing the adaption.

Cummings With Universal.

"My Mamie Rose" is headed for the screen.

Irving Cummings, independent producer, this week signed a contract with Universal to make it into a super-Jewel production to be a companion piece for "Merry-Go-Round," starring little Mary Philbin.

The young producer has just returned from New York where he accomplished a feat of salesmanship, marketing his "Broken Hearts of Broadway" direct on the state rights market without the aid of a middleman. While there eastern Universal executives negotiated for his services for this one production, and upon his arrival here the papers were signed. He will start casting immediately.

CITY OFFICIALS TO HELP IN MAKING PICTURES

Offer Assistance to Director McDermott in Filming "Her Temporary Husband."

What promises to be a good comedy-drama will be directed for First National by John McDermott with the support of a whole city back of him. It will be an adaptation of Edward Paulton's play, "Her Temporary Husband." The film interpretation will be six reels in length and the making of the picture, according to reports, will involve the expenditure of a vast sum of money.

The town of Long Beach, Cal., with a population of 125,000, has placed itself at the disposal of Director McDermott. Long Beach won out over San Francisco and several other cities because it was the exact locale necessary for the making of this picture.

The Chamber of Commerce, city manager, city council and other officials of this city have offered to assist in making "Her Tempofary Husband" a success. The city Fire Department, Police Department, many fraternal organizations and secret societies of Long Beach will take part in many of the scenes. The interiors of the film will be made at the United Studios in Hollywood.

A carefully chosen cast will interpret the play in which Sydney Chaplin will enact the leading male role. Work is scheduled to begin within the next week.

THREE F. B. O. PROMOTIONS.

Metzger, Huot and Corby Profit Through Advancement Policy.

Following its policy of promoting men, to give them every business advantage, Film Booking Offices announces the advancement of three of its force to executive positions.

L. B. Metzger, formerly manager of the Seattle offices, has been promoted to supervising manager of the Portland and Seattle offices and is to make his headquarters in Portland.

A. H. Huot, who rose to assistant manager of the Seattle exchange after having been an exploitation man and salesman in that territory, is now the manager of the Seattle office.

W. B. Corby, a salesman of the Washington, D. C., office, is promoted to branch manager of the Salt Lake City offices.

AILEEN BRENON.



Photo by Campbell.

Who Yesterday Became the Bride of Thomas Jewett Craven, Author of "Paint."

New Bookings on "The Hero."

Additional bookings reported by Preferred Pictures on "The Hero," Garnier's production of Gilbert Emery's play, include the Milane Theatre, Sanford, Fla.; the Glove, Gloversville, N. Y.; the Princess Theatre, Waterbury, Ct.; the Riviera, Anderson, Ind.; the Majestic, Rhinelander, Wis.; the Isis, Grand Rapids, Mich.; the Garden, Muskegon, Mich.; the United, Alhambra, Cal.; the West End, St. Louis; the Lyric, St. Louis; the Wilmer, Missoula, Mont.; the Metropolitan, Baltimore, Md.; and the Central, Washington D. C.

Arranges for New Screen Series.

Miss M. J. Winkler, who handles the distribution of Pat Sullivan's animated cartoons, "Felix, the Cat," has arranged a tie-up between the Premier Syndicate and Mlle. Marceline d'Alroy, internationally known as a psychologist and humorist. This affiliation will mean the daily publication in newspapers throughout the country of a series of pithy paragraphs under the heading of "You Said It, Marceline." The series will also be produced on the screen.

PRELIMINARY WORK BEGUN ON "DADDIES"

Warner Staff Making Sets and Selecting Players in Preparation for Filming of Vehicle.

FROM DAVID BELASCO PLAY

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Aug. 20.

Following the arrival of Mae Marsh at the Warner Brothers' Studio, Jack Warner and H. M. Warner have immediately set their studio staff to work preparing room on the stages for the forthcoming production of the successful Belasco stage play, "Daddies," in which Miss Marsh will star.

Sets are now being constructed and a cast of players are being rapidly assembled to hasten the filming date. Among the screen personalities who have already been signed are Monte Blue, Harry Myers and Claude Gillingwater. William Seiter will handle the megaphone.

"Daddies" will be remembered as a Broadway hit sponsored by Belasco a season or so ago. It is from the pen of John Hobble.

OLIM SCOUTING FOR SETTING UP IN THE GREAT NORTHWEST

Earl Olim, technical art director for the Grand-Asher studios, has gone to Northwestern Canada, where, according to reports, he will travel through the great pine forests in search of suitable settings for a new Ben Wilson production for Grand-Asher which will feature Elliott Dexter. While he is in the North he will also supervise the erection of two elaborate sets which will be used in the forthcoming picture, soon to begin production.

The working title for this feature will be "The Pride of Possession"; it will be directed by Ben Wilson and the assistant director will be John Ince, who has just completed "The Love Trap," a Ben Wilson production for Grand-Asher starring Bryant Washburn and Mabel Forrest.

The cameramen will be Eddie Lyndon and Jack Stevens. The picture will be presented by Harry Asher and released by Grand-Asher.

Comedy Title Changed.

The title of "The Marathon Dancers," scheduled as an early William Fox Sunshine Comedy release, has been changed to "Dance or Die."

The Greater Movie Season's Three Greatest Hits

MARION DAVIES in "LITTLE OLD NEW YORK"

—The most perfect picture ever made—now playing to the capacity of the new Cosmopolitan Theatre, New York City, at two dollar prices. "One of the loveliest and simplest love stories." [N. Y. World.] played by Marion Davies, "one of the best actresses on the screen." [N. Y. Tribune.] Watch for this "Greater Movie." It's coming soon to enchant and enthrall you.

"ENEMIES OF WOMEN"—Sensation of England and America. A masterpiece by Vicente Blasco Ibanez, author of "The Four Horsemen" and "Blood and Sand" with Lionel Barrymore and an all star cast including Alma Rubens. The story of Europe's most beautiful woman and a mad pleasure loving Prince of Russia. Actually taken in Paris, Petrograd, the Riviera and Monte Carlo. Now being shown at leading theatres. Ask when at yours!

"WHEN KNIGHTHOOD WAS IN FLOWER"

Starring Marion Davies. Seen and enjoyed by millions all over the world. Over 7,000 theatres in United States and Canada have shown this "supreme motion picture achievement of all time." If you have not thrilled over the beautiful romance of Princess Mary Tudor, ask your theatre manager to play it soon or play it again.

COSMOPOLITAN PRODUCTIONS

Only the best—Always the biggest

The Crowds at the CAPITOL Last Week Tell the Story!

The crowds that stormed the Capitol last week to see Priscilla Dean's great melodramatic spectacle, "Drifting," offer indisputable evidence of its tremendous box office power—that's what you want when you book a picture! Last week was one of the most successful in the history of the Capitol Theatre.

READ WHAT THE N. Y. NEWSPAPERS SAY:

"Interesting—thrilling!" —N. Y. Times.
"Dramatic, heart-rending, thrilling!" —N. Y. Journal.
"Priscilla Dean is a peach!" —N. Y. Daily News.
"Sensational! Dean vivid and volcanic!" —N. Y. Mail.
"A thriller!" —N. Y. Telegram.
"Well done!" —N. Y. Telegraph.
"Striking—a success!" —N. Y. Sun.

"DRIFTING"

from the famous stage play by John Colton and Daisy H. Andrews.

Starring PRISCILLA DEAN

"ONE OF THE BIG TEN"

UNIVERSAL JEWEL

Presented by Carl Laemmle

"WHY WORRY" ON NEW PATHE LIST

Harold Lloyd Comedy Feature and Ten Other Releases Scheduled for Week of September 16.

"MEDIUMS" ARE EXPOSED

Preceded by pre-release runs at the New York Strand, the Eastman Theatre, Rochester, and Shea's Hippodrome, Buffalo, Harold Lloyd's feature comedy, "Why Worry," heads Pathe's program of 11 releases for September 16.

The program also contains a novelty in 2 reels, exposing the "fake" methods of spiritualistic mediums who prey upon the credulous through interchange of their "sucker lists." The picture is titled: "Is Conan Doyle Right?"

Hal Roach's new 2-reel comedy series, "The Spat Family," gets its first release in "Let's Build."

Snub Pollard is seen in the 2-reel comedy, "The Walkout." The comedian gets tangled up in factory troubles in which he never seems to be quite certain whether he stands for labor or capital. In the single-reel comedy, "A Man About Town," Stan Laurel is the featured player.

Edna Murphy, in the sixth episode of "Her Dangerous Path," goes West to marry a ranching suitor who is so busy getting even with his "rustler" enemies that she might as well not be married at all.

In the Aesop's film fable, "The Cat's Revenge," there is an animated cartoon fish story to illustrate the moral: "Disappointment follows undue confidence." Topics of the Day No. 37 are also issued, and Pathe News Nos. 76 and 77 present current events.

Pathe Review No. 37 presents the Marshlands, in the Photographic Gems Series; Malay Rubber Men, dealing with forest source of the world's rubber supply in the Malay archipelago; Milk, Good and Bad—filmed laboratory tests in which the microscope proves the difference; "Home, Sweet Home," a pictorial presentation of the famous song, and Pathe color scenes along the Water Paths beside the river Sevre, France.

UNIVERSAL EXHIBITS MILWAUKEE BRANCH

Throws Open New Model Exchange to Exhibitors—Is Latest Word in Modern Film Offices.

G. L. LEVINE PLAYS HOST

(Special Correspondence The Morning Telegraph.)

MILWAUKEE, Aug. 29.

What is conceded to be one of the most up-to-date film exchanges has just been opened by the Universal Pictures Corporation here. A commodious, fireproofed, well-lighted branch office, with 5,000 feet of floor space and every possible contrivance for the service and comfort of visiting exhibitors and for comfort of the exchange employees, has been officially put into commission in 717 Wells street by George L. Levine, Universal exchange manager in this territory.

The housewarming for the new exchange was featured by an Open House Week, during which more than 250 exhibitors from the city and from the surrounding territory were the guests of Universal. The film company paid the round trip railroad fare of all out-of-town exhibitors and their families, and saw to their comfort while in Milwaukee. This included automobiles trips, luncheons, theatre parties and other amusements.

One of the most interesting features of the week was a demonstration of the entire working of a film exchange. This started with the reception of film and supplies from the home office by the shipping department, and included the inspection, booking, shipping, exploitation and other phases of the handling of pictures from the distributor's side of the fence.

The new exchange sets a standard for film office construction. The poster department and shipping departments are equipped with steel racks, and the general installation is of steel, making the location absolutely fireproof. Every department is equipped with skylights. Working conditions for the exchange force was made a prime requisite. Better service to exhibitors is the end sought. The exchange also is equipped with new renovating machines to clean and keep all film in good condition. Eight inspectors are employed.

The new Universal office made a distinct impression on the visiting picture men. It will be used as a model by Universal in the future improvement of other branches. During Universal's Open House Week the Universal force under Manager Levine constituted itself as a reception committee and did nothing but see to the wants and comfort of the visitors. Included in this force are J. F. Camp, special representative; H. Terry, city sales representative; W. C. Blumberg, county representative; Mat J. Lavin, Jr., special representative, and Ralph Enson, county representative.

The high light of the week was the theatre party given at the Garden Theatre, by Leo Landaux, manager of the Garden and Alhambra theatres, where the exhibitors saw a pre-view of "Merry-Go-Round."

To Manage Western Exchange.

Hoyt G. Morrow has been appointed by Al Lichtman to manage the Kansas City exchange of Preferred Pictures Corporation. Mr. Morrow is very well known to the trade, having served as Dallas manager for the old Arteraft exchange. Later he opened the First National exhibitors' circuit in Dallas, and for a year was sales manager in the Southwest for Peacock Productions, Inc., supervising the Kansas City, St. Louis Oklahoma City and Dallas exchanges.

HAPPENINGS IN HOLLYWOOD

By JOSEPH P. REDDY.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Aug. 27.

Exhibitors and producers of the West Coast have expressed the keenest interest in the new Paramount selling plans, announced this week from New York. The elimination of the block booking system and the installation of the "book on sight" policy has been one of the big issues in filmland gossip during the week.

Paramount is in an ideal position for the radical new sales step it has taken, for every indication here is that there will be more big pictures issued from the Lasky lot this year than for some seasons past.

Jesse Lasky left for New York this week to confer with Adolph Zukor regarding plans for production this Fall.

The rumor is still persistent here that Mr. Lasky intends cutting loose from the Paramount organization, but those close to the Paramount vice president assert that such reports are absolutely groundless.

A Goldwyn Year.

It looks now as if this year is certain to be "A Goldwyn Year"—for the railroads of the United States, at any rate.

Edward Bowes, vice president of Goldwyn, arrived in Culver City this week with his wife, professionally known as Margaret Illington, to find his companies scattering all over the globe or just returning from long location trips.

King Vidor piloted his troupe safely back from the swamplands of Georgia, where he went to film a number of scenes for "Wild Oranges." Four weeks were spent on the St. Johns River and at Fort George Island. The home of Harriet Beecher Stowe was used by Mr. Vidor for several scenes.

James Kirkwood returned with the troupe, bringing back a baby crocodile for his young bride, Lila Lee. Others in the company were Virginia Valli, Ford Sterling, Nigel De Brulier and Charles A. Post.

The Von Stroheim company reported a temperature of 150 degrees from Skidoo, Death Valley, where they are filming "Greed." A pony express service is being maintained by Von Stroheim from his supply base at Lone Pine, on the edge of the Valley.

Victor Seastrom has been making good progress in San Francisco on his version of "The Judge and the Woman."

Rupert Hughes is travelling between Culver City and the beaches, making the final scenes for "Law Against Law," a portion of which he filmed in Yellowstone Park.

So, altogether, the Goldwyn banner surely is being carried into many quarters.

To Complete "Ben-Hur" Plans.

One of the main reasons for Mr. Bowes's trip here is to settle the final details of the production of "Ben-Hur." Perhaps even by the time this reaches print the world will know the name of the director who is to be accorded one of the choicest plums filmland has to offer.

Irving Becomes Producer.

A well-known author and scenario writer, I. W. Irving, who probably took a few cracks at producers for mauling stories he had sold to them, is going to try producing on his own hook. Irving has leased space in the Hollywood studios and will produce a series of four features.

The first, "Trapped," is now in production under the direction of John B. O'Brien, with a cast headed by John Bowers, June Norton, Joe Dowling, Sheldon Lewis, Spottiswoode Aitken, Claire McDowell, Cesare Gravina, Eddie Burns, Martha Marshall, Grace Gordon and Fred T. Walker.

The screen adaption of "Trapped" was made by Frank Beresford of the Writers' Club, who will act as scenario editor of the newly formed organization. W. H. Carr will be production manager. Irving will supervise all the productions.

A big three-masted schooner and an ocean-going yacht will be fired and sunk to provide spectacular features for the production.

Negri at Catalina.

Pola Negri's next for Lasky will be "My Man," which Herbert Brenon will direct. La Negri spent a few days at Grand Canyon and is now vacationing at Catalina, where she will remain until Mr. Brenon returns from his trip to New York. Charles De Roche is to have the male lead in "My Man."

Fazenda With Roach.

Louise Fazenda, who recently signed a long term contract with Warner Brothers, has been "farmed out" to Hal Roach to appear in the feature Fred Jackman is now making for Mr. Roach. Miss Fazenda is right at home in the comedy atmosphere around the Roach lot. Jackman is making a very unusual picture in which he is featuring a wild stallion in a manner similar to which he handled "The Call of the Wild."

Premiere of Chaplin Feature.

Charles Chaplin's "Woman of Paris" will have its Western premiere at the Criterion here (the old Kinema), some time in October. The Chaplin studios feel they have a world beater in this production, which will be Edna Purviance's first fling at stardom.

Miss King Going East.

Miss Bradley King, chief of the Ince scenario staff, is going to New York, following the completion of "Anna Christie," to prepare her play of "A Man of Action" for a Broadway showing. Miss King is now revamping her play in anticipation of the New York showing.

Bebe Daniels Coming Back.

After a year in New York, the magnetic Bebe is returning to the Lasky lot to play one of the featured roles in the second Zane Grey feature to be produced for Paramount, "The Call of the Canyon." Richard Dix and Lois Wilson are to be featured with Miss Daniels in this production. Bebe probably will leave New York next week.

Hart Starts Work.

Bill Hart has started actual production on "Wild Bill Hickok." Ethel Grey Terry has been chosen to play opposite Hart, lending charm and ability to the picture.

John Zanft, vice president and general manager of the William Fox circuit of theatres, stopped over here a few days on his way to the opening ceremonies at the new Fox theatre in Oakland. Mr. Zanft took a party of players from Los Angeles for the Oakland inaugural on August 25.

Want Rinehart Story for Jackie.

The Coogan agents in New York are negotiating with Mrs. Roberts Rinehart for an original screen story for Jackie as one of his series on his Metro contract. "Long Live the King," the novelist's "pet" story, has just served Jackie as his first vehicle for Metro.

Louise De La Rame's (Ouida) childhood classic, "A Dog of Flanders," is also being seriously considered as a vehicle for Jackie.

Miss Phillips With First National.

Dorothy Phillips is again to star for Associated First National. This time Louis B. Mayer will sponsor her in a film production of Avery Hopwood's well-known play, "Why Men Leave Home."

John M. Stahl has been assigned to direct her. Dorothy Phillips's previous First National starring vehicles have been "The White Frontier," or "Slander the Woman," "Hurricane's Gal" and "Man, Woman, Marriage." These were all produced and directed by Allen Holubar.

The principal man to leave home will be Lewis Stone, who likewise has just been signed as Miss Phillips's leading man.

Lenore Ulric Leaves.

Lenore Ulric, the Belasco star, has left for New York, following the completion of her role in Warner Brothers' picturization of David Belasco's play, "Tiger Rose," which is being directed by Sidney Franklin. While the picture will not be completed for the next few weeks, the part portrayed by Miss Ulric has been filmed.

Miss Ulric's departure was made urgent in order to fulfil her theatrical engagement in New York the latter part of next month in the Belasco play, "Kiki."

Geraghty Goes East.

Tom J. Geraghty, production editor at the Famous Players-Lasky studios, will leave in a few days for Kennebunkport, Me., the Summer home of Booth Tarkington, whose guest he will be for two weeks. Mr. Geraghty, who has put into continuity the author's original for Thomas Meighan, "Pied Piper Malone," will go over every detail of the story with the author and will arrange for the locations.

Another Production Unit.

Cash Darrell and S. F. Mounier have leased for a number of years the studio located on Washington and Ince boulevard at Culver City and are preparing to start production on the first of a series of five-reel features about September 1.

Marjorie Rambeau in "Goldfish."

Marjorie Rambeau came to town this week in a French adaptation, "The Goldfish." She is appearing at the Majestic. Los Angeles critics were very favorable to the play, and were particularly partial to Miss Rambeau's performance. In the dramatic moments Miss Rambeau was superb, but she overdid the comedy in the first and second acts, too frequently resorting to "slapstick." So far as the play itself is concerned, it is one of those things which it is best not to try to criticize. It might require an autopsy. It is adequate enough, however, to permit Miss Rambeau to appear at her best at times.

First National News.

"Lilies of the Field," a screen version of the stage play of the same title, is to be Corinne Griffith's initial First National starring vehicle, following her completion of the role of Madame Zattiany in the Frank Lloyd production of "Black Oxen." The picture will be made at the United studios.

Clarence Badger, who recently returned to the West Coast after completing "Potash and Perlmutter" for Sam Goldwyn, has been engaged by First National to direct "The Swamp Angel." Colleen Moore is to play the leading part in this picturization of Richard Connell's story, following her completion of "Flaming Youth."

Edwin Carewe has just completed "The Bad Man," with Holbrook Blinn in the featured role, and announces that he is to produce and direct another picture for First National. He is now wading through hundreds of recently-published books and plays, looking for suitable material.

Arthur Edmund Carew, whose work as Svengali in "Trilby" stands out as one of the highlights of that picture, has been engaged to portray a character role in Norma Talmadge's newest vehicle, "Dust of Desire." In this First National picture he plays the part of an Arab chieftain.

The cast for "Her Temporary Husband," First National's picturization of the stage farce of the same title, includes Owen Moore, Sidney Chaplin, Sylvia Breamer, Tully Marshall, Chuck Reisner, George Cooper and Charles Gerrard. The play goes into production with John McDermott directing.

Camera work on Gertrude Atherton's "Black Oxen" begins next week as a Frank Lloyd production at the United Studios. Corinne Griffith and Conway Tearle are to be co-starred in this.

De Milles Yachting.

Cecil DeMille has completed "The Ten Commandments" and is now vacationing. William deMille, whose most recent production, "The Marriage Maker," was completed just a few days before the completion of "The Ten Commandments," accompanies him.

Wood to Return West.

Sam Wood, the Paramount producer who has been engaged at the Long Island studio of the organization producing "His Children's Children," is to return to Paramount's West Coast Studio to produce his next picture, according to announcement made by Jesse L. Lasky.

Conway Tearles Vacationing.

Conway Tearle, leading man for the Talmadges, has finished his work opposite Constance in "The Dangerous Maid" and has left Hollywood with his wife, Adele Rowland, the vaudeville star, for regions unknown. Mr. Tearle will enjoy a brief vacation, his first in years, before starting work in "Black Oxen."

Evelyn Brent Celebrates.

Evelyn Brent celebrated her first year in America, following her English movie career, with a dinner and dance at her home in Hollywood. It was attended by many of filmdom's most popular players. One of the few English pictures to be shown in this country, "Spanish Jade," disclosed Miss Brent in one of the leading roles and attracted the attention of American producers. Since her appearance in Hollywood, Miss Brent's services have been in demand among producers. Among her most recent films made here are "Loving Lies" and "Held to Answer."

Eddie Hearn as Daniel Boone.

Chester Bennett is to star Eddie Hearn in a feature based on the life of Daniel Boone as the first of the new series of five features he will soon start to produce. For some time Bennett has been searching American history and literature for a suitable vehicle in which to launch Hearn as a star. Bennett is a great believer in the screen as a medium for depicting famous historical characters and events.

Douglas Dawson, Bennett's aide, has almost completed a scenario based on the life of Boone.

Bennett will engage another director for the Hearn starring productions, and will send the company to Kentucky to film the scenes in the exact locale of the story.

Lubitsch Busy at Warners.

Ernest Lubitsch has started work on his first picture for the Warner Brothers, "The Marriage Circle," in which Florence Vidor and Marie Prevost play the leading feminine roles. Other members of the cast are Harry Myers, Creighton Hale, Warner Baxter and Adolphe Menjou.

Don't Give Up Hope.

The honeymoon of Eddie Sutherland and Marjorie Daw is off.

Just when Marjorie had her trunk packed and Eddie was about to go on a two weeks' vacation from the Chaplin studio, the fates again intervened.

Warner Brothers wanted Mr. Sutherland to assist Jack Conway in the direction of "Lucretia Lombard." Charlie Chaplin said "okay" and Eddie kicked a hole into his new straw hat—and went to work at the Warner studio.

This is the fifth time that plans for the Sutherland-Daw honeymoon have been cancelled. Marjorie Daw has given up the hope and has unpacked her trunk.

Follows Dad's Steps.

Four-year-old Edwin Hubbell, son of C. J. Hubbell, leading news photographer of the Pacific Coast, is "following in father's footsteps." Only instead of working behind the camera as "Joe," his father, has done, he is spending his days in front of it.

He is "in pictures."

Little Edwin recently had an important part in Maurice Tourneur's "Jealous Fools," being made at United Studios. His salary went into the bank, to be spent when he enters college, but he collected personally for his work just the same. For the scene in which he worked was centered around an ice-cream peddler's wagon, and every time it was taken little Edwin got a fresh one.

Making "My Mamie Rose."

Manhattan's primitive elevated railroads of 1895 will be reconstructed at Universal City for Irving Cumming's mammoth production of "My Mamie Rose," an epic of the Bowery.

It will be released as a companion piece to "Merry-Go-Round," Mary Philbin's first starring vehicle.

Pat O'Malley is to have the leading masculine role opposite Mary Philbin.

Follows Doctor's Order.

Al St. John, who recently recuperated from a severe case of blood poisoning, believes in following out his doctor's orders. The other day the comedian's physician advised him to rest as much as possible during the next few weeks, so Al wrote a scenario titled "Peace and Quiet," and he is now enacting the stellar part in the screen version of the story.

MacLean in San Francisco.

Members of the Douglas MacLean company producing "The Yankee Consul" have departed for San Francisco to film important scenes for the comedy-drama. Supporting "Doug" are Eulalie Jensen and other featured players. James Horne is directing the picture.

ROBERT J. DEXTER.



Photo by Apeda

Newly appointed publicity and advertising manager of First National, taking the place of C. L. Yearsley, who has been assigned developing a special poster department for the company.

JACK PICKFORD FINISHING.

Well Along in Last Half of "Valley of the Wolf."

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Aug. 28.—Jack Pickford has more than half finished his new picture, "Valley of the Wolf," which he is getting ready for Fall release through Allied Producers and Distributors Corporation. All the interior scenes were made at the Pickford-Fairbanks studios and the outdoor scenes are now being filmed, according to George Hill, the director.

Lucille Ricksen is supporting Jack Pickford as leading woman. Others in the cast are Frank Leigh, Jane Keckley, Ralph Yearsley, Billy Franey and Malcolm Waite. J. William O'Connell is the photographer.

OPERATORS GET INCREASED WAGE

(Continued From Page 1.)

1, 1923, with increased salaries as follows:

Theatres seating up to 600, 7 1-2 per cent.; up to 1,000, 10 per cent.; up to 1,500, 12 1-2 per cent.; over 1,500, 15 per cent.

This agreement was reached following a demand made upon the theatre owners of a 30 per cent. increase submitted by the operators' union on August 7.

Be it said to the credit of the committees representing the T. O. C. C. as well as the operators that they have both bent every effort to avert a strike which would have caused considerable economic losses on both sides. In this the committees were aided by United States Commissioners Bentheim and Brown and Commissioner Corcoran from Albany.

SHERMAN GETS HARPER NOVELS

Seven Stories by Well-Known Authors to Be Made Into Photo-Plays for Vitagraph Release.

"CAT AND CANARY" ON LIST

Harry A. Sherman, president of Sherman Productions, Inc., has completed negotiations with Harper Brothers whereby his organization will have the screen production rights to a number of their novels for Vitagraph specials. Among the authors listed are Basil King, Mildred K. Barbour, Margaret Cameron, Will E. Ingersoll, Margaret De Land, Marie Van Vorst and Will N. Harben.

The first of the productions that will be put into work will be the Basil King novel, "Let Not Men Put Asunder," which is to be released some time in November. The director and cast for this picture is to be chosen shortly.

This feature is to be followed by six productions, including "Cat and the Canary," by Margaret Cameron; "Borrowed Husbands," by Mildred K. Barbour; "The Road That Leads to Home," by Will E. Ingersoll; "The Rising Tide," by Margaret De Land; "A Successful Wife," by Marie Van Vorst, and "The Fruits of Desire," by Will N. Harben.

"The three most important essentials in successful motion picture production," says Mr. Sherman, "are, first, the title, from a box office standpoint; secondly, the story and author, from a production standpoint, and finally the director, who handles the visualization of the story for the screen. Too many producers are apt to lean too heavily toward the artistic side and not sufficiently in the direction of the box office in making pictures. From my experience of many years as an exhibitor I believe I have obtained considerable insight into the needs of the exhibiting fraternity, and possibly that is my reason for insisting that the greatest value of a picture is a box office title. However, I am going to proceed on that basis, although no artistic detail is going to be overlooked in the making of the pictures, but the general idea is to turn out pictures with a commercial value to the exhibitor, pictures that will not only draw his patrons to the box office, but likewise entertain them after they have come, and this with an idea at the same time that the exhibitor is going to make money by the showing of our product."

Lichtman Makes Changes.

Al Lichtman, president of Preferred Pictures, has announced the following changes in the sales personnel of his organization:

Norman Sper has been appointed manager of the Albany exchange, replacing Robert Harris, resigned.

Paul Bush has been appointed manager of the Preferred Chicago exchange at 808 South Wabash avenue.

Haskell M. Masters has been appointed special representative.



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International Distributors of Motion Pictures
AND THE
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COMPANY WILTS IN DEATH VALLEY

Four of Von Stroheim's Goldwyn Troupe Filming "Greed" Overcome by Heat on Location.

SEASTROM ON VACATION

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Cal., Sept. 4.

Four members of Erich Von Stroheim's company completing the filming of "Greed," the Goldwyn screen adaptation of Frank Norris's "McTeague," succumbed to the heat in Death Valley, where, for the sake of realism, Von Stroheim took them to shoot the final scenes where McTeague and his bitter enemy, Marcus Schouler, fight to the death in the desert.

During the first day's work on the alkali floor of the valley the thermometer reached 134 degrees, which is said to be four less than record. Death Valley is rated by geologists as the hottest and most dangerous spot in America. Human beings cannot subsist in its scorching heat and humidity without drinking six quarts of water an hour.

Those who were prostrated by the heat were Eddie Sowders, assistant director; Al Gallagher, the posse leader; Faye Baker, a chauffeur, and Jack Gillis, stunt man.

Victor Seastrom, the Swedish director, has completed his first Goldwyn picture, "The Judge and the Woman," from Sir Hall Caine's latest novel, "The Master of Man." The picture is now being edited. In the cast are Mae Busch, Conrad Nagel, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, DeWitt Jennings and Evelyn Selbie. Mr. Seastrom is now enjoying a short rest following the strenuous work of production, while Marshall Neilan, having completed the editing of his Russian picture, "The Rendezvous," while vacationing in New York City, is expected back at the studio this week.

Rupert Hughes has finished location scenes of his new picture, tentatively titled "Law Against Law," and is now shooting at the studio. He will finish the production within two weeks. This picture has as its subject the evils caused by conflicting divorce laws in the various States. It has a cast including Helene Chadwick, George Walsh, Lew Cody, Carmel Myers, Dale Fuller, Kathleen Key, Hedda Hopper and Rush Hughes, the son of the author-director.

Emmett Flynn, who recently completed editing his production "In the Palace of the King," from Marion Crawford's romance of life in the Spanish court in the fifteenth century, has returned from a two weeks' vacation in the mountains and is preparing for his next production. At the same time all advance preparation has been completed and actual production of Elinor Glyn's "Three Weeks" is expected to start this week. Conrad Nagel and Aileen Pringle play the leading roles. Alan Crosland is directing. "The Day of Faith," from Arthur Somers Roche's novel, has been completed by Director Tod Browning, and is now in the cutting room.

COMPANY GOES TO ARIZONA LOCATION FOR GREY PICTURE

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Cal., Sept. 4.

A company of forty-one people left this week for Arizona, where scenes for "The Call of the Canyon," a Zane Grey production, will be filmed at locations in the vicinity of Flagstaff described in Mr. Grey's novel.

This is the second time Paramount has undertaken a trip into uncivilized country during the past few months to get authentic locations for Zane Grey productions. The first trip was for scenes in "To the Last Man," which was filmed in the Tonto Basin, Arizona, 200 miles from a railway.

During the present journey a small prospector's cabin thirty miles from Flagstaff will be used as headquarters in filming some of the scenes.

The featured players in the production are Richard Dix, Lois Wilson and Estelle Taylor. Heading the supporting cast are Noah Beery, Ricardo Cortez and Charles Ogle. The picture is being directed by Victor Fleming.

BOOKS "BROKEN WING."

Preferred Picture Due at Rialto Theatre in October.

"The Broken Wing" has been booked to play the Rialto Theatre early in October.

This is the first of the fifteen Preferred Pictures which will be released during the new season. It is a film version of the Broadway stage success. The original play by Charles Goddard and Paul Dickey ran eight months in New York and had runs in London, Chicago and Pittsburg. A musical comedy version of the play is to be presented by Oliver Morosco this season.

The picture is a Tom Forman production. The cast includes Kenneth Harlan, Miriam Cooper, Walter Long, Miss du Pont, Richard Tucker and Edwin J. Brady.

DETECTIVE FILM READY.

Whitman Bennett Now Titling "The Leavenworth Case."

"The Leavenworth Case," the second of the Whitman Bennett special productions which are to be released by Vitagraph during the season of 1923-24, is finished and is now being finally titled and edited at the Bennett studios in Yonkers.

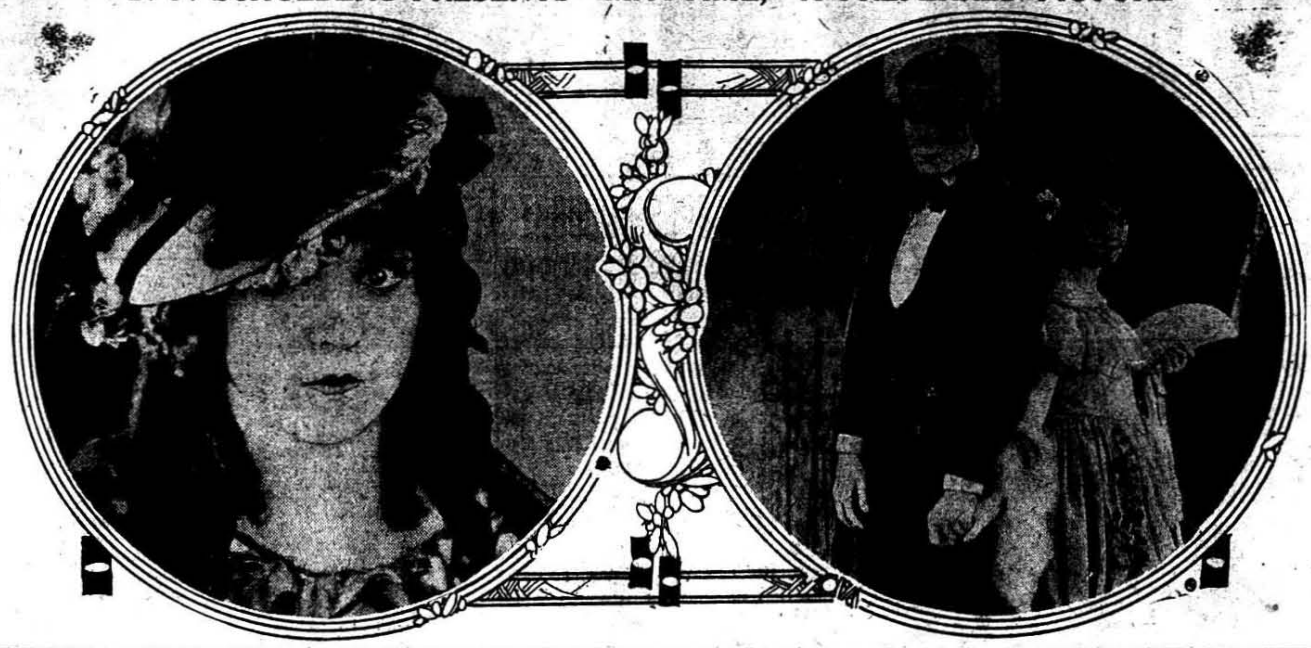
This production, which was directed by Charles Giblyn, is from the detective novel written by Anna Katharine Greene. In the cast are Seena Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker, Paul Doucet, William Walcott, Frances Miller Grant and Fred Miller.

JOINS GOLDWYN.

Vincent J. McCabe Now Member of Sales Staff.

Vincent J. McCabe, until recently Canadian head of Associated First National, has joined the sales department of Goldwyn-Cosmopolitan, attached to the staff of J. R. Grainger. Mr. McCabe entered the home office of Fox in the sales department in 1916. He was later transferred to the Pittsburg branch and then was sent to Canada to introduce a new sales policy. Soon after he was made district manager, with supervision over Eastern Canada.

B. P. SCHULBERG PRESENTS "MAYTIME," A PREFERRED PICTURE



HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Special Correspondence The Morning Telegraph.)

HOLLYWOOD, Sept. 4.

Some one wagging recently on films and filmland wrote cynically, "Pity poor George S. Kaufman and Marc Connelly. They're no doubt lying awake o' nights trying to figure out what their brain child, 'Dulcy,' was doing in Yosemite National Park." This followed a press story during the celluloid production of the play telling of the presence of Constance Talmadge, who played Dulcy, and her company in Yosemite on location.

After seeing "Dulcy" we have come to the conclusion that C. Gardner Sullivan, her film father, and Director Sidney Franklin meant well in sending her to the Yosemite and then they probably lost hours of sleep worrying because they couldn't keep all the beautiful "shots" of the valley in the finished production. But as it stands, Mr. Sullivan got a chance to use his pet phrase, "The land of the blushing bride, geographically known as Yosemite," as a sub-title referring to California's favorite national park and we also get a glimpse of Miss Talmadge at one of the valley water falls. We suspect it was the Bridalveil Falls because while we were vacationing in Yosemite Harry Brand, publicity purveyor of the Constance Talmadge company, enviously suggested that we should take a swim in Bridalveil Falls for him.

After being overwhelmed even beyond the bromidic stage of "Dulcy," by the beauties of nature in the Yosemite, we wouldn't have blamed Dulcy, who probably also exclaimed "Ain't nature grand?" if the whole week-end party had been set there—nor would the week-end guests.

"Tiger Rose" There.

After seeing the valley it is easy to understand why all the film folk who have been there, individually or in companies on location, rave over its backgrounds. Of course, nature's job is the principal magnet, but the hospitality of the place and its people is also a strong drawing card, for Yosemite has no scruples against film folk. Their entrance sign merely reads, "No dogs, no cats and no firearms!" In fact, Yosemite officials and guests always make a special treat out of the visit of a film company. Chief Ranger Forest S. Townsley, "the glad hand of the valley," says that in the Winter season especially a film company getting snow locations and using the dog teams which serve for both atmosphere and transportation in the park will attract more attention than even the Winter sports. Proving that it isn't only in Hollywood that people neglect both pleasure and duty to watch moving picture folk at work!

The next feature release to record the backgrounds of Yosemite will be the Warner Brothers' production of "Tiger Rose," starring Lenore Ulric and also directed by Sidney Franklin, who seems to be decidedly partial to the valley. By a special permit this unit was allowed to take in firearms, since they had to have them for the action of the northwest mounted villains in Willard Mack's play, y'know. After a day at the Lodge down in the valley, the company moved up to Tuolumne Meadows, where Chief Ranger Townsley and L. H. Marks, superintendent of commercial and personnel departments of the Yosemite National Park Company, had supervised preparations for their "set." And now, of course, Chief Townsley, Mr. Marks, Transportation Agent Jack Curren and Tom Sawyer (no relation to Mark Twain's hero), who was one of the stage drivers for the film fire "fans." They may have to go to San Francisco or come to Los Angeles to see the picture, but see it they will. The Yosemite Village film theatre books features and will in time get "Tiger Rose," but the Valley folk who watched it in the making can't wait that long. When I was there the village house was showing Harold Lloyd's "Haunted Spooks" and C. B. deMille's "Adam's Rib," which gives you some idea of the speed of their bookings.

Warner Brothers were so delighted with the Yosemite "shots" that another sequence was set in the same locale and Director Franklin and members of the company returned to Tuolumne last week. Had they made it the week previous they would have met the William Gibbs McAdoo party camping there. "Tiger Rose" is the first feature to be filmed in that particular part of the Valley. Tuolumne greets Mr. McAdoo nearly every year. He says he's "a native son" of Yosemite.

Uncle Sam Bars "Stunts."

Under the supervision of the U. S. Department of the Interior, National Park Service, in Washington, from whence permits are issued, Yosemite Valley folk give every co-operation to film companies. Provided, they do not abuse the privilege and do nothing to give the park dangerous publicity. Uncle Sam is generous with his national park locations but he doesn't permit "stunt" scenes.

In a letter from Arno B. Cammerer, acting director of the Department of the Interior, to the Yosemite officials, he welcomed the presence of film companies making good, clean, desirable films, but no one need expect to "shoot" a thriller by hanging from the famous overhanging rock at Glacier Point by their eyebrows, or riding off said rock—as one "stunt" man wanted to do—on a motorcycle. (He wasn't permitted to do it, so there was no funeral!) The park officials know they have plenty of natural thrills without staging them. Bears in the park are doing an act all their own now, appearing in the spotlight nightly for food carried to them by a lodge employee, nicknamed "Sorghum," and it wouldn't surprise us to see some comedy company "shoot" them with the camera.

Dorothy Dalton and Blanche Sweet, who accompanied her to the park last Winter on a filming expedition directed by Irvin Willat for Paramount; Tom Mix, Eva Novak and J. Warren Kerrigan are a few of the other recent film celebrities of whose visits Yosemite folk still chat with interest, and whose autographed photographs are in the personal collections of those fortunate folk who call the Yosemite home.

For Pola's "My Man."

Eve Unsell is at work on the script of "My Man," Pola Negri's next Paramount production. And Herbert Brenon is due back this week to direct it, with Charles de Roche in the title role opposite the exotic star.

To Film Alger Stories.

Don Meaney, of Meaney & Nehls, is to produce six Horatio Alger stories, the first, scheduled for December release, to be "Tony, the Bootblack," followed by "Phil, the Fiddler." Rumor has it that Ben Alexander and John Fox, Jr., are being considered for the lead. May the best man win, with George Sargent directing.

Mrs. Ivers Believes in Originals.

Mrs. Julia Crawford Ivers, who recently resigned her post as supervising director with Famous Players-Lasky Corporation to freelance in the scenario field, is a firm believer in the original story. She is convinced that the day is not far distant when stories written direct for the screen will take precedence in production. Mrs. Ivers, who is the only woman who has ever directed from the Lasky lot, doesn't hold a strong brief for the woman director alone. Directing is too strenuous a job physically for women to pursue consistently, she says, and in that opinion she is seconded by Frances Marion and the very small number of other women who have directed pictures. But she believes that the ideal direction combination of future productions will be made up of a man-writer and a woman-director or a woman-director and a man-director co-directing.

Jinx Pursuing Her.

Speaking of women and co-direction reminds us that Frances Marion is now playing such a role on Norma Talmadge's "Dust of Desire," for which she also wrote the script. Miss Marion and Chester Franklin are co-directing Miss Talmadge, and if they didn't have any other reason for believing in its merit, they'd feel sure the jinx pursuing Miss Marion is guaranteeing another hit. The author-director had not finished barking with the whooping cough when she began the feature; then she and Tony Gaudio, cameraman, and Mr. Franklin were almost killed in a horse runaway, and the next day a heavy arc light toppled from a second story platform and struck Miss Marion's head. By a miracle she suffered only severe headaches.

Baker in Yosemite Valley.

While in Yosemite we were greeted at the Lodge one day by George D. Baker, who with his sister and party of friends was motoring through the national park, hunting with his new camera. He was so fascinated with Yosemite that he immediately started calculating how he could work it so that his next production could be filmed there. At any rate, he "shot" so many of the valley backgrounds that he won't have any difficulty picking out "locations" when he does go back.

Next Ince Production.

When "Anna Christie," starring Blanche Sweet and William Russell is completed, Thomas H. Ince will put Vaughan Kester's novel, "The Just and the Unjust," into production. Bradley Kink is preparing the continuity and John Griffith Wray will also direct it, with First National scheduled to release it under the title of "Country Lanes and City Pavements."

Boylan With First National.

Malcolm Stuart "Mike" Boylan is now parking his publicity typewriter in the Associated First National offices, with a slogan which might be interpreted thusly: "All the news that's fit to mail."

Johnston With Frank Lloyd.

And while on the subject of publicity purveyors, be it recorded that J. L. Johnston, is now publicity director for Frank Lloyd's Productions, Incorporated. He's engaged in telling the world of Mr. Lloyd's current production, "Black Oxen."

Cummings Not a Pound Keeper.

Yes, we need no more canines, says Irving Cummings. For scenes in Universal's "My Mamie Rose," in which he is directing Mary Philbin, Mr. Cummings advertised for a litter of youthful bulls. The next day he was deluged with dogs and owners who craved film fame for their pets. Nearly every fond mother thinks she has another Jackie Coogan or Baby Peggy in her home, and I suppose every dog owner thinks that his canine pet is an embryonic Teddy, Pal or Brownie.

Dorothy Phillips With Mayer.

While Allen Holubar parks his megaphone at Metro studios, Mrs. Holubar (Dorothy Phillips y'know) will commute to the Mayer-Schulberg studios where Louis B. Mayer will star her in "Why Men Leave Home," John Stahl's next Associated First National production.

Talmadge-Heerman Company.

Victor Heerman had a birthday Monday and Baby Catherine Anliss Heerman helped him and Mrs. Heerman (Sarah Y. Mason y'know) celebrate it with a pink birthday cake. There was also a large box of sweets from his star, Constance Talmadge, who said she knew Mrs. Heerman would appreciate the gift more than her director, but added in explanation, "we girls must stick together." And on Tuesday he departed to Catalina to hook a seventy-pound tuna before disappearing into the cutting room with "The Dangerous Maid."

Miss Talmadge's next production, by the way, under Heerman's megaphone, will be "The Mirage," in which Florence Reed appeared behind the footlights. "The Mirage" was bought for Norma Talmadge, then her plans were changed and for a time it seemed destined to go unproduced until Mr. Schenck decided that Constance should be permitted to again demonstrate her versatility in drama by portraying its heroine.

California Stepping Out.

We hear that Manager Fred Miller is going to close the California for a few days of renovating and redecorating some time this month, and then present "Little Old New York" with Marion Davies on a super scale, two performances daily, reserved seats, 'n everything.

Florence Lawrence Back.

Florence Lawrence is back in her editor-ing chair, following her vacation abroad. We haven't had a chance to ask her how she liked London, don't-cherknow, but we glimpsed her and a lovely new chapeau speeding down the boulevard the other day, so no doubt she can give a good account of Paris, any way.

Carmelita Doing Her Bit.

When we returned from vacation we found that Carmelita Geraghty, vivacious and determined young daughter of Thomas Geraghty, had helped Cupid along by being maid of honor for Colleen Moore, when Collen and John McCormick, western representative of Associated First National, said their "I wills," and after seeing the knot firmly tied went out and signed a contract to play opposite Larry Semon in his next comedy.

"Hesi" Tate With Washburn.

Behind the megaphone of Bryant Washburn's first starring production for Grand-Asher, tentatively titled "Try and Get It," is none other than Cullen B. Tate. "Hesi" Tate, as he is known, won his spurs by holding the reins of assistant director with C. B. deMille and other Paramount producers and everybody is issuing congratulations to him and to Mr. Washburn on his promotion.

Florence Vidor Set for Barbara.

Don't think because Sol Lesser shelved "The Winning of Barbara Worth" a few weeks ago that Florence Vidor isn't to play Barbara. Mr. Lesser settled that by signing her for the role before he departed for Europe two weeks ago. When Miss Vidor and Barbara were first brought together, it was found that the Imperial Valley was too hot for location, so the Harold Bell Wright story was deferred, and Miss Vidor went to Honolulu and then to the Schulberg studios for "The Virginian" with Kenneth Harlan under Tom Forman's direction. Now "The Winning of Barbara Worth" is scheduled for production in October.

Mary O'Connor Vacationing.

We found Mary O'Connor among the missing on the Lasky lot the other day. Miss O'Connor had turned the key in her story department door and departed for two weeks at Santa Cruz.

Hopper's Wives May Meet.

Edna Wallace Hopper (Mrs. Hopper, the third) and Hedda Hopper (Mrs. Hopper, the fifth y' know) will be able to exchange notes. The latter is now registered at the Hollywood Hotel, and the former is expected soon.

Hughes Understudying Bee.

Lloyd Hughes celebrated Friday, by signing two contracts, one for a production to be sponsored by William Sistrom at the Hollywood studios, and after that he goes with Fred Niblo. You can't keep a good actor idle.

Who'll Be Chauffeur?

The publicity purveyors are getting space on a unique bet between Lew Cody and Frank Mayo. If they carry it out, Hollywood is in for some good laughs. As to who the laugh will be on is up to Dempsey and Firpo. Cody is backing Dempsey and Mayo has his stake on Firpo. The loser must act as chauffeur for the winner, wearing livery, calling his temporary "boss" "Mister" and pay $100 fine for every infraction of the rules of his "term of service."

In Metro Star Special.

Cullen Landis and Percy Marmont are parking their make-up boxes at the Metro studios next week for "The Man Whom Life Passed By," another Metro star special which Victor Schertzinger is to direct from his own story.

Mabel Normand at Preview.

Mabel Normand was the bright particular star of both the screen and the audience last Monday evening when her new Sennett production, "The Extra Girl," was previewed. Meaning that Miss Normand has completely recovered from her recent injury when thrown from a horse.

Mrs. Wallace Reid Back.

Mrs. Wallace Reid returned to-day from her tour of the East in connection with her production of "Human Wreckage." After a month's rest at home with Bill (Wally Reid, Jr.), and Baby Betty, she will embark on a shorter tour of the Middle Western cities.

Marion Fairfax With Associated.

Marion Fairfax has completely recovered from her recent illness and has been duced to punch the time clock for Associated First National productions. She commutes from her Vine street home to the United studios early and late, filling a post labeled advisory counsel.

Hoi for "White Man."

Kenneth Harlan, Director Tom Forman, elephants, man-eating tigers, lions, tropical birds, etc., will pitch tent next week on the banks of the Congo River (somewhere in Southern California), for "White Man," adapted by Olga Printzlau from the story by George Agnew Chamberlain.

SMOOTHES DIFFICULTIES OF NEWS CAMERAMAN ABROAD

Emanuel Cohen, Pathe Editor, Back From European Trip After Effecting New Arrangements for Efficient Service.

Returning last week from the nerve centers of Europe, Emanuel Cohen, editor of the Pathe News and Pathe Review, reports that there is plenty of news in the international hot-bed, and that new arrangements have just been effected expanding and corelating the activities of the Pathe organization on the continent.

Mr. Cohen spent three weeks abroad, visiting London, Paris and Berlin, and making side trips to the battlefields, to the Ruhr, Switzerland and Ireland. He said:

"Heretofore the officials of continental Europe had an apathy for news in pictures. Co-operation was not readily extended and the taking of pictures, depended mostly on the resourcefulness and enterprise of the individual cameraman. In conference with official France and Germany, I succeeded in receiving assurances of greater co-operation.

Need a Permit in London.

"In London, the cameraman must get a permit to take a picture in the streets. Taking pictures of steeplechase races is farmed out at so many pounds to independent organizations. The movement instituted will ultimately correct this situation so that cameramen will have as free access to events of news as reporters, and not pay for the privilege.

"In France, the foreign office has absolute control of all official pictures, relegating this authority to the department of propaganda. Through the intervention of Secretary of State Hughes, I succeeded in laying the case of Pathe News before the foreign department, and believe now that much of the official red tape will be cut and access to French news events will be easier and shipment will be made simpler.

"Berlin is an enigma. While production of features is still going on full blast, the theatre situation is blue, due to the financial chaos in the country."

An achievement marked the editor's visit, inasmuch as he brought the English, French, German, Italian and Irish Pathe News correspondents together under one roof and effected an amicable co-operation based on economic interest so that now continental events taken by the Pathe News will receive more personal attention from the minute they are shot until they are sealed, shipped and delivered to the first outgoing vessel, bound for America.

First National Recovery.

This is fortunate in so far as the continental cameramen, being subjects of the countries in which they operate, have the nationalistic aspirations of their own land which do not make for harmony; but by bringing them together, international differences on a small scale were smoothed out and the gathering of the news and its shipment made the most important factor.

The Ruhr section is a great problem inasmuch as the military authorities are in control and the procuring of news pictures is surmounted with official and bayonet difficulties, but with the new arrangements effected, Pathe News believes a new epoch will be inaugurated so far as news pictures are concerned.

The greatest source of trouble on the continent is the fluctuating rate of exchange. Particularly in Germany is this a sore spot with travelers, inasmuch as taxicab drivers have to call up their home offices every hour or so to get the new rate on the American dollar.

On his various trips Mr. Cohen personally "shot" many scenes for forthcoming issues of Pathe Review.

DAVID BELASCO PLEASED WITH "GOLD DIGGERS"

Following the arrival of the new Warner picture, "The Gold Diggers," at the home office in New York, last week, Albert Warner got into communication with David Belasco and invited him to see the screen version of his Broadway play from the pen of Avery Hopwood.

Mr. Belasco viewed the production at a private showing. He enjoyed particularly the work of Hope Hampton in the role created by Ina Claire on the stage; Louise Fazenda in the comedy role, portrayed on Broadway by Jobyna Howland, and the performances given by Wyndham Standing and Alec B. Francis.

Following the showing, Mr. Belasco wrote the following letter to the Warner Brothers, congratulating them on the production.

"After viewing the final cutting of the print of "The Gold Diggers" I was deeply gratified, as it assured me it was possible faithfully to portray a legitimate comedy upon the picture screen.

"It made me realize there was much already accomplished in the way of better productions to bring the screen nearer to the theatre. The characters are all clean-cut and distinctive.

"You have indeed made a fine picture. I compliment you."

OPENS NEW YORK BRANCH.

Preferred Now Has Local Exchange at 729 Seventh Avenue.

Preferred Pictures Corporation has just opened a New York exchange at 729 Seventh avenue, on the tenth floor. Harry Danto is branch manager. Mr. Danto is well known to exhibitors, having been sales manager of the Famous Players-Lasky New York exchange for six years.

The new exchange will handle the season's group of fifteen Preferred Pictures, starting with "The Broken Wing," "Mothers-in-Law" and "The Virginian."

Barthelmess in "Twenty-One."

Richard Barthelmess's new picture for Associated First National, produced by Inspiration Pictures and directed by John S. Robertson, has been definitely titled "Twenty One." It is adapted to the screen from a story by Grace MacGowan Cooke and Alice MacGowan. Dorothy Mackaill, leading lady in Barthelmess's "The Fighting Blade," has already been engaged for the principal feminine role. The picture will be produced in New York.

CENSORSHIP DOOM SEEN AT ALBANY

An Increase of Democratic Legislators at Coming Elections May Cause Commission Ousting.

GOVERNOR PLANS CAMPAIGN

(Special Correspondence The Morning Telegraph.)

ALBANY, Sept. 6.

It is believed that Governor Smith, as the result of his forthcoming speeches making tour of the State, will be successful in securing an increased number of Democratic Assemblymen at the coming election, so as to give the Democratic party control of the lower branch of the Legislature and State in 1924.

Under such conditions it is certain that the State Motion Picture Censorship law will be striken from the statute books.

The fact that several Republican Assemblymen who served during the last session of the Legislature were elected by such small majorities, a number having received less than fifty votes over the Democratic opponents, emphasizes the fact that if more strenuous efforts had been made, and also if men had been nominated who would have vigorously entered the fight, these Republicans would have been defeated.

In that case the censorship law would have been repealed by the Assembly as well as by the Senate. The Senate passed the measure aimed to abolish State censorship, but it was defeated in the Assembly by but five votes. Four Republicans voted with the Democrats for the repeal of the law; three Democrats, however, cast their votes with the Republicans. With a new Assembly as planned by the Governor, the outlook is decidedly favorable for the repeal of the State censorship law at the coming session of the Legislature.

Governor Smith intends making a personal campaign of the State this Fall to secure the control of the Assembly, so that he will have support of the entire Legislature in 1924, the last year of his term of office as Chief Executive of the State.

WOOD ASSIGNED TO VERSION OF JORDAN NOVEL

As a reward for his work in directing the picture version of Arthur Train's novel, "His Children's Children," Jesse Lasky has now assigned Sam Wood to the work of picturizing Kate Jordan's novel "The Next Corner," which following its publication as a serial, has just been issued in book form. Mr. Wood shot the last scenes of the Train story at the Paramount studios on Long Island last week, and as soon as he has finished the cutting and titling he will return to the Lasky studio in Hollywood to prepare the new picture.

Mr. Lasky and Mr. Wood have held several conferences and it is planned to give this Kate Jordan story a lavish production.

In the meantime "The Next Corner" will be seen on Broadway as a play, so that by the time Mr. Wood has completed his picture and it is ready for release, which probably will not be until Spring, everybody will know the merits of this story.

SEARCH GOING ON FOR STORIES FOR UNIVERSAL STARS

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Sept. 4.

A staff of readers has been assigned by Bernard McConville, new superior of all Universal-Jewel productions, to searching through libraries and reading current fiction magazines for suitable stories for Mary Philbin and Reginald Denny.

Miss Philbin's initial production under her new starring contract with Universal will be "My Mamie Rose," adapted from the Owen Kildare story by Lenore Coffey and Harvey Gates. It will be directed by Irving Cummings and filming will start at once.

Denny is now working in "There He Goes," by Byron Morgan. Harry A. Pollard, who directed Denny in "The Leather Pushers," is handling the megaphone for the production.

CAST NEARLY COMPLETE.

Two Parts Still Unfilled for "Dust of Desire."

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Sept. 4.—The cast of "Dust of Desire," Norma Talmadge's next First National starring vehicle, is complete, with two exceptions. Two feminine roles remain to be assigned.

Joseph Schildkraut, stage and screen star, heads the supporting cast, which includes Arthur Edmund Carew, Earl Schenck, Hector V. Sarno, Laurence Wheat, James Cooley, Albert Prisco and Mario Carrillo.

Frances Marion and Chester Franklin will direct the production, assisted by David D. Fischer. The story, which is adapted from an English novel, is a drama of the Arabian desert.

Norma Talmadge has the role of a native dancing girl, the tool of a band of Arabs plotting the overthrow of French rule in Algeria. It is a type of role Miss Talmadge has never tried before.

CONKLIN IN INCE FILM.

Will Have Dramatic-Comedy Role in "Anna Christie."

Chester Conklin has been selected by Thomas Ince for an important "bit" in "Anna Christie." While the role is said to offer comedy-relief from some of the tense emotional scenes of the drama, at the same time it calls for histrionic ability in some of the dramatic moments.

Mr. Conklin recently played a dramatic-comedy role in Eric Von Stroheim's "Greed" and did it so effectively that he was chosen by Mr. Ince for the role of Tommy in "Anna Christie," which will be released by First National in the Fall.

Cruze to Make "To the Ladies."

The next James Cruze picture, as announced by Jesse L. Lasky, will be based on the Broadway success, "To the Ladies," by George S. Kaufman and Marc Connelly.

Walter Woods, production editor of the three latest Cruze pictures, "The Covered Wagon," "Hollywood" and "Ruggles of Red Gap," will be identified in a similar capacity with the new picture, and he will likewise write the continuity.

'Other Men's Daughters'

"Other Men's Daughters," a feature produced and directed by Ben Wilson, is added proof that good sense is more important than millions, and sincerity of purpose greater than artificial display.

In the picture, "Other Men's Daughters," which will be released by the Grand-Asher Distributing Corporation early in October, may be seen the harmonious combination of an excellent story from the pen of a famous novelist, fine acting by distinguished stars, inspirational directing and extremely artistic production.

Because Evelyn Campbell wrote "Other Men's Daughters" with a vivid, human appeal, that interest has been preserved in its screen edition. Nowhere is there the lavish and gaudy show which taxes, too greatly, the mind of the observer.

No Awe-Inspiring Sum Was Spent Upon Production.

Yet Nothing of Effort Money Has Been Spared to Make

"OTHER MEN'S DAUGHTERS"

a Perfect Creation.

With Bryant Washburn and Mabel Forrest in the leading roles, brilliant and satisfying acting is assured. And all that can be added to a picture by the assembling of an accomplished supporting cast is here in evidence.

Released by the Grand-Asher Distributing Corporation at 15 West Forty-fourth street, New York City.

Foreign Rights Controlled by the Apollo Trading Corporation, 1600 Broadway, New York City.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

Staff Correspondent The Morning Telegraph.

HOLLYWOOD, Sept. 10.

Cynics who think "bigger and better pictures" is just a pet phrase of dreamy press agents should talk to Los Angeles exhibitors. They apparently believe that said bigger and better pictures have arrived. Just now the studios hereabouts are not humming so furiously as two months ago, but most of them have the w. k. "specials" completed and ready for release, and the local theatres are making up for all inactivity of production by planning for a season which promises to make the film an even greater rival of the footlight play. Los Angeles is doubtless the best photo-play show town in the country. If it isn't it should be by the time the California, the Criterion (the old Kinema) and Grauman's Million-Dollar Theatre are transformed.

These theatres are destined to graduate soon into the two-performances-per-day-all-seats-reserved class, and with Grauman's Hollywood Egyptian Theatre still doing a record business with "The Covered Wagon" on the same policy, Los Angeles will boast four reserved seat film theatres.

Fred Miller's California Theatre, featuring Goldwyn pictures principally, has long been one of the most popular as well as loveliest motion picture continuous performance houses here. Its musical programs have become famous. But Mr. Miller is such a believer in the big picture, apparently, that he is changing the policy of the house and after this week will close for two or three days of remodeling and have a grand reopening Friday evening, the 21st, with Marion Davies in "Little Old New York." An augmented orchestra of sixty pieces, with Carli D. Elinor still conducting, giving a half-hour concert at each performance, will rival the photo-play for first honors. Indefinite runs will be the policy, with $1.65 the top price in the evenings and $1.10 at the matinees.

A few nights later, probably September 25, the Criterion, in the West Coast chain—erstwhile the Kinema—will be introduced in all its new elaborateness, with Charles Chaplin's long anticipated feature, "A Woman of Paris," starring Edna Purviance. Furthermore, Harry C. Arthur, Jr., general manager, has announced that Adolf Tandler, formerly with the Los Angeles Symphony Orchestra, will conduct at the Criterion. Opening night prices will range from $2 to $10! Line forms to the right! Afterward two performances daily, with reserved seats at $1.65 top evenings and $1.10 matinees will prevail.

At present writing, Grauman's Million Dollar Theatre is breaking records with performances of D. W. Griffith's "The White Rose." Booked for only one week, it has been held over for a second. No definite plans for the transformation of the million dollar house have yet been announced, but we understand that they're under way and that in a very short time it, too, will be on the two-a-day indefinite run policy.

The success of Grauman's Hollywood Egyptian Theatre, which has been open nearly a year and has had only two feature attractions—"Robin Hood" and "The Covered Wagon"—is proof of the success of the reserved seat policy. Here's welcoming the new California, the Criterion and the Million Dollar into the same class! Now, all they need are a few more pictures like Charles Ray's "The Courtship of Miles Standish," "The Dramatic Life of Abraham Lincoln," "Rosita," with Mary Pickford; "The Thief of Bagdad," "The Spanish Dancer," with Pola Negri and Antonio Moreno; "The Extra Girl," with Mabel Normand; "The Hunchback of Notre Dame," with Lon Chaney, and so on.

Titling Coogan Film.

Walter Anthony is parking himself at the Metro studios now, titling Jackie Coogan's first Metro production, "Long Live the King." This is through the courtesy of the Principal Pictures Corporation, where Mr. Anthony usually hangs his hat.

For "Barbara Worth."

Speaking of the Principal Corporation, reminds us that, after duly celebrating the signing of Baby Peggy, Sol Lesser's studio folk hung out the flag of welcome for Harold Bell Wright, who arrived at the Ambassador last week, with Mrs. Wright. He is here to confer with Eddie Cline, director, and Percy Heath, scenarist, on the production of his novel, "The Winning of Barbara Worth," for which Florence Vidor has been signed.

For "The Living Past."

Mary Alden and Harrison Ford have signed on the dotted line for Metro's "The Living Past," which Harold Shaw will direct from William J. Locke's "The Tale of Triona."

With Hawaiian Background.

Honolulu, where she wrote and directed "The White Flower," starring Betty Compson for Paramount, is one of Julia Crawford Ivers's hobbies, and she is now at work on another original story built around Hawaiian legends. This, too, will be filmed on the exact locale of the story. Mrs. Ivers recently resigned her long association as Paramount supervisor to freelance on scripts.

Seeing the Eclipse.

Hollywood is deserted to-day. Everybody who could get there by motor, by rail, by boat or by air has gone to Catalina of San Diego or Coronado or thereabouts to see the total eclipse of the sun. By way of being different, Josephine Quirk has gone to Lompoc to view it from the heights. The rest of us will wait and see it in the movies.

Hart at Victorville.

Victorville has been having old home week to welcome William S. Hart, who used the California town and its Western atmosphere for location on "Wild Bill Hickok." Cliff Smith is directing the Paramount star again in this original story adapted by J. G. Hawks. By the way, "Scoop" Conlon has returned to the Hart banner, too, as manager and publicity director for his unit.

Stronghearf Is Not Dead.

Even canine stars are not immune as subjects for gossip. Last week dame rumor was peddling the story that Strongheart, the wonder dog of Larry Trimble-June Murfin Productions was dead. But being as well acquainted with Ezel, alias Strongheart, as he permits any one but his owners to be, we can authentically deny the rumor. Strongheart is very much alive and while Laurence Trimble is completing the editing of his next feature, "The Love Master," the dog is vacationing.

Strongheart is said to rank among the twenty most popular luminaries in filmdom, judging from his "fan" mail, and still his salary is less than that of an extra. But he gets three pounds of porterhouse steak every night, has nine beautiful wives, a country estate in the San Fernando Valley, and a big red motor car in which he spends much of his time when not acting. Furthermore, he has no income tax to worry over and none of his wives care for clothes or jewelry. So a dog's life isn't as bad as the proverbs lead us to believe.

Case to Build Hotel Here.

Frank Case has looked us over and decided to divide his allegiance between Hollywood and the Algonquin in New York. He's to build a hotel apartment here twelve stories high, in the vicinity of Sunset Boulevard and Highland avenue.

"Black Oxen" Need Not Apply.

Frank Lloyd rises to remark that "Black Oxen" is a society drama, not an animal picture. This for the benefit of the many who have telephoned offering the services of their cattle possessions. Gertrude Atherton's story of the rejuvenation of Madame Zattiany, to be played by Corinne Griffith, gets its title from W. B. Yeats's "The years like great black oxen tread the world, and God the herdsman, goads them on behind." It will be Mr. Lloyd's first own-unit production for First National.

Apfel Directing Viola.

Viola Dana is ready to begin "Angel Face Molly," a crook romance written for the Metro comedienne by Fred K. Myton, and Oscar Apfel's megaphone has been polished up for this third successive Metro feature starring Viola. Mr. Apfel directed Miss Dana more than ten years ago when she was a child actress at the Edison studios.

"Why Men Leave Home."

Louis B. Mayer has borrowed Helene Chadwick from Goldwyn for the lead in "Why Men Leave Home" which John Stahl begins this week. Lewis Stone plays opposite her, and Mary Carr, famous mother, is being imported from New York for the picture of Avery Hopwood's play.

Beaudine Directing It.

"Misunderstood" is the title given the Booth Tarkington story which William Beaudine is directing for J. K. MacDonald-Associated First National Productions. Henry B. Walthall, Irene Rich, little Ben Alexander and Rockliffe Fellowes are in the cast. Hope Loring and Louis Lighton, who worked with Mr. Beaudine on "Penrod and Sam," adapted it.

For "Aladdin's Lamp."

While Ferdinand Pinney Earle is working on the paintings for the novel production of "Aladdin's Lamp" he has planned, William H. Clifford is writing the continuity for it.

Paging Climate Boosters.

On arriving in California the tourist's first question usually is "Where are the studios?" But not in September. This month he demands pronto and threateningly, "Where's the fellow who told me you needed a coat and a blanket every night all the year round?"

Starring Bill Collector.

Bill collecting has comedy possibilities, it seems, and Bryant Washburn's first Grand-Asher picture, "Try and Get It," will celluloid 'em. Billie Dove, Lionel Belmore, Joseph Kilgour, Edward Horton and Mme. Rose Dione are in the line-up under the direction of Cullen B. "Hezi" Tate.

Biographical Notes.

Subject: Edward Horton, erstwhile leading man of Wilkes Majestic Stock Company, now one of the actors whom the picture producers chase with contracts. He recently finished "Ruggles" with James Cruze, and after his current work with Bryant Washburn in "Try And Get It," he'll report back to Paramount and Mr. Cruze for "To the Ladies." He's also prominent in Jane Murfin's production of "The Sign." So for the benefit of "fans" be it recorded that he says of himself: "I am six feet tall, not married." (P. S. That isn't the fault of the matinee girls). "dark and weigh 165 pounds. I love mountain climbing and swimming. I don't care if I never handle another golf club, but I do like golf clothes."

Aiding "Anna Christie."

George Siegman, Ralph Yearsley, Victor Potel and Fred Kohler are commuting to Thomas H. Ince's studios in Culver City for "Anna Christie" now. Blanche Sweet, William Russell and George Marion are featured. John Griffith Wray expects to have "Anna" completely "shot" within ten days.

Shades of B. P. Days.

"For Beyond the Veil," the first of his metaphysical pictures, A. K. Mozumdar has an exact replica of the Tivoli which (history tells us) was one of the most notorious dives in San Francisco's Barbary Coast. And the p. a. says Mozumdar has offered to present the set to the Smithsonian Institution in Washington, so posterity can see where the male of the species was wont to resort in the years before the Great Drought—scoring another demonstration for the powers of the film industry as an educational medium!

Can Exchange Notes, Too.

When Marjorie Rambeau completes her run in "The Goldfish," at Wilkes's Majestic Theatre, she will appear in "The Road Together," and her supporting cast will include Maude Leone. Thereby hangs a story. Both Miss Rambeau and Miss Leone once answered to the name of Mrs. Willard Mack, though not simultaneously, of course.

"Hollywood" Song Winner.

The banana shortage is threatened with a rival in songland. And here's why. When James Cruze was filming "Hollywood," Aubrey Stauffer, the composer de luxe of filmland, got an inspiration from the set and the ballad "Hollywood, I Hear You Calling Me" was the result. Then the set orchestra adopted it and soon the whole studio was humming it. After that it was featured in the Writers' Revue, based on "Hollywood," and then realizing what a hit it was Mr. Stauffer, with Alfred Hustwick and Milton Schwartz, who were also interested in the Writers' Revue, published it primarily for the benefit of the Welfare Fund of the Writers.

Baxter Rises to Remark.

"I do not want to be a star," says Warner Baxter. The cynical may smile, but Mr. Baxter means it, and with logic. "Despite lots of talk that the star is here to stay," he comments, "the statement is being directly contradicted in practice by the large casts of stellar talent with no one star predominating. To be a star in the full sense of the word is to make a 'one-man' picture, as a rule. So give me a good featured role in a big picture with a producer, such as 'The Marriage Circle' with Lubitsch for which Warner Brothers is now paying my salary, and I am assured better opportunities on every angle than stardom gives." And he's right.

Woman Will Pay Again.

Olga Printzlau is at work on an original story suggested by "When a Woman Reaches Forty." It's for Preferred Pictures, y'know.

Willat for Grey Story.

Irvin Willat returned from New York last week, and besides renewing acquaintance with Hollywood—he's been away since before Christmas—he's preparing to direct Zane Grey's "The Heritage of the Desert" as his next Paramount. Albert Le Vino is adapting it.

Seiter Begins "Daddies."

William Seiter "shot" the first scenes to-day for "Daddies" for Warner Brothers. The cast, with Mae Marsh, includes Monte Blue, Claude Gillingwater, Harry Myers, Willard Louis, Otto Hoffman, Boyce Combe, the Briac Twins and little King-Evers.

To Aid Japanese.

Viola Vale is co-operating with T. Fujiama, Japanese artist, who is making a series of art drawings of her in formulating a committee among the motion picture people to aid the stricken Japanese.

Iva Shepard at Morosco.

Iva Shepard returns to the Morosco Theatre next week for the role which Jobyna Howland created in "The Gold Diggers," the next attraction at the house. Miss Shepard was last seen at the Morosco in the leading role of the Frederic and Fanny Hatton comedy, "We Girls."

Praising "Her Reputation."

The pre-release reviews of Thomas H. Ince's production of "Her Reputation," directed by John Griffith Wray from Bradley King's story, are giving many paragraphs of praise of May McAvoy, the star, and Lloyd Hughes, who is featured opposite her. 'Tis said it gives May her best opportunity since "Sentimental Tommy."

P. A. Promoting a Race.

Pete Smith rises to advise that when George Fitzmaurice completes "The Eternal City" for Samuel Goldwyn in New York, he will return to the Coast, and enter his new Rolls-Royce, purchased in Europe, in a race against the Cadillac which he sold to "Bull" Montana before he departed these shores. We suspect the story is a tie-up with Maurice Tourneur in whose "Jealous Fools" the "Bool" is now appearing, but at any rate it is a good yarn, especially interesting when one notes the devotion of the "Bool" to Mr. Fitzsimmons's former car.

HEPWORTH WILL SOON ESTABLISH U. S. EXCHANGES

The Hepworth Distributing Corporation, recently organized to introduce the pictures here of Cecil M. Hepworth, pioneer English producer, will shortly open a New York exchange, to be followed later by the establishing of branches in important key cities. As a preliminary to opening the New York headquarters, E. M. Hopcraft has been appointed manager. Mr. Hoicraft, who was formerly connected with Associated Producers and more recently with Associated Exhibitors, says that a publicity campaign will soon be started to acquaint the public with the English product, which, he declares, are now being made especially for the American market.

Among the authors who have contributed stories to the Hepworth current and coming offerings are E. Phillips Oppenheim, A. S. M. Hutchinson, E. Temple Thurston and E. W. Hornung.

The 1923-24 releases will include "Pipes of Pan," "Lily of the Alley," "Strangling Threads," "Mist in the Valley," "Tit for Tat," "Boden's Boy," "Comin' Thro' the Rye" and "A Daughter in Revolt," while current offerings are "John Forrest Finds Himself," "Once Aboard the Lugger," "The Lunatic at Large" and "Mr. Justice Raffles."

Obtains "Defying Destiny."

The Selznick Distributing Corporation has acquired for early release a Louis W. Chalmer production, "Defying Destiny," which is from the pen of Grace Sanderson Michie, and the cast of which is headed by Monte Blue and Irene Rich.

WOOLFENDEN TO PLAY ANDERSON'S RIGHT-HAND MAN

William Woolfenden has joined the Anderson Pictures Corporation in an executive capacity. For sixteen years a member of the Keith organization, Mr. Woolfenden is experienced to assist Carl Anderson in interpreting the public taste.

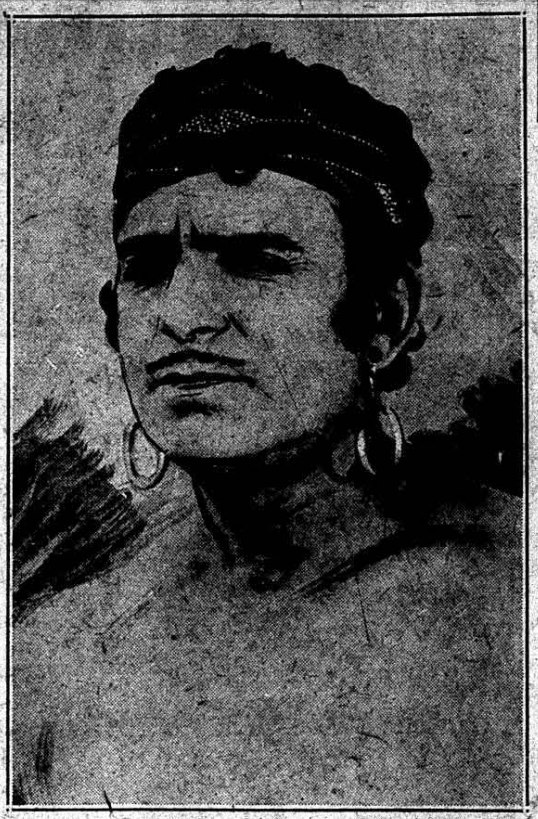
However, Mr. Woolfenden will handle other work besides the selection of vehicles and the creation of product. He is in charge of the New York office, while Mr. Anderson is in California. Upon Mr. Anderson's return it is expected that he will announce other officials of the company, as well as further plans of operation. It is understood, however, that Mr. Woolfenden will be Mr. Anderson's "right-hand" man.

"SCARAMOUCHE" GOES SOUTH

Will Have Washington Premiere Before Opening Here.

"Scaramouche" will have a Washington premiere before it opens in New York. Rex Ingram, who reached town on Monday, took his film to the Capital City yesterday for its first public presentation. It will open here in New York as soon as the Forty-fourth Street Theatre is vacated by "The White Sister," which is doing well and may continue for some time. Mr. Ingram first showed "Scaramouche" to the Metro officials.

DOUGLAS FAIRBANKS.



First Picture of the Star in Character as "The Thief of Bagdad."

COLMAN IS LOVER.

Appearing in New George Arliss Production.

Ronald Colman, who appears opposite Lillian Gish in "The White Sister," recently finished work in "The Adopted Father," George Arliss's fifth Distinctive production. He plays opposite Edith Roberts, who has the leading feminine role. The cast includes Taylor Holmes, Ivan Simpson, Redfield Clarke and little Joseph Donohue.

The parts played by Colman and Miss Roberts furnish the love element of this picture.

"BE YOURSELF" IS HAMILTON FILM

Blackface Picture Deserted by Al Jolson Completed at Griffith's Mamaroneck Studio.

READY FOR RELEASE SOON

"Be Yourself" will be the title of the feature comedy drama which Lloyd Hamilton is making out at the D. W. Griffith studio at Mamaroneck. This is the picture which caused much talk when Al Jolson, originally slated to star in the picture, demonstrated that he at least had learned enough about pictures to register an effective fadeout, and, after seeing himself on the screen, proceeded to put as much of the Atlantic Ocean as possible between himself and the Griffith studio.

The picture will not be released as a Griffith production, although Mr. Griffith turned over his studio and the facilities of his organization to Hamilton and his technical staff for the making of the picture. In fact it was upon the strength of Mr. Griffith's declaration that in his opinion Lloyd Hamilton was one of the funniest natural comedians he had ever seen on the screen that negotiations were started with Earl W. Hammons, president of Educational, which releases the Hamilton comedies, which resulted in the comedian being loaned for the making of the picture. "Be Yourself" is Hamilton's first feature length comedy, and is adapted from a story by Arthur Caesar, who wrote "Napoleon's Barber." It is rumored that upon the completion of the series of comedies which Hamilton is to make for Educational release he will be starred in comedy dramas.

While reteching arrangements have not been definitely perfected, it is reported that the picture will be distributed by either United Artists or First National.

Jack Noble directed the picture, which is now practically completed, assisted by Hugh Fay and Lloyd Bacon, son of the late Frank Bacon, both of Hamilton's technical staff.

In the supporting cast are Tom Wilson, Lucile La Verne, Sally Long, Irma Harrison, Edna May Sperl, Kate Bruce and Charles Graham.

Hamilton plays a dual white and blackface role in the picture, which is said to be the first serious effort to transfer the blackface art to the screen in a feature length production.

MARK STRAND

Broadway at 47th Street



Joseph M. Schenck presents

Constance Talmadge in DULCY

The Adventures of a Delightful Dumb Belle

This famous comedy, which took Broadway by storm and convulsed Gotham's throngs on the stage, is now shaking the nation with riotous laughter as a picture. Even more fascinating than the stage triumph, with the winsome Miss Talmadge as Dulcy, the delightful dumb belle. Unquestionably the most charmingly delicious and the most screamingly funny of any comedy in which this rollicking comedienne has ever appeared.

Adapted by John Emerson and Anita Loos from the play by George S. Kaufman and Marc Connelly; Continuity by C. Gardner Sullivan; Photography by Norbert Brodin.

Directed by Sidney A. Franklin

A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Sept. 17.

Preferred Pictures Corporation has announced such active plans for the plant which they recently took over and labeled B. P. Schulberg Studios, that it wouldn't surprise us to see some enterprising real estate operators in Preferred's neighborhood making use of the slogan, "Buy your lot here-bouts, it will be another Hollywood!" The Schulberg studios are rather exclusively situated away across town from Hollywood—three-quarters of an hour by motor if the speed cop isn't too attentive, and two hours or more as the trolleys creep. But after you get there either way you find a very up-to-the-minute plant which used to be the Selig Studios, then was leased as the Louis Mayer Studios, and more recently jointly leased as the Mayer-Schulberg Studios. And now that they are acquiring complete control, Preferred folk are planning improvements which will make it even more showy in equipment and will establish it as one of the population centers of pictureville.

In addition to the grounds that adjoin the Selig Zoo, Preferred has leased a broad expanse of land in Alhambra for location purposes. The first set built there was a reproduction of Jasper, Wyo., for Tom Forman's production of "The Virginian," starring Kenneth Harlan. Incidentally, previewers tell us it's a headliner picture.

Special improvements planned for the studio include the construction of a big tank, to be the largest on the Coast. It will understudy the Pacific Ocean for close-ups and re-takes in marine dramas. Also an enlarged enclosed stage will be built on the acreage in the rear of the four enclosed stages already on the lot.

With "The Virginian" complete for shipment East, "Maytime," in production under Louis Gasnier, and Tom Forman ready to begin "White Man," George Agnew Chamberlain's novel adapted by Olga Printzlau, Preferred's plans are on the wing. Frank Craven's play, "The First Year," is underlined. Eve Unsell is at work on the script of the Belasco success, "The Boomerang." Waldemar Young is doing preliminary work for the adaptation of Robert Service's poem, "Poisoned Paradise," and Miss Printzlau is writing an original suggested by "When a Woman Reaches Forty." And that's that.

P. S.—Ray Leek, who handles the publicity bar for Preferred hereabouts, volunteers this one: Miss Speckled Hardshell, the gifted hen who contributes humor to "The Virginian," has been added to the permanent stock company at Schulberg studios. Miss Hardshell is so thrilled at the prospect of a screen career that she has abandoned the plebeian task of egg-laying for the more actor-like pastime of cackling.

Old Standbys With Hart.

Loyalty is William S. Hart's middle name. When preparing to return to the screen to make another series of nine special Paramount releases, Mr. Hart set about organizing his unit. But it really was a reorganization, since you will find him again surrounded by most of his crew of the old days. The only difference is that now they're working at the Lasky studios on Vine street instead of in the independent studios which Mr. Hart leased before. Clifford S. Smith, who directed Mr. Hart in no less than forty-five pictures, beginning in the good old days of 1914, is with him again on "Wild Bill Hickok," first of the new series, an original story written by Bill Hart himself and adapted by J. G. Hawks. So is Dwight Warren, his cameraman.

It is interesting to note that Hart has really had but two directors in his entire screen career, the other being Lambert Hillyer. This is what we would call "some record."

By the way, we happened into the studio the other day when they were running some of the "rushes" of "Wild Bill Hickok." Wait till the Bill Hart "fans" see his come-back. Never in the old days did he screen with such clear-cut character and sharp determination as he is doing now. Lasky officials present were elated.

Barker Going East.

Reginald Barker's next production is to be "Cape Cod Folks," and for this Louis B. Mayer-Metro release he is to migrate eastward to the coast of Maine.

Meighan Company Off to Maine.

Another company that Maine will welcome shortly will be head by Thomas Meighan, who, with Director Alfred E. Green, left for New York, taking with them their latest Paramount production, "Woman-Proof" for editing and titling en route with the aid of George Ade, who joins them in Chicago. After delivering it to the powers that be in New York, the trio will proceed to Kennebunkport, Me., Booth Tarkington's South Berwick retreat, where they will produce Mr. Tarkington's story, "The Pied Piper of Malone." Tom Geraghty, who adapted it, is already there, the guest of the author. By the way, another important member of this unit will be Marshall Green, the little son of Director Green. Marshall rises to remark that he is to "co-star with Tommy." "Tommy's" wife, Frances Ring Meighan, is also in the company headed East.

Jackson Defends Note Book.

Don't go on the screen unless you want to be criticized. Not even hobnobbing with stars makes one immune. I'm advising from experience. Ever since Sid Grauman introduced "Hollywood" at the Rialto Theatre here, many of the Wampasses (West Coast publicity purveyors, y'know) have greeted me repeatedly on the streets in Hollywood. But don't you know regular reporters don't carry notebooks?" While I don't like to be catty about it, I'm quite sure they're jealous of the opportunity. Perhaps they think a press agent should have been given that spotlight. So I just refer them to Director James Cruze and Tom Geraghty, who know their audiences so well that they knew "fans" would say, "Aw, she ain't no reporter, where's her pencil?"

And I'm glad to record the fact that Joseph A. Jackson, president of the Wampas, has come to our defense with a letter stating "I want to congratulate you for your excellent characterization in 'Hollywood.' I noticed particularly that they have taught you to carry the kind of note paper which most reporters carry. It added realism to your performance. But I want to go on record as stating that I am not one of those who rail against all stage reporters who carry notebooks, for some of the best reporters I have known did this. I recall that Frank Ward O'Malley and Joseph Jefferson O'Neill carried notebooks unblushingly." So there you are.

Three Plays at Writers'.

The Play Room of The Writers' Club was the setting Tuesday evening for another series of three playlets staged by George Foster Platt and Max Montesole, with the technical assistance of Charles Osborn Seesel. "The Fly," a fantastic comedy by Harry E. Mills, scored in the performances of little Byron Shaw, Crauford Kent and Edgar Norton, who appeared in the "Insect Drama" in New York as "The Fly."

George Middleton's comedy, "The Reason," deftly risque, was the headliner of the evening, the performances of John Sainpolis, Vernon Steele, Rosemary Theby and Claire Adams further assuring this. "The Birth of the Triangle," by Mr. Montesole, is an amusing comedy interpretation of the first domestic disturbance in "the Garden of Eden." It is original in spots, and Charles Coleman's cooking class was a joy, while Mrs. Reginald Denny was decidedly capable, both in form and speech, for the luring role of Eve, with Cyril Chadwick as Snake.

Josephine Quirk Hostess.

Among the dinner parties at the Writers Tuesday evening was that of Josephine Quirk, given in honor of Newell Vanderhof, of New York. The guest list included Rupert Hughes, Mr. and Mrs. Lou Anger (Sophie Bernard, y'know), Florence Vidor, Carmel Myers, Emily Fitzroy, Gertrude Kingston, Craig Ward, Harry Franklin, Cosmo Morgan, Morton Whitehill, John Roche and George Calliga.

After the Play Room performance Mr. Hughes took the reins of host and escorted our entire party to the Montmartre for dancing till the "wicked" hour of midnight which, please note, is Hollywood's official time limit on terpsichorean dissipation in public places.

Re Million Dollar Theatre.

A much-discussed question has been definitely settled with the announcement by Sid Grauman that for the present, at least, he will drop all thought of converting his Million Dollar Theatre into a two-a-day reserved seat house. More pretentious programs and bigger pictures are scheduled, but continuous performances and popular prices will prevail. D. W. Griffith's "The White Rose" is in its third week at this theatre, and still going strong.

Will Rogers and Rob Wagner.

Something to anticipate! Will Rogers is to do a two-reel travesty on "The Covered Wagon." It's the first in which Rob Wagner, who was signed last week to move his new megaphone to the Hal Roach studios, will direct him. We've promised not to tell the travesty title selected yet, so you'll have to wait till the p. a. gives it out.

When Will Rogers Imitates.

Speaking of Will Rogers, he can again go to the head of the class. Mrs. Julia Crawford Ivers, freelancing writer, says she has never laughed so heartily as she did at his imitation of the Gallagher and Shean act in "The Follies" last season. "And when recalling it," said Mrs. Ivers on her return from a vacation in New York, "one has to admit that there are times when the stage is indeed supreme. It's a pity that delightful imitation of Mr. Rogers's can't be broadcast via films."

Sympathy for June Mathis.

The many friends of June Mathis are extending sympathy to her and to her sister and her grandmother in the death Wednesday evening of her stepfather, William D. Mathis. It was doubly hard, coming just a few days after the first anniversary of the death of her mother. Funeral services were held Saturday morning in Hollywood.

Begins "The Satin Girl."

Mabel Forrest has begun work on her first starring production under Ben Wilson's direction, to be released by Samuel W. Grand of Grand-Asher. It's "The Satin Girl," written by Adam Hull Shirk, and Norman Kerry has been signed to play opposite her.

Novak Sisters With Metro.

There're both real and reel sisters now—Jane and Eva Novak. Metro has signed 'em for sister roles in "The Man Whom Life Passed By," which Victor Schertzinger is directing from a story written by himself and Winifred Dunn. Percy Marmont is playing opposite Jane and Cullen Landis opposite Eva.

"Extra Girl" Due at Mission.

Another big night in the lives of Mabel Normand and the Mission Theatre is scheduled for next Monday evening with the world premiere of "The Extra Girl." Advance invitations and reservations promise the presence of all the real celebrities of filmland and the usual spotlights and curious crowds outside to applaud this new Mack Sennett special.

Enid Bennett With Metro.

Metro has lured Enid Bennett back to their Coast studios for "The Living Past," which Harold Shaw is to direct from William J. Locke's novel, "The Tale of Triona." Harrison Ford and Mary Alden complete the stellar trio.

Mrs. Patten Entertains.

Mr. and Mrs. Thomas Patten entertained at dinner at the Writers' Club Thursday evening preceding the preview of "The Unknown Purple," which, by the way, registered excellently with all in the club play room. Among their guests for the evening were Mr. and Mrs. Herbert Blache. Mary O'Connor, Josephine Quirk, Fred Jackson, Jerry Gendron, Kenneth Bush and ye scribe.

The party also helped celebrate the completion of "The Near Lady," the first Coast production in which Mrs. Patten (whose professional name is Henriette Floyd) appears. Mr. Blache directed it for Universal and Mr. Gendron played Mrs. Patten's son in the story. Also, by the way, Messrs. Gendron and Jackson (the latter the author of "A Full House" and other stage successes) have found Hollywood so fascinating in their eight weeks' sojourn that they've settled here permanently, taking a bungalow on Whitley Heights.

"Fast Express" for Duncan.

William Duncan has completed his first Universal chapter play, "The Steel Trail," and U folk are clicking on all cylinders with enthusiasm over the serial. He's supposed to have a week in which to rest from the strenuous work, but from the way he was rushing around U City all last week the seven days' vacation is probably being given to preparations for his next continued-in-our-next thriller. It is to be "The Fast Express," a story of railroad operation, billed to be a sort of sequel to the first, which deals with the building of a road. And as per the past, Mr. Duncan will again both direct and star in it, with Mrs. Duncan (Edith Johnson, y'know) playing opposite him.

Luncheon for Von Stroheim.

Goldwyn folk and the newspaper brigade in full numbers assembled in the commissary at the studios Wednesday for a luncheon given in honor of Erich Von Stroheim to welcome him "back from hell," as Frits Tidden, his publicity purveyor, who made the trip with the unit to Death Valley, phrased it. We can well believe from the descriptions of the location trip and the publicity films shown us after the luncheon that it was a hardship, their five weeks in the middle of Death Valley for scenes in "Greed," from Charles Norris's "McTeague." And no one could have labeled any wailing against the hardships as temperament.

But Mr. Von Stroheim, in speaking of the jaunt, said none was any the worse for it and that all were gratified with the results. He said he knew he was being criticized. Some applied the old story, "A rock, a tree, a tree," by advising that "a desert's a desert and sand is sand, shoot it at Oxnard." But Von, as he is popularly known, said he wanted the hardships to add their effect to the characterizations of the players. And his speech on the line was so plausible and convincing that all the newspaper folk present were with him—heart, soul, canteen and bandanna! The latter two were the souvenirs of the luncheon, the canteen type, it was filled with water only) with the bandanna serving as a napkin.

That night Von Stroheim, Gibson Gowland, Jean Hersholt and others in the company departed for Colfax and the Big Dipper Mines to complete the picture.

"Miles Standish" Booked.

"The Courtship of Miles Standish," Charles Ray's big special, is scheduled for Grauman's Million Dollar Theatre next Monday, September 24. This is another headliner which every one both in and out of filmland is anticipating with more than usual interest.

Lines of News.

Mrs. Dorothy Davenport Reid left last week for another tour—Middle West this time—of personal appearances with "Human Wreckage."

Pauline Garon has been signed for a leading role in Hobard Henley's Universal production of "The Turmoil."

Dorothy Phillips is not to play in "Why Men Leave Home." Rumor has it that Fred Niblo wants her for "Thy Name is Woman."

Everybody who knew her is mourning the death of "Grandma" Townsend, who played Grandma with Harold Lloyd in "Grandma's Boy."

Harry Cohn of the Waldorf Studios has bought Lewis Allen Browne's "Circumstances Alter Divorce Cases" and Evelyn Campbell's magazine story, "Prejudice."

Pat O'Malley is experimenting in acting without make-up in "My Mamie Rose" for Universal. Irving Cummings is directing it with Mary Philbin featured.

Priscilla Dean Moran, Jackie Coogan's adopted sister, is one of the kiddies in "Daddies" for Warner Brothers.

A pickaninny in Mobile, Ala., was christened King Baggot Jones. His mammy wrote Director Baggot about it and along with the autographed photograph, as per usual, Mr. Baggot did the unusual in sending a pair of mean dice. He's looking after the youngster's future, yes!

Gertrude Claire is playing the mother role with Viola Dana in "Angel Face Molly."

And John Arnold is still on the camera with Viola. She won't have any other.

George Calliga has been signed by William de Mille for "Every Day Love," adapted by Clara Beranger from Julian Street's "Rita Coventry."

Both the de Milles—William and C. B.—have returned from a sixteen days' cruise aboard the latter's yacht Seaward.

Ralph McCullough is with Universal for "All For the Love of Gloria," starring Herbert Rawlinson.

CHAUTAUQUA IS PLEASED WITH FOX OFFERING

"If Winter Comes," the William Fox translation of A. S. M. Hutchinson's novel, was the subject of commendation on the part of the American Chautauqua Institution in a letter voluntarily addressed to the Fox Film Corporation last week.

"I am sure you will be interested to know the unusual satisfaction which we feel in reference to the presentation here of 'If Winter Comes,'" writes Charles H. Tarbox, an official of the organization.

His letter continues, in part: "From the way some of the people spoke, the audience's action was very favorable to the picture. It is, therefore, a real tribute to the production, the director and the producer. I feel sure you will have a splendid success with the picture."

IRVIN WILLAT ON LOCATION JAUNT FOR GREY STORY

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Sept. 17.

Irvin Willat, who will direct Paramount's third Zane Grey production, "The Heritage of the Desert," left Hollywood last week for Lee's Ferry, in Southern Utah, to study the locale of the story first hand. Similar to the practice in filming "To the Last Man" and "The Call of the Canyon," scenes will be taken at the exact spots described in the original story. Production is scheduled to start September 24.

In addition to the Southern Utah sequences, scenes will also be filmed in the Upper Colorado Canyon. The book was adapted for the screen by Albert S. Levine and Lucien Hubbard will be production editor.

STROHEIM PLAYERS RETURN TO STUDIO

Braved Extreme Heat and Discomfort in Death Valley to Get Scenes for Goldwyn's "Greed."

FOUR MEN PROSTRATED

(Special Dispatch to The Morning Telegraph.)

CULVER CITY, Sept. 17.

Erich von Stroheim, the Goldwyn director who has been in Death Valley with several of the leading players of the company making "Greed," a screen version of Frank Norris's San Francisco novel, "McTeague," returned to the studio to-day. There were twenty-five men and one woman in the party. All of them were bronzed by the sun and the intense heat of the desert. The journey back to the studio was completed in two and one-half days from the last camping place on the floor of the valley.

The "Greed" company left the studio on August 5 after having spent several months in San Francisco, where nearly all of the scenes, both interior and exterior, were taken. Since leaving for the desert scenes the company has toured many miles by automobile, by burro and on foot at the edge of Death Valley and through the desert itself. Camping places were established at an average of three-day periods. The last fifteen days on location were spent in Death Valley proper and the members of the party underwent extreme discomforts.

The troupe returned to the studio intact. There were no fatalities as had been predicted by persons familiar with the dangers in Death Valley, but four men suffered from heat prostration and several others experienced minor illnesses due to the temperature, which frequently reached 130 degrees Fahrenheit. All of those prostrated by heat recovered rapidly and no permanent harm resulted.

Eva Bassette, the only woman in the party, was Director von Stroheim's script clerk. She stood the rigors of the expedition as well as the men. The "Greed" company was the largest group of persons entering Death Valley since the immigrants crossed it in 1849, when many members of the party perished from thirst and arsenic poisoning from drinking water in the springs found occasionally in the valley.

SAWYER PREPARING FOR "DAN M'GREW"

Will Start on Service Poem in November With Clarence Badger Directing Barbara La Marr.

TO GO TO ALASKA

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Sept. 17.

With the return to the Coast of Arthur H. Sawyer, supervising director of Sawyer-Lubin productions, active work has been started for the preparation of the production of "The Shooting of Dan McGrew." The picture will be made as an attraction for the Metro Pictures Corporation.

Sawyer has engaged Clarence Badger, director of "Quincy Adams Sawyer" and "Potash and Perlmutter," to handle the directoral reins. He will be assisted by Charles Hunt. The camera staff will be in charge of Rudolph Berquist, responsible for the photographic work on several Sawyer-Lubin specials.

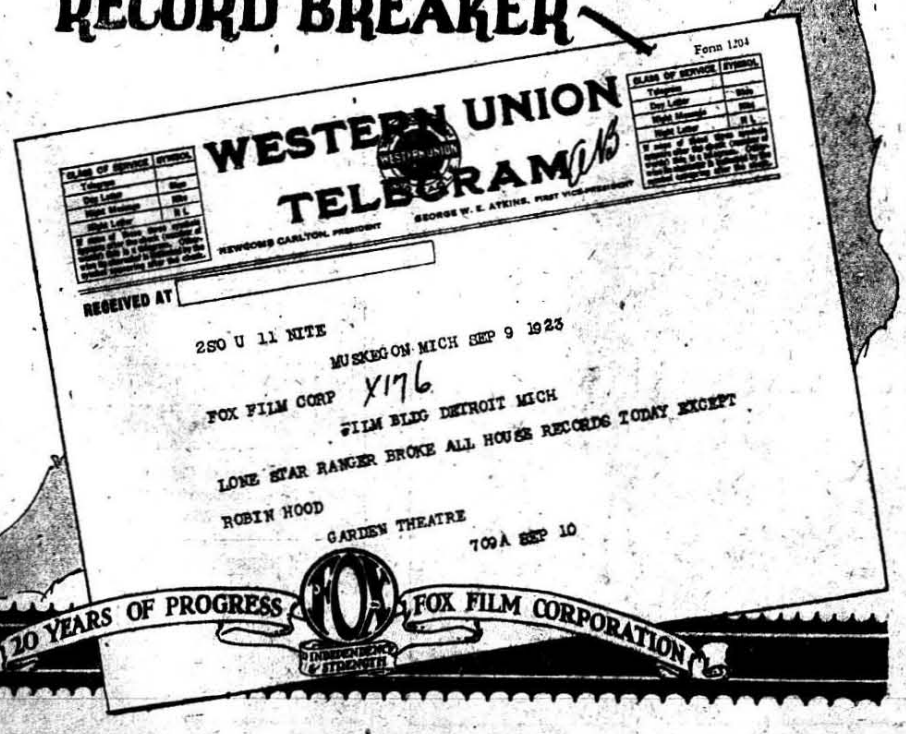
One of the important members of the cast will be Barbara La Mar, who will be seen in the role of The Lady Known as Lou. It is the last picture in which she will appear prior to her appearance as a star in her own right in a series of four special pictures per year.

The production will be made in California, under the supervision of Sawyer, and it is stated that a company of players will be sent into Alaska for the purpose of assuring accuracy of backgrounds and atmosphere in several of the scenes. A month of preparation will be devoted to the continuity of "Dan McGrew," and actual filming of the Service poem will not begin until the early part of November.

Photo-Play Edition to Be Issued.

Grosset & Dunlop will issue a special photo-play edition of "The Virginian," Owen Wister's novel, which has been made into a picture by B. P. Schulberg, to be released by the Preferred Pictures Corporation. The book will contain eight stills from the picture, and the usual special jacket containing scenes and an advertisement of the production.

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"Potash and Perlmutter"

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BARNEY BERNARD — ALEX CARR — VERA GORDON

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Directed by Clarence Badger—Scenario by Frances Marion
Produced by arrangement with A. H. WOODS

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The greatest characters of stage or fiction on the screen at last. Thrill-getting, laugh-provoking, tear-chasing entertainment that has made the nation laugh and now will make it roar. There never has been a picture that could compare with it—and there will never be another like it. In every known language "Potash and Perlmutter" means to laugh.

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A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Special Correspondence The Morning Telegraph.)

HOLLYWOOD, Sept. 24.

If you doubt that handling Government business doesn't fit one for coping with a motion picture job, look in on William R. Fraser, general manager for Harold Lloyd. For fifteen years Mr. Fraser worked for Uncle Sam in the forestry service, rising to the post of district supervisor under the Department of Agriculture. Two years ago he joined the Harold Lloyd unit at the Hal Roach studios and recently moved with him to his independent headquarters at the Hollywood studios.

In addition to his work for the Harold Lloyd motion picture production organization, Mr. Fraser also augments the personal fortunes of the young comedian by handling all his real estate, bond and other investments which, judging from Harold's recent purchase of valuable properties hereabouts, is no small financial job in itself.

Of course, Mr. Fraser believes in efficiency, but he has been wise enough to observe that the film business is as different from any other as night from day and hasn't tried to apply the same systems to it that he might to manufacturing soap, for instance. "Though in the last analysis," he comments, "business is business and of itself the industry is stabilizing on an efficiency basis, even more rapidly than one could expect of such a mushroom industry."

We went to see Mr. Fraser to run down some of the rumors as to Harold Lloyd's future releasing medium. With characteristic firmness, Mr. Fraser, the business man, replied: "You can deny absolutely all stories which are going around about new affiliations. Harold has three more features, including 'The Love Expert,' now in production, due for Pathe release. It will take at least two years to complete this contract and quite naturally we aren't even thinking of another releasing affiliation until then. We're all giving more thought to keeping Harold here at work until the Pathe contract is completed. He and Mildred are eager to take a world tour and if they go before completing these three features it will be nearer three years than two before we will be ready to talk of other releasing contracts."

So that's that.

"Why Worry" at Grauman's.

Which reminds us that Harold Lloyd's newest, "Why Worry," has been booked by Sid Grauman for both his Million Dollar and his Rialto theatre. In the former it will follow the run of Charles Ray's "The Courtship of Miles Standish," which opens next Monday.

California Two-a-Day.

It was a great night Friday for Fred Miller's California Theatre, for Carli D. Elinor and his orchestra and for Marion Davies and "Little Old New York." The feature has been reviewed in New York, where, we understand, the S. R. O. sign is also working. So no comment on its merit or demerit is needed here. But we doubt if it had so brilliant a premiere to its credit even there as that staged at the California, inaugurating the conversion of the theatre from the continuous program to the two-a-day, reserved seat policy. The California is one of the most attractive and comfortable theatres here, its beauty enhanced by changes in the seating arrangement and by the new hangings and stage settings to be credited to Cedric Gibbons, art director of the Goldwyn studios.

The musical program has always been good at the California and the half-hour concerts will be an important factor in the success of the theatre under the new policy. For the opening performance, which, of course, was considerably delayed by the late arrivals of the stars and the crush of the curious outside, who mobbed the theatre to see the celebrities of filmland in "soup and fish," Mr. Miller gave us nothing on the silver sheet except the feature, which pleased immensely. The "Who's Who" in filmland, not forgetting Los Angeles society, were all there, and everybody departed with praise for the graduation of the California.

Two at Once for Menjou.

Adolphe Menjou is now playing in two productions at once, the said two being a leading role in Ernst Lubitsch's "The Marriage Circle," at Warner's, and at the Lasky studios he is again in the cast of Pola Negri's production, this time for "My Man," which Herbert Brenon is also directing. He is dividing his days between the studios and also working nights. He hopes to have Wednesday evening free, however, for that is the night of the premiere of Charles Chaplin's "A Woman of Paris" at the new Criterion Theatre, in which Mr. Menjou also appears. "The Spanish Dancer," also a Herbert Brenon production with Pola Negri, will be his next release.

On Bill Hart's Sets.

William S. Hart expects to "shoot" the last scenes of "Wild Bill Hickok," the initial production in his new Paramount series, to-night. He and his staff, including Cliff Smith, director, have worked so enthusiastically that they are a week ahead of their production schedule.

It has been a joy to watch "Wild Bill Hickok" in the making. We have had so many cabaret scenes, masked parties, garden fetes and so on in so-called society pictures that the Western atmosphere found on Hart's sets was a real relief, and though we didn't know a thing about the game, we relished watching the types playing faro in the gambling room characteristic of that pioneer West in which Bill Hickok lived such a prominent part.

Mr. Hart wrote the story himself, based on the character which he plays, of course, and J. G. Hawks adapted it to the screen. Ethel Gray Terry and Kathleen O'Connor have the leading feminine roles, and one of the most interesting characters, not only to those who knew him or who knew of him, but also to Bill Hart, who remembers him among his real friends, is that of the late William (Bat) Masterson, portrayed by Jack Gardner.

Anticipating Patten Plans.

Speaking of William S. Hart reminds us of Thomas G. Patten, who is one of Mr. Hart's best friends and whom we met at the Paramount studios again the other day. Mr. Patten, who until recently, you know, officially represented Will Hays here, has some personal plans which we cannot announce just yet, but which will be of interest to the industry. It is not unlikely that he will have to go East shortly on a business trip, but California is his future home, says Mr. Patten.

Holubar Goes South.

Allen Holubar signed up Blanche Sweet and Malcolm McGregor for the leads in his first Metro production, "The Human Mill," and then departed last week for Nashville, Tenn., to get special atmosphere scenes. He didn't take along any of the cast, but did take fifteen members of his technical staff and a thousand costumes. From which we would gather that many of the South's sons and daughters will get a chance to "extra" it in some of the scenes planned. "The Human Mill" was adapted by Eve Unsell from "The Bishop of Cottontown," by John Trotwood Moore, who also lives in Nashville, and with whom Mr. Holubar will confer while down South.

Yosemite to See Mission Play.

John Steven McGroarty's Mission Play is a Coast institution, and tourists flock to it annually at the Mission Play Theatre over in San Gabriel. Only once has the Mission Play wandered from its home, and that was a few seasons ago, for a brief Eastern tour. But now plans are under way for it to tour the national parks. While vacationing in Yosemite Valley I met Mr. and Mrs. McGroarty. They were motoring through, and he told me of his plans to take the Mission Play touring in automobiles and trucks next season, with its first stop a week's engagement in Yosemite Valley.

Superintendent W. B. Lewis, Chief Ranger Forest S. Townsley and officials of the Yosemite National Park Company were pleased with the idea and every co-operation is promised Mr. McGroarty for the tour. It is the author-producer's plan to make the loop around all the national parks on the Coast, pausing for a night or two in San Francisco and other cities.

Preview "Dangerous Maid."

We journeyed to Venice last week for the pre-view of "The Dangerous Maid," a Victor Heerman production, starring Constance Talmadge. And it was worth the trip. Even those who are not keen devotees of costume photo-plays will like "The Dangerous Maid." It's that different sort, a costume comedy-drama, with the accent on the comedy, a film version of the old English novel, "Barbara Winslow, Rebel." We liked Constance Talmadge better in "The Dangerous Maid" than in anything she has done for many long months.

"Anna Christie" Type Perfect.

If the cast of "Anna Christie" isn't "type perfect," it won't be because the Thomas H. Ince organization didn't try to make it so. Ralph Yearsley, Victor Potel, George Siegman and Fred Kohler are four distinctive male character types who, although leading players, were engaged by Mr. Ince for characters which appear in only a few scenes at the opening of this First National release, in which Blanche Sweet is featured. John Griffith Wray directed.

Alice Calhoun Vacationing.

Alice Calhoun is having a brief between pictures vacation now, having just completed her latest Vitagraph feature, "The Man From Brodney's," directed by David Smith from George Barr McCutcheon's story.

Helene to Be Realtor.

Pete Smith, p. a., rises to ask what's all this talk about high salaries for screen stars? Helene Chadwick, he tells us, has decided Hollywood real estate offers better financial rewards, so she plans to give up the screen when she completes her Goldwyn contract and hang out her real estate shingle.

On Belated Honeymoon.

Mr. and Mrs. John McCormick (Colleen Moore, y'know), had a brief, belated honeymoon in Grand Canyon last week. They accompanied Richard A. Rowland and Sam Katz of First National that far on their return journey Eastward. When the McCormicks said their "I wills," Colleen was too busy with "The Swamp Angel," and John with West-Coast-representing-it for First National to take any honeymoon.

Would-Be Reformers, Note.

Attention, self-elected reformers! When the Wampas held their regular meeting last Monday evening none other than Los Angeles District Attorney Asa B. Keyes spoke to the p. a.'s thusly:

"During my entire career I have yet to see any criminal who attributed the crime of which he was found guilty to anything he saw in a motion picture. As a matter of fact motion pictures of the present day are a great deterrent to crime rather than a medium of stimulating lawlessness."

Frederick Beetson, representative of Will Hays and secretary of the Association of Motion Picture Producers, also addressed the Wampas.

Welcome John Barrymore.

Warner Bros. hung out the welcome sign Wednesday for John Barrymore and his wife, who writes under the name of Michael Strange. And Harry Beaumont, director, with Irene Rich, Carmel Myers, Mary Astor, Richard Tucker, William Humphrey, Andre de Beranger and Michael Dark of the cast of "Beau Brummel" were among those who greeted him.

"Revelation" for Viola Dana.

Everybody is juggling with interest the news that Viola Dana is to go in for special productions from now on, her first to be "The Rose Bush of a Thousand Years," which Metro filmed once before under the title of "Revelation." And George D. Baker, who directed Nazimova in "Revelation," is to direct Miss Dana in the re-filming of the story.

Lloyd Hughes Advises.

By way of his p. a., Lloyd Hughes gives the following inside tips on how to succeed as a film actor: "Attend the Hollywood Legion fights regularly; engage a press agent; wear knickerbockers and silk sweaters; issue statements to the effect that the director for whom you are working at the moment is the greatest of them all; subscribe to every newspaper and magazine that publishes film news; tell the studio gatemen a funny story a day; address bi-monthly meetings of Wampas with speech saying, 'The publicity man is the life blood of the industry'; become interested in the family affairs of the studio 'still' photographer; endorse collars and non-rolling cuff buttons; acquire a large fan mailing list; eat and dance at popular cafes; wear a new bathing suit at the beach every Sunday; deny rumors that you are to marry your leading lady; wear no hat, and eat with your fork." Selah!

Jackie Emulating Bill Hart.

Jackie Coogan hasn't announced that he wants to follow in Bill Hart's professional footsteps when he outgrows juvenile roles, but he's going to two-gun star one better now by labelling himself "the six-gun kid from Manter Creek." When he romped into the Metro studios last week on his return from his vacation on his daddy's ranch at Manter Creek, he wore chaps, riding boots and combrero, and twirled two six-shooters. That the latter were incapacitated by the absence of the essential parts didn't detract in the least from Jackie's new title, no-sirree.

Navarro Back, for Niblo.

Ramon Navarro returned from his vacation in New York, whither he journeyed after "Scaramouche" with Rex Ingram, on Saturday, ready to appear under Fred Niblo's direction in the latter's next Mayer-Metro production, "The Name is Woman." And Barbara La Marr, y'know, is due back this week to play the other stellar lead. William V. Mong has also been signed by Mr. Niblo.

Taking "The Sign" East.

Jane Murfin, partner in the popular Trimble-Murfin productions for Associated First National, is en route to New York to deliver her first personally directed production, "The Sign," which includes May Allison, Rockliffe Fellowes, Edward Horton, Tom O'Brien, Vera Reynolds, Eddie Phillips, and little Stanley Goethals. It is from the play by Miss Murfin and Jane Cowl. We had the privilege of seeing "The Sign" at a preview recently.

Tea for Fay King.

Florence Lawrence left her editorial desk Saturday afternoon and presided as hostess at tea in honor of Fay King, who has been out here looking us over. She liked us, but is returning to New York, even so.

Dorothy Herzog With Fox.

Dorothy Herzog came West a couple of weeks ago, decided its boosters were right and has pitched her tent here to stay. She is now punching the time clock on the William Fox studio publicity staff.

Grace Gordon at Morosco.

Grace Gordon, is doubling in brass, as 'twere, these days. She is playing in pictures and on the Morosco stage at the same time, having an important role in "The Gold Diggers," which opened yesterday.

Lewis Dayton Signed.

Though we haven't heard who is to produce it, we understand that Lewis Dayton, the English actor who recently joined Califilmia, is to portray the leading male role in a cinema version of "Maud Muller."

Society "Extras" in "Black Oxen."

Charity and the cause of art were served doubly last week when Frank Lloyd directed scenes of "Black Oxen" with a score or more of society women in the "extra" roles. The debutantes and society matrons of Los Angeles 400 gave their $7.50-checks to the work of the Assistance League, in which they are interested. And Mr. Lloyd was glad to co-operate by engaging them for an important episode in this, his first own unit First National feature.

Marcel de Sano, Jr., Arrives.

The stork scored another beat Friday evening in the arrival at the Angelus Hospital of Marcel de Sano, Jr. The proud father used to direct for Universal, you know, and more recently has been with F. B. O.

Again "Jo" Entertains.

Josephine Quirk, one of the hostesses hereabouts, helped launch the season of dinner dances at the Writers Club on Wednesday evening by giving a party for ten. Her guests included Alice Calhoun, Corinne Barker, "Pepper" McKeaver, Georges Calliga, Dr Robert Kennicott, Norman Whitehill, Kay Garrett, Don Condon and ye scribe.

Frankie Mann Returns.

Frankie Mann, who used to be with Lubin in the old days, has returned to filmland here. Less than a week after she arrived she was working on "The Tower," an independent production.

DAVID SMITH.



Photo by C. Leighton Monroe.

Who is in New York for the first time since 1914. He is visiting his brother, Albert E. Smith, president of Vitagraph.

"ENEMIES OF WOMEN" SUIT STARTED, THEN IS DROPPED

T. O. C. C., Seeking Decision in Cosmopolitan Controversy, Relents When Defendant Theatre Pleads Undue Hardship.

The first step on the part of local exhibitors to get a legal decision on their rights to "Enemies of Women" under their Paramount contracts, and in spite of the new Cosmopolitan affiliation with Goldwyn, were taken last week, but abruptly terminated when it appeared that the action might work a hardship upon the theatres involved.

On Monday the Theatre Owners' Chamber of Commerce brought suit in the Supreme Court against the Washington Theatre, asking for an injunction to prevent it from showing "Enemies of Women" ahead of the Gotham Theatre. When, however, the defense pleaded that the time was so short that an injunction would leave the house dark, this particular suit was withdrawn. Officials of the T. O. C. C. declare, however, that efforts to force the Cosmopolitan Corporation to honor its previous Paramount contracts will be continued until a court decision is obtained.

A formal statement issued by the Chamber of Commerce is as follows:

"Late in the afternoon of Saturday, September 26, the Theatre Owners' Chamber of Commerce learned that Fox's Washington Theatre was going to show 'Enemies of women' on the 25th, 26th and 27th of September. The Gotham Theatre had a contract for the showing of said picture, which contract specifically provided that the Gotham should have the picture before its showing at the Washington Theatre. The Gotham has never had this picture.

"The Theatre Owners' Chamber of Commerce on Monday, by Senator James J. Walker, initiated proceedings to restrain the showing of the picture as advertised by the Washington Theatre. In view of the shortness of the time, it was impossible to present the papers to the court until the morning of Tuesday, September 25. Senator Walker presented papers seeking an injunction to Justice Whitaker on that morning. Justice Whitaker signed an order to show cause why an injunction should not be issued, returnable on Wednesday, the 26th. This order also contained a provision restraining the producer of the picture from showing it at the Washington Theatre prior to the decision of the motion for an injunction. Later in the day and on the representation that the application came so late that the Washington Theatre could not substitute any other picture for 'Enemies of Women,' Justice Whitaker dissolved the temporary stay, but allowed the order to show cause, returnable on Wednesday, to stand. The representatives of the Washington Theatre urged that on account of the shortness of time, the stopping of the showing of the picture would prevent their substituting another picture and would leave the house dark. Since William Fox, whose companies own and control the Washington Theatre, is a member of the Chamber of Commerce, and since the time allowed was so short that an unnecessary hardship would result, the Theatre Owners' Chamber of Commerce, in a spirit of fair play, has decided to withdraw this particular application for an injunction.

"Warning, however, is served upon the producer and distributor of the picture and on all theatre owners in the territory of New York, whether members of the Chamber or not, that in the event of any theatre attempting to show this picture in violation of any contract held by any member of the Theatre Owners' Chamber of Commerce, the Chamber will prosecute to the full extent of the law, seeking any remedies which they may be advised they possess."

$1,000 IN PRIZES FOR CRITICISMS

Publisher of "Ashes of Vengeance" Offers Rewards for Best Reviews of Book or Picture.

CONTEST OPEN TO ALL

Simultaneously with the showing of Norma Talmadge's "Ashes of Vengeance" at the Rialto Theatre this week, Robert M. McBride, publisher of the book, "Ashes of Vengeance," by H. B. Somerville, is announcing a prize contest for the five best reviews of the story. The first prize will be $500; the second prize, $200; the third, fourth and fifth prizes, $100 each. For the twenty-five reviews which are considered next in order of merit, the publishers will give complimentary copies of the book, autographed by the author and Miss Talmadge. The story is illustrated with scenes from the photoplay.

Those who will act as judges of the contributions are James Branch Cabell, Thyra Samter Winslow, Mr. Somerville, Miss Talmadge and Mr. McBride.

The contest is open to everybody except members of the Talmadge organization, or those associated with the publisher. The reviews should not exceed 500 words in length, and may be descriptive of either the book or the picture. They should be typewritten on one side of the paper only. Contestants should not write their names on the reviews, but should enclose names and addresses in a sealed envelope, not to be opened until after the awards are made. The contest opens October 1 and closes December 31. Awards will be made February 1, 1924. All contributions should be sent to "Ashes of Vengeance" Prize Contest, care Robert M. McBride & Company, 7 West 16th Street, New York City.

MANSON N. LITSON JOINS J. K. M'DONALD FORCES

Will Be General Manager of Production for First National Unit. Will Handle "Misunderstood."

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Sept. 24.

Manson N. Litson, former general manager of production for Louis B. Mayer, has joined the J. K. McDonald-First National unit to fill the same capacity. His initial duties with this organization will be the handling of "Misunderstood," a screen version of the Booth Tarkington story, production of which was started last week at the Hollywood studios.

Litson has been associated with West Coast production activities for five years. Formerly he was with Goldwyn at the Fort Lee studios, and when that company moved the bulk of its activities to Culver City Litson went along as a production manager. Later he directed the "Edgar" series of Booth Tarkington pictures for that organization and filled the position of general production manager.

TO "KID" "COVERED WAGON."

Will Rogers will make "Two Covered Wagons" as his next picture, a burlesque of the Paramount Special. It will have the high spots of the historical film in its comedy scenes. Work has already been begun by Hal Roach, who is making a series of Will Rogers pictures under the direction of Rob Wagner. Rogers is going to play two roles, a burlesque on the one played by J. W. Kerrigan and the one played by Ernest Torrence. The idea is original with Mr. Rogers. A. H. Giebler is writing the scenario. Maria Mosquini will burlesque the role played by Lois Wilson.

"SLAVE OF DESIRE" PRINT ARRIVES AT GOLDWYN OFFICES.

A print of "Slave of Desire," the Gilbert E. Gable production, based upon Balzac's novel, "The Magic Skin," which was produced at the Goldwyn studios for distribution by Goldwyn-Cosmopolitan, has been received at the home office. The reports from Goldwyn executives state that this picture falls in the class of specials.

"Slave of Desire" was directed by George D. Baker. It marks the hundredth picture that he has directed. The adaptation was made by Charles Whittaker. It is said that his adaptation is faithful to Balzac's story, although it has been modernized to the extent of introducing automobiles, and a new ending has been devised.

PATHE GETS KENNETH WEBB.

Will Help Direct "Chronicles of America" Series.

Concurrent with the announcement by Pathe of the release on October 7 of "Columbus," the first of its "Chronicles of America" series, comes the news of the engagement of Kenneth Webb to direct a number of the productions belonging to this group of historical romances.

Mr. Webb's first picture in the series will be that dealing with the story of the struggle between the French and the English for possession of the Northeastern portion of America. The production will be made under the title of "Wolfe and Montcalm."

Among Mr. Webb's recent productions are a series of features with Lionel Barrymore, made for Whitman Bennett.

MEMPHIS TROUBLED BY CLOSING THREAT

Protestant Pastors' Association Trying to Shut Every Theatre in State on Sunday.

MIGHT PROVE PRECEDENT

(Special Correspondence The Morning Telegraph.)

MEMPHIS, Sept. 28.

Memphis is having trouble of its own on Sunday closing. The Protestant Pastors' Association of Memphis have combined to close every motion picture theatre in the State of Tennessee.

The Sunday opening trouble has been so hotly contested that it has now reached the Chancery Court, where it will be tried. The precedent established by a decision rendered as to the constitutionality of the Sunday closing law will affect every State in the Union and may be the basis for the anti-motion picture people to have similar legislation introduced into every State in the Union in an effort to close the motion picture theatres on Sunday.

The theatre owners were granted a temporary injunction last Saturday restraining the police from interfering with the operation of motion picture theatres in Memphis until a hearing had been held on the petition of a permanent injunction.

No permanent decision has yet been rendered and it is hoped that the motion picture people will win out, as the closing of the theatres in Memphis will mean that every other town in Tennessee will suffer similarly.

HIS FILM PIRATED, SAYS AL LICHTMAN

Issues Statement Declaring Cuban Concern Advertising Preferred's "Shadows" Is Without Authority.

WILL TAKE LEGAL STEPS

The pirating of motion picture prints is apparently going on in Cuba. Al Lichtman, president of Preferred Pictures Corporation, made this discovery when he learned that "Shadows" is now being shown in Cuba under auspices other than those arranged for by Preferred Pictures. Mr. Lichtman issued the following statement concerning the pirating of "Shadows," which is self-explanatory:

"The film distributing company, Carrera y Medina, located in Havana, Cuba, have published an advertisement in the Cuban trade paper, Civilizacion, on the Preferred Picture, 'Shadows,' starring Lon Chaney, under the title 'El Velo de la Consciencia.' Carrera y Medina claim that they have exclusive distribution rights in Cuba on this production.

"This statement is absolutely false. Carrera y Medina have no rights whatever for the distribution of 'Shadows' or any other Preferred Pictures. The sole distributors for Cuba for 'Shadows' are the Cuban Medal Film Company, who also handle 'Rich Men's Wives' and 'Poor Men's Wives.'

"Carrera y Medina have no rights to the possession of any prints of 'Shadows' or any other Preferred Pictures and any prints they hold have come into their possession by means unknown to us and without our authority.

"Legal steps have been taken to prevent the illicit distribution of any of our pictures and we shall not stop until we have obtained the conviction of any firm or individual who can be shown to be in possession of stolen prints or negatives or who can be shown to have stolen them. (Signed) "Al Lichtman."

HELD OVER FOR ANOTHER WEEK

What the New York Critics Say:

Daily News: "The picture is perfectly, perfectly great. If you miss this one you are playing a trick on yourself."

N. Y. Mail: "It is the funniest of the full length comedies that has come to the Broadway theatres for many seasons."

Alan Dale in N. Y. American: "More laughs than the play. Innately funny."

Quinn Martin in the World: "Had them held to their seats from the first scene."

Evening World: "A heart scream from start to finish. Almost one long continuous laugh."

N. Y. Times: "As funny on the screen as they were on the stage. As many laughs as any Chaplin film."

Robert Sherwood in N. Y. Herald: "There is a terrific concentration of laughter at the Strand—an exceptionally funny picture."

The S. G. Co. presents

"Potash and Perlmutter"

with

BARNEY BERNARD — ALEX CARR — VERA GORDON

By Montague Glass and Charles Klein

Directed by Clarence Badger—Scenario by Frances Marion

Produced by arrangement with A. H. WOODS

More interesting than the stories!

MARK STRAND

A NATIONAL INSTITUTION — DIRECTION JOS. PLUNKETT — BD'WAY AT 47th ST.

Funnier than the play!

A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Oct. 1.

With "Wild Bill Hickok" in the cutting room, William S. Hart isn't losing any time preparing for his next production. He is back in harness with a vim now, and between-pictures vacations are not covered in the schedule he has mapped out for his new series of Paramount productions.

Although he won't start casting for another week or two, Mr. Hart has his next story ready under the temporary title of "Singing Jim McGee." It is another original which he has had in mind for some time. The star role—you guessed it—gives him another of those happy-go-lucky congenial outdoor heroes to portray, with a streak of the romantic in him which betrays itself in song.

From the deluge of inquiries coming into the Paramount offices, everybody is looking to Bill Hart's return to the screen and his new productions as the best bet of the season. Certainly no one is working with more sincere interest and more determination to surpass his previous records of success. Hart's is truly a one-man unit. He has his staff with Cliff Smith directing, Dwight Warren on the camera and "Scoop" Conlon as general manager and publicity chief, but they will all tell you that Mr. Hart himself is back of each job, supervising as well as starring. And there isn't a single unit which works more congenially than his.

The cast of "Wild Bill Hickok" celebrated completion of the "shooting" of the picture by giving Mr. Hart a highly-embossed letter reading: "We have so much enjoyed working with you in 'Wild Bill Hickok' that we are all eager to be in your snow pictures. We hear they are to be made near Banff, Canada. We will gladly accept payment in snowballs. Jack Gardner and James Farley will gather the snow, Ethel Grey Terry and Kathleen O'Connor will make the snowballs and Carl Gerard will serve as the target. Trusting that this arrangement will appeal to you, and with snowshoes in readiness, we are (signed) The Hart Clan."

By the way, there is an historical sequence in "Wild Bill Hickok" which introduces Abraham Lincoln, portrayed by Omar Whitehead, General Custer portrayed by Charles Dudley, and General Sheridan by William DeVaull.

At "Extra Girl" Opening.

The Mission Theatre had another gala opening Monday night with the premiere of Mabel Normand's "The Extra Girl." This Sennett feature isn't Mabel's best picture, and, though it's a studio story, "The Costume Clerk" would be a more fitting cognomen for it than "The Extra Girl." But it is the kind of entertainment which the "fans" want, especially with Mabel at her humorous and pathetic best, and applause was the order of the opening with the S. R. O. sign out ever since. Among the celebs present were Fred Niblo, Enid Bennett, Pauline Stark, Jack White, Mr. and Mrs. Abraham Lehr, Rupert Hughes, Mr. and Mrs. Wilfred Buckland, Norma and Constance Talmadge, Joseph Schenck, Lottie Pickford, Alan Forrest, Hoot Gibson, Bebe Daniels, Billy Dove, Irvin Willat, "Doc" Willat and Jack Conway.

Hale for "Black Oxen."

Those who have been wondering about Alan Hale's whereabouts will find the answer in the news that he went East. But Frank Lloyd has paged him to return to the Coast for the role of Prince Hohenhauer in his production of "Black Oxen."

Calliga With de Mille.

Georges Calliga, the French actor who recently came West for a Goldwyn production, is now punching the time clock on William de Mille's set for an important role in "Every Day Love," a celluloid version of "Rita Coventry," adapted by Clara Beranger.

Brought Music for Emotions.

Director R. William Neill has completed actual shooting of "The Way Men Love," Elliott Dexter's first Grand-Asher starring production. And now Mr. Dexter's portable Sonora is out of a job. He brought it to the studio one day for Mildred Harris's emotional scenes, after she had expressed a desire to have music on the set. And every one around was so interested that the music continued to play a part in the production, to the exclusion of a regular orchestra.

Mildred Harris With Fox.

Speaking of Mildred Harris, she is coming into her own dramatically these days. From a part in "The Way Men Love" Mildred now goes to the William Fox studios for the feminine lead in "Shadows of the East," by E. M. Hull, author of "The Sheik," y'know, which George Archainbaud is to direct. And Norman Kerry is to play opposite her.

Sort o' a Family Reunion.

Audiences at one of the first performances of "The Road Together," George Middleton's new play, which Thomas Wilkes is trying out at the Majestic Theatre here with Marjorie Rambeau starring and H. Reeves-Smith featured, witnessed part of a more romantic drama when Mr. and Mrs. Willard Mack entered a box. Mr. Mack sent Miss Rambeau, who was the second Mrs. Mack, you know, a lovely floral tribute, and after the performance he took the present and fourth Mrs. Mack backstage to meet Miss Rambeau and Maude Leone (the first Mrs. Mack), who is playing "the other woman" in "The Road Together." In the reunion, therefore, was Mr. and Mrs. Willard Mack, Miss Rambeau, her mother and Miss Leone. No dramatist ever staged such a situation.

"Now all we need to complete the party," observed Mr. Mack graciously, "is Pauline Frederick (the third Mrs. Mack) and her mother."

Willard Mack should have been a Turk, after all.

For Rogers Burlesque.

"Two Covered Wagons" is the title of the travesty on the James Cruze-Paramount "hit," in which Rob Wagner is directing Will Rogers. In it Mr. Rogers will burlesque both Ernest Torrence and J. Warren Kerrigan. A. H. Giebler, by the way, is collaborating on the story. In fact his typewriter is parked indefinitely in Hal Roach's scenario department.

"Jo" Quirk Gives Dinner.

"Jo" Quirk, the indefatigable hostess, gave another dinner party at the Writers' Club last Thursday evening, preceding the review of "The Virginian." Florence Vidor was the luminary of the party, seeing herself as others see her on the silver sheet. Among Miss Quirk's other guests were Mr. and Mrs. Thomas Patten, Emily Fitzroy, Mr. and Mrs. Lou Anger (Sophie Bernard, y'know), Carmel Myers, Dr. Robert Kennicott, Morton Whitehill, John Roche, Georges Calliga, Charles Kenyon and ye scribe. After the preview, Mr. and Mrs. Anger took the reins and entertained the party at the Montmartre.

"The Virginian" Scores.

Speaking of "The Virginian," everybody's doing it—I mean speaking of it, and with praise for its entertainment value. Tom Forman's direction, Kenneth Harlan's performance of the title role, Florence Vidor's charm in the thankless role opposite him, Pat O'Malley's Steve, Russell Simpson's "heavy" characterization and the beauty of the photography. The only criticism we heard against it was debited to the crude illustrations on the title cards. They belong to the standards of years ago, while this Tom Forman-Preferred production is otherwise a 1923 production.

Mrs. Reid on Tour.

Mrs. Wallace Reid has departed, accompanied by her mother and her son, William, for another Eastern tour in connection with the presentation of "Human Wreckage," the anti-narcotic production in which she is featured with James Kirkwood, Bessie Love and George Hackathorne.

Reeves-Smith With Goldwyn.

H. Reeves-Smith, who came West on special engagement with Thomas Wilkes for "The Road Together," with Marjorie Rambeau, now at the Majestic Theatre, couldn't resist the film offers made him, so he is doubling by playing the role of Sir Charles, father of the famous Paul of Elinor Glyn's "Three Weeks," for Goldwyn.

Tourneur Renames Film and Boy.

Maurice Tourneur has re-titled his new production, "Jealous Husbands," and also re-christened, professionally, one of his cast. Mr. Tourneur decided Marion Feduchia, boy actor, would find more success as Don Marion.

Preparing for "Secrets."

Frank Borzage and his assistant, Bernard Dull, have gone to Cleveland to see the stage production of "Secrets," in which he will direct Norma Talmadge. Frances Marion is adapting it.

"Scandal Note."

Carey Wilson, associate editor out at Goldwyn's, admits that most of his surplus funds is going into toys for the small heir in his household. That's an investment which doesn't pay the financial profits which the enterprising Hollywod realtors promise on lots and more lots, but Carey seems to be thriving on the home life investment very nicely. And he lives in "wicked" Hollywood, too, think of it!

Handling Niblo Publicity.

Margaret Ettinger Maynard is another who is successfully dividing her time between her home and her career. Though her 2-months-old son, Gordon Maynard, holds first place, Margaret still finds time to pursue the way of the p. a. and just now is press representative for Fred Niblo productions.

Corrigan With Henley.

Many of the New York actors complain of the clique in casting circles here in California, but it hasn't bothered Emmett Corrigan. Mr. Corrigan is "sold" on California and right now is commuting to Universal City for Hobart Henley's production of "The Turmoil," with Eleanor Boardman, borrowed from Goldwyn; Eileen Percy, Pauline Garon, Buddy Messenger, Bert Roach, Edward Hearn, Theodore Von Eltz and Kenneth Gibson.

Advance Notice for Stork.

We hear that the stork is hovering around the home of Mr. and Mrs. Buster Keaton again and that little Joseph Talmadge Keaton will have a brother or a sister after awhile.

Criterion Begins Career.

Charles Chaplin's production of "A Woman of Paris" and the glamour of the new Criterion Theatre in which it had a brilliant world premiere is necessitating the use of the "sold out" sign at the two-a-day reserved seat house which is a colorful transformation of the former Kinema Theatre.

Harry C. Arthur, general manager of West Coast Theatres, Inc., has engaged H. B. Wright, formerly of the Strand in Seattle, as managing director of the Criterion.

Mary and Doug Were There.

Apropos of openings. Unless our information is awry, the California Theatre and "Little Old New York," for which it was converted into a two-a-day house, can claim a record in luring Mary and Doug. These two leaders seldom see pictures outside of their own home projection room, but the curious mobs and admiring fellow film folk got a good glimpse of them at the California opening first and also again at the Criterion opening. Miss Pickford was probably returning Marion Davies's courtesy in seeing "Little Old New York," inasmuch as Miss Davies attended the "Rosita" premiere in New York and wired Mary her praise, while, of course, Mary and Doug would also pay tribute to Charlie's new venture. Mr. and Mrs. Harold Lloyd were in their party at the Criterion.

Entertaining Shapiro.

Some of the Wampas folk introduced Victor Shapiro to each other and to the Writers' Club at a luncheon there last Tuesday. Mr. Shapiro is the Pathe publicity head back East, y'know. By the way, Tom Kennedy, erstwhile of trade paper circles in New York, has succeeded Joe Reddy at the Roach studios, Mr. Reddy having continued with Harold Lloyd.

Speaking of Paul Powell.

Director Paul Powell, author Jack Boyle and Paul Schofield, continuitist, are putting the finale on "The Daughter of Mother McGinn," a Goldwyn-Cosmopolitan production.

Canning "Maud Muller."

It's the Renaud Hoffman Company over at the Hollywood Studios which is filming "Maud Muller," and Marjorie Daw and Lewis Dayton have leading roles.

F. B. O. Sign Baxter Again.

Warner Baxter has been lured back to the Powers studios on another Robertson-Cole contract. Under his previous contract, Mr. Baxter was featured in "Blow Your Own Horn," "Alimony," "Ninety and Nine" and was also loaned to Metro and other companies.

Grace Goodall Returning East.

Grace Goodall departed for New York yesterday. She is returning to the stage for the season, but not to New York to stay. Grace raises her right hand in true California-booster style and swears that she is not only a loyal native daughter but that she is a loyal Angeleno by adoption. Her last film work was with Thomas Meighan in "Woman-Proof."

Latest Diet for Plump.

Good morning; have you had your lamb chops and pineapple breakfast yet? That's the most popular diet hereabouts right now, and we're quite sure that the fruit stands will soon be singing it "Yes, we have no pineapples!" One of the most popular flapper stars confided to us the other day that she had lost fifteen pounds in two weeks on three meals per day of lamb chops and pineapples only. Viola Dana, Pauline Garon and Grace Gordon are recommending it highly.

George F. Platt Ill.

The friends of George Foster Platt, stage director and now manager of the Writers' Club here, will regret to learn of his serious illness. He was operated upon at St. Vincent's Hospital last week, but late reports of his recovery are very encouraging.

Barbara Back and Bobbed.

Barbara LaMarr was welcomed back Friday from Rome, N. Y., and points East, ready to co-star with Ramon Navarro in Fred Niblo's next Metro production, "Thy Name Is Woman." And one of the surprises Barbara gave us on her return was her bobbed tresses. She said friend husband, Jack Dougherty, was her barber for the first bob and, since that isn't his trade, she wasn't very proud of the job. But at that we'll wager that she won't let it grow long again, not while it is so comfortable and the care of her adopted son leaves her enough cash to buy wigs when needed.

Heard in Passing.

Now everybody's happy. Dale Fuller's collection of trophies is to be enhanced with one of the gloves Firpo wore when he met Jack Dempsey.

Billie Rhodes has completed "Leave It to Gerry" for Grand-Asher. It's her first feature under Ben Wilson's direction.

Edward Montagne has completed the script for Richard Connell's story, "The Swamp Angel." Colleen Moore is featured.

Carmel Myers hasn't signed a term contract, despite all reports. She is finding freelancing too profitable. Her next is "Beau Brummel" with John Barrymore, which Harry Beaumont directs for Warner Bros.

Owen Moore is buying Eastern property as well as Western. He bought land in Westchester County the other day for a New York home.

Wilfred Buckland is back at the Lasky studios as art director for William de Mille's unit.

Walter Anthony is collaborating with Maurice Tourneur on the titling of Mr. Tourneur's latest First National feature, "Jealous Husbands."

When Virginia Valli completes "Wild Oranges," Universal has another special story waiting for her.

Joan Standing is with Choice Productions in "Win the Man You Love."

It looks as if the separation of Frank Mayo and Mrs. Mayo (Dagmar Godowsky) were a permanent one. They're apparently agreed to disagree.

George K. Arthur, English actor, has settled his contract with F. B. O. amicably and for a nice sum of money, we're told, and signed up with Universal for a series of Hy Mayer comedies.

Lois Wilson Going East.

Lois Wilson is back from Flagstaff, Ariz., where she has been on location for "The Call of the Canyon," which Victor Fleming is directing for Paramount. But she will have only about ten days to enjoy the new home she has just purchased. She and her mother are booked to go to New York shortly, for Lois is to play the lead with Thomas Meighan in "Pied Piper of Malone," which Alfred E. Green will direct. But with her pal, May McAvoy, there and the theatres, too, Lois is really anticipating this trip.

CHAPLIN GREETS HIS EASTERN FANS.



The Famous Comedian Gave a Special Talk Over L. Bamberger's Radio Station WOR Last Week, Under the Auspices of The Morning Telegraph.

CHANGES MADE IN CAST OF "DADDIES"

Harry Myers Replaces Monte Blue and Willard Louis Takes Myers's Original Role.

MAE MARSH IS STARRED

LOS ANGELES, Oct. 1.

Important changes have been made in the cast of the Warner feature, "Daddies," starring Mae Marsh in a filmization of the David Belasco stage play. The production was about to face the camera when Harry Myers was called upon to replace Monte Blue in the leading masculine role, while Willard Louis will appear in the part that was originally assigned to Myers. This change came about suddenly when Monte Blue was given the leading masculine role in the Ernst Lubitsch production, "The Marriage Circle," replacing Warner Baxter.

Now that the changes have all been completed, Director William Seiter has the opening scenes of the picture going at the Warner studio. In the cast of players assembled to surround Mae Marsh are Harry Myers, Claire Adams, Crauford Kent, Claude Gillingwater, Willard Lewis, Georgie Lathrope, Boyce Combe, Otto Hoffman, Milly Davenport, Muriel Frances Dana, Priscilla Dean Moran, the De Briac Twins and King Evers.

The story tells of a group of young bachelors who forswear marriage and vow to do their share toward humanity by adopting war orphans and taking care of them. The orphans arrive from abroad, and include a girl of seventeen, a set of triplets and a number of other infant terribles. The girl falls to the handsomest of the bachelors, and a love affair is the result, breaking up the vows that each of the bachelors made in the beginning.

LABOR WILL HELP ABOLISH CENSORS

(Continued From Page 1.)

ing of sound moral principles in the heart and mind of our youth. Little attention is given the fact, based on the world's experience, that the regulation of morals by the State has never been a complete failure. The development of the church movement throughout the world is the best possible evidence demonstrative of this truth. In addition, the entire fabric on which American freedom is founded is being undermined by such State tendencies. So far has censorship over motion pictures developed that even printed matter is now subjected to the same restrictions when used in some related way to motion pictures.

"The danger does not end there. Give an impetus to a movement, which to any degree gains public favor, and no one can foretell where it will lead to. As a direct outcome of present motion picture censorship laws, there was proposed in the New York State Legislature last year a bill known as the Clean Books Bill.

"As in most cases involving censorship legislation, this bill was slipped through the Assembly after it had been taken for granted that it would not be advanced further. No one attended the first hearing. Once aroused to its inquitous possibilities, especially as applied to newspapers and all other forms of publication, though ostensibly directed at something else, the proposed bill met with a prompt and deserving death. There is no assurance, however, that this inquitous birth has been buried.

"The presentation of this book censorship proposal grew out of the views of various reform and uplift associations as to some of the recent fiction products, and the belief that censorship laws over motion pictures justified censorship over book publishing. Censorship is hard to limit. It gets away from even those who advocate it and the difficulties of limiting it to any one form of publication has always made the paths of censorship advocates extremely dangerous to the light and glory of freedom of speech and of the press.

"The thing to do is to uproot the idea of censorship in any and all forms from our American soil. We should dedicate part of our service to this end."

M. C. LEVEE TURNS UP AS AUTHOR OF "JEALOUS FOOLS"

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Oct. 1.

The Writers' Club will soon have a new member in the person of M. C. Levee, president of the United Studios and associated with Maurice Tourneur in the production of First National pictures.

For some time it was understood around the United lot that Mr. Tourneur was author of "Jealous Fools," his newest production, but when the director found this belief in print he immediately took steps to uncover the modesty of Mr. Levee.

"Jealous Fools" marks Mr. Levee's first effort as an author. He has engaged Walter Anthony, Pacific Coast dramatic critic and film writer, to collaborate with Maurice Tourneur on the titling of "Jealous Fools," shooting on which has been completed.

Titling of the new film is now under way and the production will be completed for early First National release within the next week.

Prints of "Wabash" Sent Out.

Prints of "On the Banks of the Wabash," the J. Stuart Blackton production for Vitagraph, have been shipped to branch offices and presentations of this feature based on the song by Paul Dresser will begin soon.

This picture portrays life in an Indiana town and was written by Elaine Sterne after conferences with Mr. Blackton, who procured the rights for the picturisation of the song from Edgar Selden. After the picture was finished Mr. Blackton personally cut the film and George Randolph Chester was engaged to title it.

"Second Youth" Ready.

Albert Parker has finished cutting "Second Youth" for the Distinctive Pictures Corporation. This is the Allan Updegraff story in which five comedians will be seen, Alfred Lunt, Herbert Corthell, Walter Catlett, Jobyna Howland and Lynn Fontanne. The cast also includes Mimi Palmeri, Margaret Dale, Winifred Allen, Faire Binney, Hugh Huntley and Lumsden Hare. The picture will be ready for release late in the Fall.

THE INGRAMS SAIL FOR EUROPE.



Following the successful launching in the East of his Metro special, "Scaramouche," Rex, with his wife and star, Alice Terry, has gone abroad to make a new picture. One of Mr. Ingram's most important pleasure trips will be to Ireland, his native heath. Mr. Ingram left Ireland at the age of nineteen, practically penniless, but with lots of ambition. And now look at him.

TULLY IN TOWN TO CONSULT ON "FLOWING GOLD"

Richard Walton Tully has arrived in New York to confer with his general manager, James G. Peede, regarding plans for his next production, an adaptation of the Rex Beach novel, "Flowing Gold," which is to be released by First National.

Mr. Tully is stopping for a few days as her old home in Toronto before rejoining her husband here.

While in New York it is Tully's intention to also confer with Mr. Beach regarding his plans for the filming of the story, and upon his return West the producer will go to the vicinity of Dallas and Wichita Falls, Texas, where much of the "Flowing Gold" action is laid. He expects to take atmospheric "shots" in the Burkburnett oil fields and in the city of Dallas. Actual production will get under way as soon as Mr. Tully returns to Los Angeles.

BRITISH MAGNATES ARRIVE.

John H. Taylor and John Maxwell Looking Hollywood Over.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Oct. 2.—John H. Taylor of London and John Maxwell of Edinburgh and Glasgow arrived in Los Angeles yesterday with Charles H. Christie for their first visit to American producing centers. The foreign visitors will be the guests here of the Christie brothers for ten days.

Mr. Taylor is managing director in London for Christie Film Sales, Ltd., and also of Screen Art, Ltd., distributing pictures for the United Kingdom and Continental Europe, while Mr. Maxwell has large theatre interests in Scotland, booking pictures for his own group of houses and for additional Scottish theatres.

Mr. Christie returned to his studios after an absence of six weeks in Europe, during which time he traveled extensively on the Continent, as well as visiting the important film centers in the British Isles.

REVIVING FAMOUS PLAY ON SCREEN

Fox Making Version of "The Warrens of Virginia," With Martha Mansfield in Leading Role.

ELMER CLIFTON DIRECTING

"The Warrens of Virginia," the stage play produced by David Belasco and written by William C. DeMille, is to be produced in motion picture form by William Fox. Martha Mansfield, who appeared as the adventuress in the Fox special, "The Silent Command," has been engaged for the role of Agatha, the feminine lead, and work has been commenced on the production at the New York studios.

Elmer Clifton, the director who made "Six Cylinder Love" and "Down to the Sea in Ships," is handling the megaphone.

Others in the cast are Robert Andrews, Arthur, Harlan Knight Blake, James Turfler Medium and Helen Ray Kyle.

Belasco presented the stage play at the old Belasco Theatre, now the Republic, in 1907, and a perusal of the program reveals the names of persons who are now prominently identified with the motion picture world. Frank Keenan played General Warren, Mary Pickford appeared as Betty, his granddaughter, and Cecil DeMille played the part of her Father. Emma Dunn, also well known for her screen work, appeared as Mrs. Warren.

ZIERLER GETS THEM ALL.

Will Distribute Fifteen Preferred Pictures in New York.

The Commonwealth Film Exchange will distribute the fifteen new productions of the Preferred Pictures Corporation in Southern New York, as a result of a deal just completed by Al Lichtman, president of Preferred, and Samuel Zierler, president of Commonwealth.

The franchise for the distribution of the first eight Preferred pictures was already held by Mr. Zierler and the new arrangement gives him the entire output. The list includes "Mothers-in-Law," which has just closed a two weeks' run at the Cameo Theatre, and "The Broken Wing," which will open at the Rialto Theatre on October 7.

New Haven Beauty Makes Debut.

Helen Haddock, who was "Miss New Haven" at the recent Atlantic City beauty pageant, is making her debut in motion pictures at the Paramount Long Island studio, where she is playing one of the school girls in "West of the Water Tower," Glenn Hunter's first picture for Paramount. Miss Haddock is the daughter of Mr. and Mrs. L. B. Haddock of New Haven.

STARTING

TO-DAY!

ANOTHER GREAT STAGE SUCCESS BECOMES GREAT PICTURE!

There was never a play that tickled New York half as much as did "The Bad Man." For a year, at $5 a seat, this play thrilled packed houses. The picture has twice the humor and dramatic thrill of the stage success.

EDWIN CAREWE presents

The BAD MAN

with

Holbrook Blinn

He's the Robin Hood of the deserts—"ver' bad hombre"—but not so bad when he presents his friend with a wife and a diamond-studded future, all at the expense of a husband who wouldn't stay dead.

Laugh Yourself Hoarse!
Thrill Till You Chill!
Here's the Show of Shows!

A FIRST NATIONAL PICTURE



More interesting than the stories!

MARK STRAND

A NATIONAL INSTITUTION DIRECTION

BD'WAY AT 47th ST. JOS. PLUNKETT

Funnier than the play!

A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Oct. 8.

The Screen Writers' Guild of the Authors' League of America and the Writers' Club have taken a new step by their adoption of motions under which the two are henceforth to be more separate and individual organizations, in that each will have its own set of officers. Hitherto, the guild and the club have been conducted so inseparably that membership was rather confused. Now, however, guild members will be only those who have had screen credit as writers, but the club will be composed both of these active guild members and also of those hitherto listed as associate members. The differentiation now will be guild and club members.

This definite drawing of the line was made at a meeting held at the club last Thursday, at which time Thompson Buchanan was elected president of the Writers' Club; Jeanie McPherson, first vice president; Mrs. Russell Taylor, second vice president; Arthur Statter, secretary; Elmer Harris, treasurer; and on the board of directors, W. J. Dodd, Marion Fairfax, Douglas Fairbanks, Rupert Hughes, Mary O'Connor, W. M. Garland, E. Avery McCarthy, C. E. Toberman, Harry Caulfield and C. B. De Mille.

The Screen Writers' Guild officers, with Waldemar Young as president and Richard Willis as treasurer, continue as before. The amendments adopted at the meeting provide, however, that the Writers' Club shall also be the permanent headquarters of the guild.

The constitution of the writers as an independent incorporated body is to provide for the ownership, conduct and management of the club, and all members hitherto known as associate members will also be eligible to vote on the affairs of the club.

It is expected that these new plans will make the Writers' Club more popular, the new officers and board of directors planning innovations to make it the leading club in the film industry on the Coast.

At the Biltmore Opening.

Well, the new Biltmore, the most luxurious and metropolitan hotel this side of Chicago at least, opened with all the 400 of filmdom and the 400 of Los Angeles society, as well as us lesser mortals, joining ranks Tuesday evening. While in the party of Mr. and Mrs. Antonio Moreno, whose guests included Mr. and Mrs. C. B. Bradford, Mr. and Mrs. Fred Niblo (Enid Bennett, y'know), Mr. and Mrs. R. A. Heffner, Herbert Howe and ye scribe, we saw every one pass, from Mary, Doug and Pola down and up the scale, to the millionaire dowagers of Pasadena. Descriptions of the latter's gowns and jewels took up so much space in the local papers the next day that the film celebrities were forgotten. "A prophet is not without honor," you know. However, they were all there, except those who, like Mr. Moreno, couldn't get in from distant "locations." They will be on hand again on the 27th for the Cinematographers' Ball and on Thanksgiving Eve for the Directors' Ball, scheduled at the Biltmore.

And mingling with them, greeting his old friends of filmland, was Colonel Fred Feigl and Mrs. Feigl, who were among the New Yorkers who came West for the opening.

Fred Thomson Back on Job.

Having completely recovered from his recent accident, Fred Thomson, champoin athlete, is back on "Running Wild," the first of his stellar features, sponsored by H. J. Brown Productions, for Monogram release.

Gene Stratton-Porter Film.

Mrs. Gene Stratton-Porter has begun work at the Ince studios on her second independent production for Hodkinson release, "A Girl of the Limberlost." James Leo Meehan is again directing for the author, who personally supervises her productions, and Gloria Grey, Gertrude Olmstead, Virginia Boardman, Emily Fitzroy, Raymond McKee, Alfred Allen and Ralph Yearsley are in the cast.

Bill Hart's Book Off Press.

To our collection of special books has been added one of the first copies of William S. Hart's new book, "A Lighter of Flames," and the star's autograph to us is not the least highly prized part of it. We haven't had an opportunity to read it since receiving it Thursday, but Mr. Hart had previously told us the story of the book, its action centering round the heroic figure of Patrick Henry and, aside from anticipating it in literary form, we are also looking forward to the celluloid production of it in which Mr. Hart will portray the character of Patrick Henry. That the character of the famous statesman presents a good role for the two-gun star is also reflected in the illustrations for the book drawn by James Montgomery Flagg, who illustrated "Told Under a White Oak Tree," another of Mr. Hart's books.

Phyllis Haver With Hart.

William S. Hart begins work this week on the second of his new Paramount series, "Singer Jim McKee," and for the leading feminine role he has signed Phyllis Haver, who thus follows in the footsteps of Marie Prevost, Mary Thurman and Gloria Swanson, fellow bathing beauties, who earlier capitulated to the drama. Except for her part in "The Christian," Phyllis has not before essayed a dramatic role, and she is enthusiastic about the part "Singer Jim McKee" gives her. This story of a Westerner with a strain of Spanish in his make-up is also an original by Mr. Hart, and adapted for the screen by J. G. Hawks, the same combination responsible for the first of his new Paramount series, "Wild Bill Hickok." And Clifford S. Smith will again direct, with Dwight Warren on the camera.

Betty Compson Due Back Soon.

Hollywood is paging Betty Compson and wishing she would return soon. Betty has been away five months, which, to her mother and friends here, has seemed long. But we hear that, though Betty is eager to get back home, she has yielded to advice to stay in New York for a week or two, seeing some of the new plays. Her affiliation to follow her London-made successes will be announced on her return.

Walsh Wins for "Ben-Hur."

Since it has been definitely decided by the Goldwyn powers that George Walsh is to play "Ben-Hur" and Charles Brabin direct it, speculation has given way to gossip and, of course, lots of it is in a critical vein. It couldn't be otherwise in the picture industry. There are many directors jealous of Brabin's opportunity, and there are many more actors envious of Walsh. And actors cause even more critical gossip because they have their followings, too, to be envious for them.

After going over the field of available players and also considering many actors who could be available by payment of large bonuses to their contract holders, Goldwyn folk selected George Walsh as the best suited in ability, appearance and physique for the role of Ben-Hur. Those who remember the B. V. D. athletic roles which Fox folk gave him a few years ago in program pictures are inclined to wonder if, after all, Mr. Walsh is the right selection. We'll confess we had the same misgivings. We can't forget those days when we had to review the aforementioned program pictures. However, any such criticism is immediately disarmed to-day when you see the test "stills" and photographs of Mr. Walsh in the costumes of Ben-Hur. We saw them in the publicity department at the studios the other day and they immediately converted us to the wisdom of the Goldwyn selection.

Is Pola Negri a Finer Actress Than Mary Pickford? Read

"WHAT'S WRONG WITH THE MOVIES?"

By Tamar Lane

$2.00 Postpaid Direct From THE WAVERLY COMPANY 311 East 4th St., Los Angeles.

Pantages' Plans for Hollywood.

Everybody comes to Hollywood. This town has boomed faster than a nightmare could build it. Now it's Alexander Pantages who has acquired a Hollywood Boulevard site for a two-million-dollar office building and theatre. When one thinks of the real estate booms hereabouts one can't help suspecting that, after all, perhaps some of the boosters of the town deliberately launched the w. k. brand of "wicked" Hollywood publicity a little while back just to make it more prosperous for realtors and immigrants from Iowa and other points East.

Titled Max Graf Film.

Alfred A. Cohn has been in San Francisco for a couple of weeks titling Max Graf's new feature, "The Dollar Bill."

Rockett-Lincoln Film Scores.

Al and Ray Rockett, producers; Frances Marion, author; Director Philip E. Rosen and Si Snyder, publicity purveyor, took their production of "The Dramatic Life of Abraham Lincoln" to San Francisco for a quiet tryout showing at Burlingame, in the Garden Theatre, and the film registered a hit. The picture was not advertised, but was taken into the theatre quietly for the regular audience and a number of San Francisco exhibitors who had asked to see it. But the news spread and two thousand people were turned away, only to demand a second running of the film at nearly midnight.

None of the releasing offers made for the production have been accepted. There are said to be too many demands for the picture for its sponsors to act hastily on it.

"Tommy" Gray With Harold Lloyd.

Thomas J., familiarly known as "Tommy," Gray has been added to the scenario staff of the Harold Lloyd Corporation. William R. Fraser, general manager for Lloyd, signed him up Friday to begin work immediately on "The Girl Expert," Lloyd's first independent production now being filmed at the Hollywood studios. He makes it unanimous, since Sam Taylor, Ted Wilde and Tim Whelan are already on Harold's story and "gag" staff.

Charles Ray Opens To-night.

All the film folk who could get away this afternoon have gone down to San Diego to greet Charles Ray in his stage play of his successful picture, "The Girl I Loved," which opens at the Spreckels Theatre to-night. George Scarborough and Annette Westbay adapted the Riley poem and film for the footlights, J. Jacques Eiseman and Walter Hast being its sponsors. Mr. Ray has a season of ten weeks booked for the play here on the Coast before he returns to the studio.

Meantime "The Courtship of Myles Standish," Mr. Ray's biggest production, is in for a long run at Grauman's Million Dollar Theatre.

Mary Pickford Off to 'Frisco.

With a special train carrying 115 people and four cars of baggage, Mary Pickford's "Dorothy Vernon of Haddon Hall" company left Friday for San Francisco "location." In the cast are Allan Forrest, Anders Randolf, Marc McDermott, Eric Mayne, Carrie Daumery, Lottie Pickford, Colin Kenny and Malcolm Waiter, with Marshall Neilan directing.

"What's Wrong With Movies?"

One of the leading spotlights in cinemaland is now focussed on Tamar Lane, publicist, columnist and author of "What's Wrong with the Movies." This critical book, dealing with the faults and lost ideals of the industry, frankly giving the author's experienced opinion on people and personalities of the film world, is just off the press of the Waverly Company, publishers, here in Los Angeles, and is creating more than a sensation. Its contents naturally attract friends and foes alike, and every one who reads it will digest it with special interest, even if it does hit too close to home on some pages or fails to concur with another's opinion. It contains much good food for thought and discussion and certainly stresses many of the shortcomings of the "infant industry."

June Mathis, Hostess.

June Mathis entertained at an informal dinner party at her home Thursday evening in honor of Colonel and Mrs. Fred Feigl, who came West on the Bowman-Biltmore Hotel special from New York. Colonel and Mrs. Feigl and June have been friends since those days when June's interest was in acting and when she probably thought she would like to succeed Sarah Bernhardt. That was before she knew there would be the post of supervising director at the Goldwyn studios for her to fill.

Heard in Passing.

Antonio Moreno is up in Sonora "locationing" with George Melford's "Flaming Barriers" company.

While this ballet is appearing in Harry Cohn's production of "Innocent," directed by Edward J. Le Saint, Theodore Kosloff himself is playing in William deMille's "Every-Day Love."

Juanita Hansen is back, following her vaudeville tour, "fat and happy and successful," she says. She's going to lose a few of the extra pounds she gained while touring and return to pictures.

Marjorie Daw has Estelle Taylor's place in "The Call of the Canyon," Zane Grey-Lasky feature, as Miss Taylor was taken ill on location, and now Director Victor Fleming will have to go back to Arizona for close-up scenes of Miss Daw.

Dallas FitzGerald has been engaged by J. W. Irving to direct "The Dawn of Love" at the Hollywood studios.

Larry Trimble is going East next week to take Strongheart's latest, "The Love Master," to Associated First National.

We hear that James Cruze's next production will be the Emerson Hough novel, "North of 36."

Kate Price's genial humor is now at work in "My Mamie Rose" which Irving Cummings is directing for Universal.

We hear that Mrs. Leslie Carter is considering two film offers, but has made no decision. Just now she is resting at her lovely home in Hollywood.

Ralph Bushman is playing in Victor Schertzinger's "The Man Whom Life Passed By" for Metro.

PICTURES DO NOT LIBEL U. S. A. PRODUCERS REPLY TO HUGHES

(Continued From Page 1.)

mous characters so as to get the features as nearly correct as possible.

"The greatest thing in the film industry," said Mr. Loew, "is the technical department. Everything centers around getting people who knows what is correct and what is incorrect in matters of history, literature, art and science. As for politics and religion, we never touch on them. We cannot afford to antagonize the American public by taking sides, and therefore politics has always been a subject to be avoided. I am sure Secretary Hughes did not take these things into consideration when he made his speech."

Richard Rowland, likewise one of the big figures in the film industry and general manager of Associated First National, paused on his way to West Baden, where he will attend the First National convention, to say:

"Secretary Hughes does not appreciate what he is talking about, for he is not close enough to the motion picture industry to know whereof he speaks. The motion picture has done more for America and Americans in the past few years both as an educator and entertainer than any other one instrument has accomplished in the last hundred years. Secretary Hughes has gained his knowledge mainly by hearsay. He can no more run the motion picture business than the Secretary of State business can be run by a motion picture man. He was dealing in generalities and spoke without giving his subject proper thought. He should have been more specific and mentioned the films that he considers libel the United States."

Carl Laemmle, pioneer producer, upon being asked for his opinion of the Hughes speech, issued the following signed statement:

"I have great respect for Mr. Hughes and I think that he is doing a fine job. Nevertheless I think he is shooting at the moon in trying to make the American moving picture responsible for misapprehension of American life and manners. If the moving picture is anything, it is a mirror of life as it is. If the film really did reproduce life as it is in this or any other country it would be regarded as much further from the truth than the modified situations which form the basis of the great majority of moving pictures. I have traveled abroad quite a bit, and it has never been my experience to find American pictures exercising any subtle influence or perniciously distorting standards of life and morals. The criticisms which have come to me are all the other way.

"Foreign countries are constantly claiming that our pictures are too American, that they contain a propaganda for American ideas, institutions, form of government and manner of living. I feel confident that there is no prevalence of crime in the American picture, certainly nothing to compare with foreign films.

"I sincerely hope that Secretary Hughes isn't paving the way to follow in the footsteps of the foreign countries who have protested against using their nationals as 'unsympathetic and wicked' characters in pictures. It has always been a matter of some gratification that the Americans and the English were the only ones who have never made any protest against using an Anglo-Saxon in a 'heavy' role.

(Signed) "Carl Laemmle."

Expecting "Rosita" Prints.

"Richard the Lion Hearted," the latest United Artists release to arrive here, was recently sold to the Jensen-Von Herberg circuit for exhibition in their Seattle, Tacoma and Portland houses within the next few weeks. Prints of "Rosita" were expected to arrive at the exchange at any time.

JETTA GOUDAL.



Photo by Pack Bros.

Who Has Been Signed to a Long-Term Contract by the Distinctive Pictures Corporation.

WARNERS MAKE SALE IN LONDON

Film Booking Office, Ltd., Takes Franchise for Season's Output of Eighteen Productions.

PUBLICITY CAMPAIGN STARTED

Gus Schlesinger, general manager of the Warner foreign department, who left for England on September 1, has cabled the home office that Film Booking Office, Ltd., has taken the franchise for the Warner's eighteen pictures for the season. The deal was consummated with Arthur Clavering, managing director of the English company in London.

Mr. Schlesinger took abroad with him prints of "The Gold Diggers," "Little Johnny Jones," and "The Printer's Devil." A print of the Warner special, "Where the North Begins," produced by Harry Rapf, was also included, and plans have been made to exploit it on the other side. Others of the eighteen Warner Classics which are included in the foreign deal are "Tiger Rose," starring Lenore Ulric; "Beau Brummel," starring John Barrymore; "Deburau," an Ernst Lubitsch production; "Babbitt," "Lucretia Lombard," starring Monte Blue and Irene Rich; "The Tenth Woman," "Daddies," starring Mae Marsh; "The Age of Innocence," "Lovers' Lane," "Broadway After Dark," "Cornered," "Being Respectable," and Wesley Barry in "The Country Kid" and "George Washington, Jr."

Al Feinman, the Warner Brothers publicity and exploitation representative in England, has laid the groundwork for a general publicity campaign.

While in Europe Mr. Schlesinger intends to make a survey of the business, past and present, done by the Warner productions in Europe. Following his stay in England he will go to Paris, Berlin, Vienna, Barcelona, Rome, Budapest and The Hague.

DISTINCTIVE SIGNS JETTA GOUDAL TO TERM CONTRACT

Jetta Goudal, the Parisian actress whose work in Distinctive's "The Green Goddess" attracted attention, has been placed under a long term contract by the Distinctive Pictures Corporation, according to an announcement from Arthur S. Friend.

Miss Goudal took the part of the Ayah in "The Green Goddess," and appeared in many scenes with George Arliss, Alice Joyce, Harry Morey and David Powell. She will remain in the East.

Miss Goudal was born in France and appeared there on the legitimate stage. Upon coming to this country she played in "The Hero," "The Eltinge Case" and "The Masked Woman." She was cast for the role of the Chinese girl in "The Bright Shawl," with Richard Barthelmess, and in that picture also won favorable criticism.

NORMA TALMADGE.



Photo by Puffer.

May Play Marie Antoinette in Big Historical Picture Sponsored by French Government.

ADDITIONS TO CAST.

Helene Chadwick and William Mong in Hopwood Film.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Oct. 8.—Helene Chadwick and William V. Mong are the newest acquisitions to the cast now being assembled for a screen interpretation of Avery Hopwood's stage success, "Why Men Leave Home." The picture is soon to go into production at the Louis B. Mayer studios. John M. Stahl will direct it for First National release.

Miss Chadwick will play the leading feminine role. The leading male role will be in the hands of Lewis Stone, whose last appearance in a Stahl picture was in "The Dangerous Age." Another actress to have an important part is Mary Carr, portrayer of mother roles.

LARGE OFFER MADE FOR "PERLMUTTER"

Walter Wanger Would Give First National 40,000 Pounds for British Rights to Picture.

PLANS TO "ROAD SHOW"

What Associated First National officials think is one of the biggest outright offers for English rights to a motion picture production has been made by Walter Wanger, British film man, for the rights to "Potash and Perlmutter." Mr. Wanger, just before sailing on the Mauretania last week, put in his bid, which was for £40,000, or approximately $180,000 in American money. Considering that the rights are only for the British Isles, including Scotland, Wales, Ireland and England, the offer seems a large one.

No statement has been made by Bruce Johnson, head of First National's foreign department, as to whether or not the offer is to be accepted, but it is safe to assume that the executives are giving it pretty serious consideration. It is probable that the question of consent will first be put up to Samuel Goldwyn, who produced the picture.

Mr. Wanger said before sailing that if he obtains "Potash and Perlmutter" he will road-show it throughout England, as the original play has already had nine years of successful engagements in London alone, and is also well known throughout the provinces.

It is understood that Bruce Johnson is cabling the London offices of First National, putting the proposition up to that branch, as being on the ground and knowing what decision to make.

Dietch Now With Tri-Stone.

Joe Dietch, who has been associated with Principal Pictures for some time, has left their New York offices to accept the position of field representative for the Tri-Stone Film Corporation.

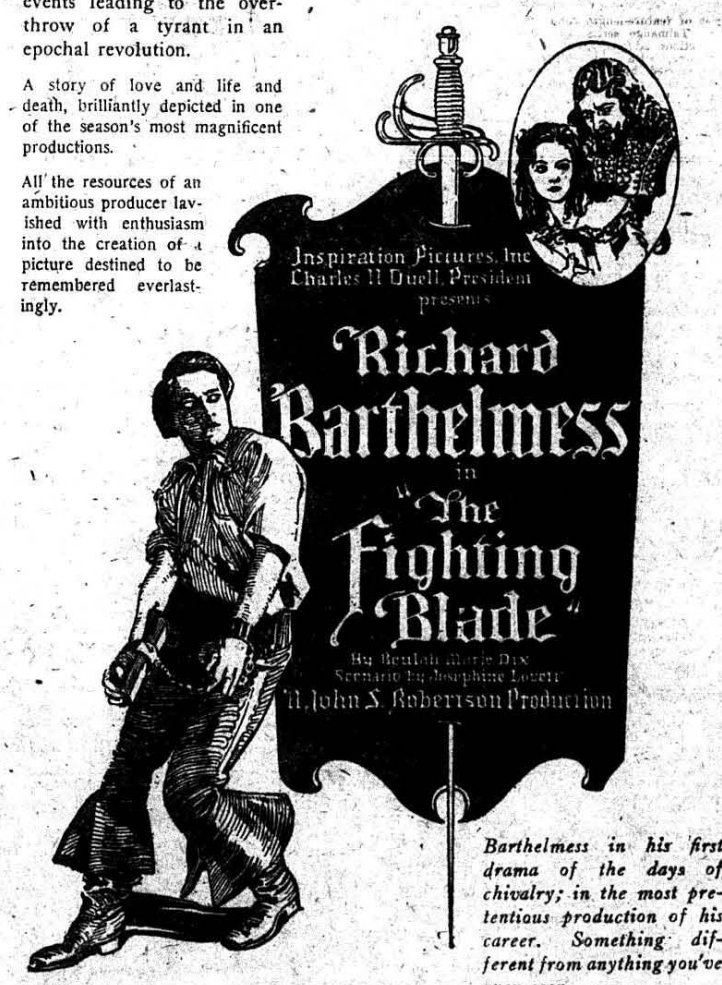
Dietch has been contract manager for the Jackie Coogan productions in the Eastern offices of Principal. He leaves for Chicago this week, where he will confer with exchange and branch managers prior to making a trip throughout the territory in behalf of the Tri-Stone organization.

RICHARD BARTHELMESS AT HIS BEST!

THE romance of an intrepid youth and an impetuous maid who are drawn by chance into the dramatic events leading to the overthrow of a tyrant in an epochal revolution.

A story of love and life and death, brilliantly depicted in one of the season's most magnificent productions.

All the resources of an ambitious producer lavished with enthusiasm into the creation of a picture destined to be remembered everlastingly.



Barthelmess in his first drama of the days of chivalry; in the most pretentious production of his career. Something different from anything you've even seen.

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A First National Attraction

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, October 15.

The Associated First National production, "Sundown," for which they've been secretly planning for several months, as per announcements in The Morning Telegraph two weeks ago, is to be an epic of the great cattle days of the West, which, according to stock raisers, are now over. Earl Hudson wrote the story and Frances Marion has been borrowed from Joseph Schenck Productions to write the script. J. F. Dillon will direct; the Grand Canyon, Flagstaff, Ariz., and Columbus, N. M., to supply "locations."

Will Rogers, Too.

And by way of being quite in fashion, Will Rogers has just completed "Two Covered Wagons." So film "fans" will not lack for spectacles of the great outdoors, that's sure!

No Idle Time for Her.

Speaking of Frances Marion reminds us that after "Sundown," she is to continue her leave of absence from the Schenck organization long enough to write a script for Mary Pickford, and later on she will also adapt the historical story of "Dixie," to be the Rockett Bros. next production, following "The Dramatic Life of Abraham Lincoln."

Egyptian Theatre Year Old.

Grauman's Hollywood Egyptian Theatre has its first birthday Thursday. And how's this for a record. It opened with "Robin Hood," which ran six months instead of four weeks as predicted; "The Covered Wagon" followed it, and said "Covered Wagon" is still packing 'em in twice a day. Two attractions in twelve months! Not so bad, eh?

With Freddie and Louise.

When Louise Fazenda heard that Freddie, the trained seal, would be her co-star in Thos. H. Ince's comedy, "The Galloping Fish," directed by Del Andrews, she commented: "Well, Freddie looks like a gentleman and I hope he acts the part. Once before I supported a seal and he bit me." Madge Bellamy, Sid Chaplin, Ford Sterling and John Steppling will help Louise and Freddie do their stuff.

Schertzinger With Jackie Again.

If you ask Jackie Coogan who's his favorite director right now he will reply Victor Schertzinger. Jack senior and Jackie junior both like Mr. Schertzinger and his direction of "Long Live the King" so well that they have engaged him to direct Jackie's second Metro production also. It's to be "A Boy of Flanders," adapted from Ouida's story, "A Dog of Flanders."

By the way, Larry Weingarten, publicity purveyor for Jackie Coogan productions, is departing East this week to escort the master print of "Long Live the King" to the Metro offices.

Bill Hart on Location.

William S. Hart is going up to Sonora this week for exteriors in "Singer Jim McKee," his second Paramount production, to follow "Wild Bill Hickok." Phillis Haver is revelling in the role which Mr. Hart's story, adapted by J. G. Hawks, gives her in this story of an Irish cowboy, whose strain of Spanish is responsible for his nickname of Singer Jim.

Criterion Is West Coast House.

By the way, a photograph of the crowd attending the local premiere of "A Woman of Paris," published back East, captioned it as "Grauman's New Criterion Theatre of Los Angeles." This is in error as the new Criterion is one of the West Coast Theatres chain. And that's that!

"Lincoln" Scores at Preview.

In our opinion, the broadest scope of the motion picture is realized in the Rockett Bros. production of "The Dramatic Life of Abraham Lincoln," which was previewed at the Roosevelt Theatre Friday evening, following its sensational tryout in San Francisco last week. It is at once fine human entertainment, replete with laughs and tears; it is an education which all should have and none would resent in this impressive form, and it is a tribute to the power of the silent drama. The story of Lincoln and his part in the foundation of this nation has impressed by word and screen many times before, but no one has ever delineated the man so sincerely as George Billings, nor held the illusion so faithfully; and no story of his life and times has ever been more human and appealing than in the dramatic highlights stressed by Frances Marion's impressive adaptation and by Philip E. Rosen's excellent direction. It is an achievement for them all and doubly so for the realization it gives to the promise of better things on the screen.

For Cinematographers' Ball.

If you're planning to be hereabouts on the 27th don't forget your ticket for the cinematographers' ball at the Hotel Biltmore. Will Rogers bought one the other day and some one suggested, "What's the idea, Bill? You'll have to wear a dress suit to use that." To which Rogers replied, "I'm not worrying about using it, but all us stars has to buy these things. If we don't the cameramen'll get mad and shoot us out of focus."

In Sennett-ville.

While "The Extra Girl" is going strong at the Mission Theatre, Mabel Normand and her director, F. Richard Jones, are preparing to "shoot" "Mary Anne," the inimitable Mabel's next feature.

And speaking of Sennett stars reminds us that they've borrowed Harry Langdon from Sol Lesser for "Look Pleasant," a new comedy.

Lloyd to Build Home.

Mr. and Mrs. Harold Lloyd (Mildred Davis, y'know) bought a very lovely new home out Wilshire way a few months ago, but now they're planning to build another—in Beverly Hills. Harold owns a valuable tract of several acres out near the new ranch home of Thomas H. Ince and the homes of Mary and Doug and Charlie Chaplin.

Baggot Completes "Blackmail."

King Baggot has completed "Blackmail" for Universal, a celluloid version of Rita Weiman's play, "The Co-respondent," with Ruth Clifford, Niles Welsh, Charles Clary, Hayden Stevenson, Herbert Fortier, William E. Lawrence, Arthur Howard, Joseph North, Emily Fitzroy, Jane Starr, Carl Stockdale, Mary Mersch and John Merkyl in the featured line-up.

Herb Howe Going East.

Herbert Howe is going to New York this week, but not to stay. He's restless for a glimpse of the real Broadway, but thinks a month there, during which he will see Duse, will satisfy him. He has to be back by December 1, he admits, to get ready for a Christmas to New Year's party which Malcolm McGregor is planning. It looks as if Herb, with all his cynicism, had really fallen for Hollywood, after all.

Incompetents in Hollywood.

We used to say that everybody in Hollywood is either in the picture business or in real estate. But lately there's a third class of would-be picture folk—and growing to pitiful numbers, especially in the ranks of those who come out feeling it is their mission to write "the great American photo-drama," in a subtitle in James Cruze's production of "Hollywood." Tom Geraghty expressed it thusly: "Selling a story is about as easy as mowing a lawn with a safety razor."

Yet every day they come into our office with tales, both optimistic and pessimistic, depending on how long they've been here, of their ambitions to write. Invariably they boast of being "graduates" of some correspondence school. One of the most pathetic of this growing class came to us the other day to ask if we could tell her how to get a position as title writer, editor, scenario writer or director in a studio. She had had no experience, but she didn't think that mattered, for she had a diploma from a correspondence school! She had come to Hollywood from the East on slender savings from a humble job, had been here several weeks and her savings were exhausted! Even if she had the experience and the ability to sell herself, she had no money with which to dress the part and secure an audience.

"Fewer and better pictures" have lessened the quantity of work for scenario writers. So it is obvious that there are plenty of established writers already here to take care of all jobs available.

Heermans in New Home.

Mr. and Mrs. Victor Heerman (Sarah Y. Mason, y'know) and Baby Catherine Anliss Heerman are now "at home" in their new house in the Wilshire district. And, if the telephone company would give them connection with the outside world, they'd feel even more at home. They bought a lovely house, remodeled it to suit Baby Catherine especially and furnished it beautifully—but the telephone is still missing.

"Swamp Angel" Full of Stars.

The Associated First National production of "The Swamp Angel," featuring Colleen Moore, is to have a truly star cast in her support. There's Ben Lyon opposite her, Anna Q. Nilsson, June Elvidge, Sam de Grasse, Charlie Murray and Clara Bow, and Clarence G. Badger is directing it.

Valentino as Romeo?

We hear that one of Joseph Schenck's missions in going East last week was to try to bring his influence to bear to effect the release of Rodolph Valentino from his Paramount contract, in return for which Rudy would play Romeo to Norma Talmadge's Juliet. Wouldn't the Valentino "fans" relish that? At any rate, Joseph Schildkraut is not to play Romeo. We understand Mr. Schildkraut is tired of pictures and the Coast, and is returning to New York this week with Mrs. Schildkraut to go back into the footlight world. And that's that.

Reception for Barrymore.

Warner Bros. had open house and buffet refreshments Monday evening for representatives of the press and other friends to meet John Barrymore and see him at work in the attractive castle garden set built on one of the big stages for "Beau Brummel," which Harry Beaumont is directing. Though he had worked all day and several nights before, Mr. Barrymore was a most genial host and not averse to the gaze of spectators as his art was being "gunned." And with Barrymore it is really art. Mary Astor, Carol Holloway, William Humphrey and Alec Francis were working with him.

Mae Marsh, who declares she hates New York, except for the theatres, and would like to stay here forever, was there with her husband, Louis Lee Arms, who departs for New York this week to look after his interests in importing "Chu Chin Chow" with Betty Blythe. Florence Vidor, Irene Rich, Harry Myers and Monte Blue were there, too, to make it a real stellar evening and help the Warner Bros., Harry Rapf and Publicity Director Lon Marangella entertain.

Heard in Passing:

Lewis Dayton, English actor who recently came to the Coast, has joined the Archery Club, which meets on the campus of the University of California.

Baby Peggy is going to New York to make the acquaintance of the metropolis before beginning work under her contract with Sol Lesser.

Barbara La Marr rises to remark that she didn't adopt another baby while abroad, and she'd like to know who started the rumor, anyhow.

Carl Miller, who plays in Charles Chaplin's "A Woman of Paris," has been signed by Grand-Asher for the feature in which Mildred Davis returns.

Bess Meredyth is again working with Fred Niblo—this time on the script of "Thy Name Is Woman."

Dorothy Mackaill, Paramount's newest leading lady and one of the most promising on the screen, arrived in Hollywood last week for "The Next Corner."

President M. C. Levee left for New York Friday on a business trip for the United Studio.

The question, "Who will play 'Ben-Hur'?" has been replaced by the query, "Who will Richard Walton Tully feature as Luana in 'The Bird of Paradise'?"

Carmel Myers eats oysters regularly these days. No, she isn't dieting on 'em, but after biting into one last week and finding a $900 pearl, she is optimistic of meeting such luck again.

"Torment," a story by William Dudley Pelley, is to be Maurice Tourneur's next First National production, sponsored by M. C. Levee. Fred Myton is adapting it and Owen Moore has been signed for the lead.

Edward Belasco Productions has acquired the celluloid rights to "Welcome Stranger," Aaron Hoffman's play, and James Young has been signed to direct it.

Virginia Valli in "Signal Tower."

Universal has selected Wadsworth Camp's prize story, "The Signal Tower," as Virginia Valli's next starring production, following her special engagement with Goldwyn in "Wild Oranges." Clarence Brown will direct it and Rockliffe Fellowes, Wallace Beery, J. Farrell McDonald, Dot Farley, Frankie Darrow and James G. Barrows will complete the cast.

GRAND STUDIO IS RENOVATED

During Absence of Stars Plant Has Been Overhauled From Top to Bottom.

STORIES ARE BEING PREPARED

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Oct. 13.

The Grand studio has been renovated from top to bottom during the absence of the stars and others in New York and on their return to resume production around the first of the month everything will be in tip-top shape.

Glowing reports of the reception accorded Bryant Washburn, Elliott Dexter, Mabel Forrest and others in Albuquerque, Kansas City, Chicago and New York, have been received. A warm welcome was accorded them in these cities, especially in Chicago where they had several hours between trains. This is Bryant Washburn and Mabel Forrest's old stamping ground, while Elliott Dexter is a favorite there as everywhere else in the country.

It is understood that new stories have been arranged for which will occupy the attention of the respective producing stars on their return, while Ben Wilson, who is in the party also, will arrange for further vehicles for Mabel Forrest.

In New York, according to newspaper reports, the film party was informally received at the Astor, where a party was held for newspaper and magazine representatives and prominent people in other branches of the industry.

Several important announcements are anticipated on the return of the travelers from the East.

PARAMOUNT GIVES LIST OF KEY CITIES

(Continued From Page 1.)

ham, Strand; Mobile, Bijou; Little Rock, Capitol; Oklahoma City, Criterion; San Antonio, Empire; Memphis, Loew's Palace; Charleston, W. Va., Virginian; Nashville, Knickerbocker.

Middle West—Chicago, McVicker's; St. Louis, Missouri; Detroit, Madison; Pittsburg, Olympic; Minneapolis, State; Des Moines, Des Moines; Omaha, Rialto; Columbus, Grand and Southern; Cleveland, Loew's State; Kansas City, Newman; Wichita, Miller; Grand Rapids, Majestic; Sandusky, Plaza; Madison, Wis., Madison; Dayton, Strand; Appleton, Wis., Appleton; Springfield, Ill., Princess; Flint, Mich., Regent; Lima, Ohio, Quilna; Zanesville, O., Quimby; Battle Creek, Mich., Regent; Erie, Pa., State; Lonisville, Ky., ———; Altoona, Pa., ———; Wheeling, W. Va., ———; Akron, O., ———; Muncie, Ind., ———.

West—San Francisco, Granada; Los Angeles, Metropolitan; Denver, Rialto; Salt Lake City, Paramount-Empress; Billings, Mont., Regent; Boise City, Idaho, Pinney; Spokane, Wash., Clemmer.

DICK AND HARRY LEE.



Twins, Who Are Playing as Such in Vitagraph's "On the Banks of the Wabash."

CIRCULATING FILM LIBRARIES PREDICTED BY RIESENFELD

The coming generations will have circulating film libraries, operated like the present day public libraries. So predicts Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres. He believes that the distribution of films in the home will eventually be as wide as that of the much-thumbed volumes of a public library.

"Already a demand for reference films has sprung up," points out Mr. Riesenfeld. "Clubs and other organizations are calling for geographical films, nature study films and the like. Medical schools are using motion pictures to supplement instruction in different surgical operations. Social organizations are making extensive use of health films.

"These practical needs will increase until some one wakes up to the necessity of establishing film libraries. Two or three hundred years hence people will turn to films to learn about the manners and customs of the early twentieth century. Educational institutions will want films on the World War, on the South Sea Islands as they were before civilization spoiled them. They will want records of wild animals that have since become extinct—possibly the buffalo.

"Collecting libraries of this sort will of course be enormously expensive—too much so for the individual ownership. I believe the collections will be made by communities. Perhaps some foresighted person like Carnegie will aid in establishing them.

"All this presupposes that projection machines in the home will eventually be as common as Victrolas or radio receiving sets. That is what I believe will take place. After all, nothing is impossible in this age of miraculous invention."

GRAND CANAL BUILT AT GOLDWYN STUDIO

Venetian Scenes Under Way for "Three Weeks"—Elinor Glyn Denies She'll Enter Vaudeville.

FRANK MAYO PLAYS CHAUFFEUR

(Special Correspondence The Morning Telegraph.)

CULVER CITY, Oct. 15.

A section of the Grand Canal of Venice has been built at the Goldwyn studios for the film version of Elinor Glyn's "Three Weeks," which is now in its third week of production, under the direction of Alan Crosland, with Aileen Pringle and Conrad Nagal in the leading roles.

Mrs. Glyn is reported to be forming a company to produce and direct her own pictures, following the completion of "Three Weeks." She is spending much time on the set in order to learn the technical details of production. The novelist emphatically denies a published report that she was going into vaudeville.

Director Emmett Flynn and his company, making "Nellie, the Beautiful Cloak Model," from Owen Davis's old melodrama, began work at the studio last Wednesday, after filming the exteriors in New York. A sensation was caused at the station, on the arrival of the company, by Frank Mayo, in chauffeur's livery, meeting the train and acting as Lew Cody's chauffeur, thereby paying a bet on the outcome of the Dempsey-Firpo fight. Reporters, photographers and news reel men were on hand. Many film players also went to the station to laugh at Mayo's predicament. However, he acquitted himself very well and is now doing service for a week as chauffeur to his fellow-Goldwyn player.

Erich von Stroheim has barricaded himself in the cutting room, where he is working sixteen hours a day on his first Goldwyn picture, "Greed," from Frank Norris's "McTeague." He has his food sent in to him.

"Wild Oranges" has now reached the cutting room and Director King Vidor is making rapid progress in assembling the picture. It is the opinion among those who have seen the uncut film of "Wild Oranges," that Vidor has made of the Hergesheimer story a picture as good as his "Three Wise Fools."

Rupert Hughes's "Law Against Law" and Tod Browning's "The Day of Faith" are being titled and will soon be ready for showing at the studio projection room.

EXHIBITORS MEET IN NEW YORK CITY

(Continued From Page 1.)

Cohen, president of the State organization; William Brandt and by Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, and many other members.

"Gratifying harmony exists, which speaks well for co-operation in putting over National Motion Picture Day. The following committee has been appointed by the president of the chamber to carry out the spirit and purpose of the resolution.

"Borough of Manhattan—J. Arthur Hirsch, Morris Needles, Louis Schneider, J. Louis Geller, William Landau, Harry Traub, A. L. Wolf, Sol Raives, Jack Schwartz, Benjamin Knoble, J. Alton Bradbury, H. Yaffa, Sol Saphier, Charles Steiner, J. Elpern, Lee Ochs, Max Silverman, Nathan Block and B. Sherman.

"Borough of the Bronx—Bernard Groh, Joseph Weinstock, Henry Suchman, Charles Goldreyer, Clarence Cohen and Joseph Jaime.

"Borough of Brooklyn — Samuel Schwartz, Samuel Rhonheimer, John Manheimer, Ruddy Sanders, A. H. Eisenstadt, Philip Rosenson, Max Barr, Arthur Rapf, William Small, Otto Lederer, Abraham Schwartz, Samuel Sonin, Hyman Rachmiel and S. Rinzler.

"Borough of Queens — Charles Schwartz, Hy Gainsboro, Sol Brill, J. Goldberg and B. Rosasny.

"Borough of Richmond—Charles Moses and Leon Rosenblatt.

"Northern New Jersey—Joseph Seider, David Keiserstein, Louis Rosenthal and Joseph Stern."

RIESENFELD ARRIVES.

Now in Hollywood, Preparing Score for "Ten Commandments."

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Oct. 16.—Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres in New York, is in Hollywood preparing the musical score for Cecil B. DeMille's forthcoming Paramount picture, "The Ten Commandments," from the story by Jeanie Macpherson.

Doctor Riesenfeld is being assisted in his work on the production by Rudolph Berliner, former musical director for the Ritz-Carlton Hotels in New York and Montreal. Mr. Berliner is now an assistant director for Mr. DeMille, and because of his close association with "The Ten Commandments," he has done much valuable preliminary work in preparing the musical background.

This material is now available for Doctor Riesenfeld in his task of translating "The Ten Commandments" in terms of orchestration for fifty to 100 or more instruments.

TIMELY SCENES IN "BANKS OF WABASH"

Recent Oklahoma Flood Has Counterpart in New Blackton Picture, Say Vitagraph Officials.

IS STORY OF SMALL TOWN

The flood scenes which are the climax to "On the Banks of the Wabash," J. Stuart Blackton's first production since his return from England, which will be given its premiere at the Rialto Theatre this afternoon, will, according to Vitagraph officials, have an added attraction to audiences because it shows the devastation caused by a tidal wave sweeping a river valley as did the North Canadian River in Oklahoma last week.

In the Blackton production the rise of the river is caused by a cloudburst which weakens the dam, letting loose a wall of water which floods the town. Houses are torn from their foundations and carried away on the crest of the waters, and a rescue is effected by an old sternwheel steamboat which plies down Main street, picking up the people.

The photo-play is a heart-interest story of people who live in a small town on the Wabash River. A youthful love story threads its way through the background of small-town life. A river steamboat captain, retired since the days when steamboating failed, is the leading character in "On the Banks of the Wabash." A bitter, gossiping spinster and an avaricious real estate dealer, her brother, cast aspersions on the name of "the sweetest woman in town," played by Mary Carr. The saving of her reputation in the eyes of the narrow-minded residents of the town provides the drama.

Burr McIntosh plays the steamboat captain, and others in the cast are James Morrison, Mary MacLaren, Madge Evans, Lumsden Hare, Marcia Harris and George Neville. Mr. Morrison is the juvenile lead. Opposite him are Miss MacLaren as the spoiled girl of riches, and Miss Evans in her first ingenue lead.

DOROTHY GISH SAILS.

Lillian Will Join Her in Italy for "Romola."

Dorothy Gish and her mother, Mrs. Mary Gish, sailed on the steamship Conte Verde yesterday for Italy, where she will begin work on the Inspiration production of George Eliot's novel, "Romola," under the direction of Henry King.

Within two weeks after her arrival overseas she will be joined by her sister, Lillian Gish, who is to play the role of Romola. Dorothy Gish will play Tessa.

The Gish party will touch Naples first and will debark at Genoa. They will then travel to Florence, the actual scene of George Eliot's novel, where most of the scenes for the picture will be made.

It is expected that the production of "Romola" will detain the two famous American screen stars in Italy throughout the Winter.

Was "The Four Horsemen" Really a Great Film?

Were "A Princess of the Dark" and "The Price Mark" finer pictures than "Robin Hood" and "The Covered Wagon"? For these and other absorbing topics read the sensational book "What's Wrong With the Movies?" by Tamar Lane. $2.00 postpaid direct from the Waverly Company, 311 East 4th St., Los Angeles.

Another Big Hit—



from Goldwyn-Cosmopolitan

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Special Correspondence The Morning Telegraph.)

HOLLYWOOD, Oct. 22.

With the extreme heat providing the usual "unusual weather" discussions and more than the regular quota of pessimistic rumors floating around California, Hollywood gossips, native and adopted, need no Einstein theories or gland operations to give them food for chatter. As some one observed the other day, it's time for a scandal or something to be staged to give the newspapers and walking delegates hereabouts a little real excitement. Perhaps the pessimistic rumors can be traced to the lack of excitement. Folk here are so used to gossiping they have to have something to gossip about, and whether real or manufactured, makes little difference.

The pessimistic discussion includes nearly every studio on the Coast and extremists are predicting all kinds of slumps. They point to certain inactivity in the studios as proof of their contentions. But so far we haven't heard Metro coming in for any of this publicity, so to speak, despite the fact that the Metro studios have been as quiet with their between-pictures program as other plants have been.

Schertzinger Completing.

Right now there are only two companies working at the Metro studios. But they're specials of the first water. There's Victor Schertzinger's "The Man Whom Life Passed By," which he wrote himself and Winifred Dunn, scenario editor, adapted, for Percy Marmont, June and Eva Novak, Hobart Bosworth, Cullen Landis and Andre de Beranger.

Of this Victor Schertzinger production we hear especially interesting reports. Particularly regarding its unusualness. 'Tis said Mr. Schertzinger sold the story to one producer for a trifling sum, so trifling perhaps that the said producer undere timated its value, and decided not to produce it. Metro heard of it, opened negotiations and, of course, though the original buyer did not wish to produce it himself, his selling price to Metro was much more than he paid for it. From all we hear he will have a case of remorse when he sees it on the screen.

Mr. Schertzinger's completes "shooting" this week, then comes cutting and titling, after which he returns to the Jackie Coogan unit to direct Jackie's second Metro feature, "A Dog of Flanders."

Then there's "The Living Past," which Harold Shaw is directing for Metro from W. J. Locke's story, "The Tale of Triona," with Harrison Ford, Enid Bennett, Alec Francis, Mary Alden, Harry Northrup and Arline Pretty on the stellar roster.

And this week launches two more companies, George D. Baker's new production of "Revelation," to star Viola Dana, and Allen Holubar's "The Human Mill."

Mr. Baker is decidedly enthusiastic about "Revelation."

They Would Not Retreat.

Mr. Holubar has been down in Tennessee getting atmosphere and mob "shots" for "The Human Mill," adapted by Eve Unsell from John Trotwood Moore's "The Bishop of Cottontown." Now he's ready for studio work with Blanche Sweet heading the cast. They're telling a funny story about their experiences down South. It seems that in staging Civil War episodes Mr. Holubar had the enthusiastic co-operation of hundreds of the natives as "extras." Now every one of us Southerners know that the Southern forces had to retreat many times during the conflict, but when Mr. Holubar wanted to stage one of these retreats he could get that band of Southern "extras" to do everything else but! So many of them the Civil War isn't over yet despite the fact that we have had the world war in the meantime. I believe he finally had to employ non-Southern extras.

And arriving in New York to-day is King Vidor, director; Winifred Dunn, editor, to adapt the story; David Howard, assistant; Sarah Hudson, script clerk, and Chet Lyons, cameraman, for preliminary work and "exteriors" of Laurette Taylor's second Metro production, "Happiness." Miss Dunn told us before leaving that she expected to be in ol' New York five weeks.

Then Rex Ingram's is another Metro unit now far afield. He's arrived in Cairo, Egypt, according to dispatches to the studio, where he is filming "exteriors" of "The Arab." Ramon Navarro, who is to play the leading role, leaves here about the first of November.

Negri Banquet for Haller.

A radiant and gracious Pola Negri—the real Negri as Hollywood is coming to know her now—presided as hostess at a brilliant banquet staged at the Hotel Biltmore Saturday evening in honor of her compatriot, General Joseph Haller, of the Polish army, who is in America as the guest of the American Legion. Miss Negri was assisted in receiving by Mr. and Mrs. Charles Eyton (Kathlyn Williams, y'know), the guest list of 200 including General Haller's staff and escort, leading executives of Los Angeles, officials, writers, directors and stars of the Paramount organization, as well as representative folk from other studios and newspaper representatives.

General Haller spoke in French, and even those who did not understand the language completely knew that he was paying high tribute to Negri, as well as offering orange juice toasts to America, France and Poland. Boyle Workman, acting Mayor; Congressman-Elect John D. Fredericks and G. R. Collins made speeches welcoming the general, thanking Pola and lauding Los Angeles. So much so on the latter that we are quite sure any realtors thereabouts felt they could beat a path to the general's door the next day and sell him a some site here without argument.

During their three days' stay here General Haller and his staff enjoyed the hospitality of the Beverly Hills home of Miss Negri, who on evacuating visited the Eytons at their Hollywood home.

Heard in Passing.

The Chinese like American blondes in general and Helene Chadwick in particular. If you don't believe it, see her "fan" mail.

Lewis Dayton, the English actor now in Hollywood, is another who made his screen debut in the good old Biograph days with D. W. Griffith.

Reginald Denny is resting comfortably following severe injuries sustained in an automobile accident last week, but it will be several weeks before he can return to work.

Robert W. Bronson, an attorney of Michigan, brought suit last week against Clara Kimball Young and Harry L. Garson for $62,196 alleged damages, due him for services rendered under a contract entered into in 1917.

Eddie Polo's suit last week for divorce revealed the fact that his real name is Edward Wyman. He charged desertion by his wife, Pearl E. Wyman.

Margaret Landis Bracken filed suit last week for divorce from her director-husband, Bertram C. Bracken, charging cruelty.

An admiring "fan" has sent Carmel Myers a 6-months-old ostrich for a family pet. She is offering it for sale or exchange.

Conway Tearle is at Lasky's, playing opposite Dorothy Mackaill, who is hailed as the "find" of the year, in Sam Wood's "The Next Corner."

Screenstruck ones, take note! 'Tis Theodore Kosloff's opinion that some day every film player will be required to take a course in pantomime.

Riesenfeld Lauds Specials.

Between sessions given to viewing "The Ten Commandments" with C. B. deMille and returning the greetings of his many friends here, Dr. Hugo Riesenfeld had a busy five days following his arrival last Tuesday. Dr. Riesenfeld came West to start work on his musical score for "The Ten Commandments" and to introduce Mr. deMille to the musical theme he is composing for this Paramount feature, which is to be staged in New York under his direction at some top-price theatre.

We had lunch with Dr. Riesenfeld on Friday, during which he chatted of New York, the Rialto, Rivoli and Criterion theatres, which he manages, of the status of the picture industry and of "The Ten Commandments," which he believes will be another celluloid "knockout." He has no fear for the future of the motion picture industry so long as it produces big pictures and he appears to have the perspective of a showman, the intuition of the composer and the observation of one who knows his public from every angle, including leading New York box offices.

Dr. Riesenfeld is truly the busy New Yorker. He moves with the enthusiasm that even the most loyal New Yorkers lose after a few weeks in tropical California. He was amazed at the growth of Los Angeles and Hollywood since his visit here a year ago, as he viewed it while motoring from the Ambassador to the studios, but he doesn't covet a residence here. His work, Times Square and his home in the West Seventies quite satisfy him. "It's too hot here," he said, "commenting on the July weather October has brought us. "I prefer the seasons." And other New Yorkers echo: "So do I!" But the lure of California hangs round them still.

Dr. Riesenfeld left for New York yesterday after being a guest at Pola Negri's banquet at the Hotel Biltmore Saturday night for General Joseph Haller of the Polish army.

Frankie Bailey With deMille.

While touring the Lasky studios the other day we glimpsed none other than Frankie Bailey on the William de Mille "Everyday Love" set. Frankie Bailey, once the toast of Broadway, famous for her beautiful legs, is now an attractive society chorus-girl type, doing "bits" and sometimes even "extra" work in pictures here. But she likes it.

Hart Completes Cast.

William S. Hart has gone back to Sonora for exteriors of "Singing Jim McKee," the second of his new Paramount series. Before departing he completed his cast by adding Gordon Russell, William Dyer, Edward Coxen, Bert Sprotte and Ruth Miller to the line-up. 'Tis said this may be the last "Westerner" Mr. Hart will produce for some time.

He has "The Lighter of Flames," his own current best seller on the life of Patrick Henry, to transfer to celluloid, also two snow stories he is contemplating. "Singing Jim McKee" is another of his own originals adapted by J. G. Hawkes and Cliff Smith is again directing.

Unsell Dinner for Pola Negri.

Eve Unsell entertained at an interesting dinner party given at the Writers' Club Thursday night in honor of Pola Negri. Miss Negri has increased her English vocabulary with surprising rapidity since she arrived here and is now quite sure of herself in speaking the language. She is delighted with her role in "My Man," which Miss Unsell adapted and which Herbert Brenon is directing, and chatted enthusiastically of this and of "Madame Sans Gene," which she is to film next. "It has been my dream always to play 'Madame Sans Gene,'" she told us, "and I am so very happy to have it come true."

Among Miss Unsell's other guests were Mary O'Connor, Mr. and Mrs. Charles Eyton, Mr. and Mrs. George Flehbe (Beulah Marie Dix), Mr. and Mrs. Adolphe Menjou, Herbert Brenon, Lester Blankfield, J. M. Unsell and ye scribe. After the dinner Elmer Harris's amusing and highly entertaining comedy-drama, "No More Women," third of the Associated Authors' productions, was previewed.

Boyle Off for Italy.

John Boyle, selected by Goldwyn folk to head the battery of cameramen on "Ben-Hur," departed last week for Italy via New York to join Charles Brabin. He won the assignment on his photography for George Baker's "Slave of Desire" and King Vidor's "Wild Oranges."

Theda Bara Here to Work.

Theda Bara arrived Thursday, and while husband Charles Brabin is abroad directing "Ben-Hur," she will star in a production to be sponsored by Bernard Fineman under the direction of Tod Browning. It's titled "Beauty Hunger," story by Paul Bern, and rumor says 'tis a tale of another modern woman who renews her youth and beauty via the Steinach operation.

In Paramount's "Stranger."

Betty Compson returned from England last week, via New York, and found a hearty welcome waiting for her. She began work to-day in the lead of "The Stranger," a Paramount production under Joseph Henaberry's direction. Paramount induced her to return to its banner for this one feature, anyway, following her two specials in England, Richard Dix, Fully Marshall and Lewis Stone will play the leading masculine roles in this adaptation by Edfrid Bingham of John Galsworthy's "The First and the Last," on which Ralph Block will be production editor.

Menjou With Ince Next.

We hear that Thomas H. Ince's next production, as yet untitled, to be directed by John Griffith Wray, will give Adolphe Menjou another important role.

Takes "Love Master" East.

Laurence Trimble left Thursday for New York with "The Love Master," his latest production starring Stronheart, under his arm. He will deliver it to Associated First National.

Selling Rudy's Car for Bill.

Rudy Valentino seems to have a legal trouble complex. Because he has not paid a bill of $3,434.37 for rebuilding his highpowered roadster, the Walter M. Murphy Motors Company obtained a lien on the machine last week and will offer it at auction to-morrow.

Speaking on Acting.

Our collection of "fan" letters which trailed in after our three-minute appearance in James Cruze's Paramount production of "Hollywood" now includes one written in rhyme. And if we are to believe the "fan" magazines, that is the ultra ultimate in "fan" correspondence. However, we must admit it was not written by a producer nor on the subject of a contract at ten thousand per, so we shall still be content to exist on less vin the typewriter! And when one considers the hundreds of picture folk who are giving up the make-up box for real estate, orange picking, hot dog stands, cafeterin service and other laudable pursuits, it is as well! Mrs. Nan Collins, formerly casting director for the United Studios, tolds us last week that though every train bring more disillusioned aspirants ready to succeed Mary, Doug, Pola, Charlie and Rudy, so many already here and already disillusioned have dropped out of the ranks that if production were as great in quantity to-day as it was not many months ago, it would be impossible to fill the demands for "extras," that is, for experienced "extras." It seems that gradually the infant industry is finding its level, with "the survival of the fittest" in every angle of it still its slogan.

Is It Possible?

Malcolm Stuart "Mike" Boylan rises to remark that for the first time in history, film executives spent an afternoon together without discussing movies or money when Admiral Robert E. Coontz entertained Frank Lloyd, M. C. Levee, John McCormick and himself aboard his flagship. Speaking of Frank Lloyd reminds us he is now cutting and titling "Black Oxen."

"Ponjola" at Loew's State.

"Ponjola," the Sam Rork-First National production is winning praise in Loew's State Theatre this week. Anna Q. Nilsson and James Kirkwood have the leads in this feature which was adapted by Charles A. Logue and directed by Donald Crisp.

Won Evening Gown on Ruth.

Babe Ruth's record in the World's Series won an evening gown for Eulalie Jensen. And Jimmy Morrison paid for it. Jimmy said Babe Ruth wouldn't. Eulalie said he would—and the woman was right! If she hadn't been she would have had to buy Jimmy a new suit. And considering the price of suits she's lucky, while considering the cost of evening gowns Jimmy's decidedly unlucky.

STARS ARE RATED AT TRUST HEARING

(Continued From Page 1.)

thy Dalton and Viola Duna, not rated, and Dorothy Gish, rated high in some parts. Theda Bara never was a star, he said.

None of these actresses, Mr. Swaine claimed, was with Famous Players when Mr. Moore alleged he was being unfairly treated, but he made the witness admit they all became famous after joining Famous Players, due to Zukor's genius.

Bill Hart King of West.

Asked to rank the male stars of the picture world, Mr. Moore said he was not so well versed, as certain ones had a following in different sections of the country.

Bill Hart is king of Western pictures, Harold Lloyd hadn't "cut any ice" in 1917, George Walsh wasn't even rated then, and Richard Barthelmess only recently jumped into popularity, he said.

John and Lionel Barrymore went good, Francis X. Bushman, wonderful attraction in theatres where the audiences were mostly women; Dustin Farnum, popular, and E. K. Lincoln was a consistent topnotcher. Harold Lockwood could have been placed in the Bushman ring; Harry Morey and Maurice Costello had their day in 1916 and Charles Ray is above the ordinary, the witness asserted.

In summing up the cross-examination Mr. Swaine asked Mr. Moore if he had tried to get the above named actors.

"I did," he said.

"Well, none of them was with Famous Players in 1917," replied Mr. Swaine.

In regard to the question of monopoly of Paramount pictures by Famous Players-Lasky Corporation, Mr. Moore asserted the better pictures were denied his houses because another exhibitor got them in preference.

Mr. Moore concluded the motion picture industry has risen to a higher plane and won a better opinion of the public as the result of independent activities, and predicted the "block system" is due for an early death.

"Since the production of 'Robin Hood' and other great pictures," he said, "the industry has been brought to a place where we are not shot to pieces by ministers and others."

Lichtman a Witness.

Al Lichtman said under cross-examination that he does not believe that "the best clientele of any town could be attracted" by a mixed bill of moving pictures and vaudeville in a theatre "because the lovers of vaudeville probably would not care for the pictures."

Questioned about how the quality of entertainment afforded by a picture is judged, Mr. Lichtman said that the main factors are the story, production, the setting, acting and general tone and finish.

Mr. Lichtman said that recently he rented the film, "The Broken Wing," to the Rialto Theatre here at the rate of 17 1-2 per cent. of the gross receipts with a resultant profit to himself. On the other hand, he said that some time ago he rented a theatre here for the exhibition of another picture, "Poor Men's Wives," but that picture was not very successful from the financial viewpoint. W. W. Hodkinson, one time president of the Paramount Corporation, was examined about various phases of motion picture history. As president of the Theatre Owners' Chamber of Commerce Charles O'Reilly was questioned as to whether Paramount dominates the New York City market. Mr. O'Reilly said that Famous Players-Lasky productions did not have a monopoly on the market. This statement was made in answer to a question asked him by Robert Swaine.

Tells of Resolutions.

Under subpoenae Mr. O'Reilly presented two resolutions of the motion picture situation adopted August 2 by the Chamber of Commerce. First set forth the opposition of the chamber to a policy which compels exhibitors to purchase pictures without any right of selection, and also to a rule which made it impossible for them to review films before accepting them. This system, known as the "block system," has been the basis for many complaints against producers and distributors.

Mr. O'Reilly stated that the Famous Players-Lasky will adopt on November 1 a new selling policy which virtually abolishes the "block system." The announcement of the new plan was made shortly after the resolutions were passed. Mr. Swaine said afterward that this is only a coincidence, as the matter had been under consideration long before, and the company had actually tried two years ago to put it into operation.

One of the resolutions declared that attendance at motion picture houses had decreased in the last two years and that this condition resulted from the necessity of exhibitors accepting many pictures below the standard desired by their patrons. It urged the Motion Picture Producers and Distributors of America, Inc., to discontinue the practice of forcing exhibitors "to buy what they cannot see."

Ludvigh Testifies.

Elek John Ludvigh was one of the most informative witnesses in that he gave some interesting data on Famous Players-Lasky in answer to some of the questions put to him. Mr. Ludvigh ended for all time the question of whether or not Paramount has acquired the Grauman theatres by stating that the three theatres in Los Angeles are now controlled solely by Famous and have been for some months. This ownership has been discussed for some time.

Mr. Ludvigh was asked how many theatres had been acquired by Paramount since April 4, 1923, and he stated that six had been added to the holdings of this company. McVicker's in Chicago, Community Theatre, Miami Beach, and the Capitol Theatre at Pittsfield, as well as the three Grauman houses in Los Angeles. In the course of the questioning it developed that Paramount had a five years' lease on the McVicker Theatre in Chicago, which has recently been remodeled by Jones, Linick & Schaefer and is now one of the finest theatres in the Middle West.

Won Frohman Stock.

Mr. Ludvigh divulged the information that the common stock of the Charles Frohman Company is owned by Famous Players-Lasky and that one-third of the stock of the Lyceum and Empire is in their control. Through the Hayman estate, a twenty-one-year lease was obtained on the Lyceum, and they in turn leased it for legitimate plays to Daniel Frohman and David Belasco, who are now the lessees.

Mr. Ludvigh was asked if Famous Players contemplated building any new theatres, and he mentioned the theatre which will be erected in 1924 on the site now occupied by the Putnam Building and a theatre which the company expects to build in Indianapolis on the site now occupied by the English Opera House. Other witnesses were S. E. Applegate, Philadelphia representative of United Artists. Mr. Applegate was asked to explain the first-run situation in Philadelphia, and his testimony in no way redirected against Famous Players-Lasky. Harry O. Schwalbe, treasurer of Associated First National, was called to give something about the reorganization of his company in 1920.

Arthur S. Kane Plans Trip.

Arthur S. Kane, president of Associated Exhibitors, expects to leave for Los Angeles within a week or ten days to remain for several weeks at the least. Mr. Kane intends to look after matters affecting productions now being handled by Associated Exhibitors and to confer with a number of producers who have new product in mind and have approached Associated Exhibitors regarding its distribution.

OTHER COMPANIES MAY SHUT DOWN

(Continued From Page 1.)

to pay a cent more than they are paying for film rental, and I know that the producers cannot afford to sell their films a cent cheaper while the exorbitant overhead exists. Last month my theatres in Greater New York took in $4,000 less than the month previous, and I spent $46,000 more in films and music and in salaries. Now you know that cannot go on without disaster to the men who have invested their money in the industry. Salaries are out of all proportion and until they are regulated pictures cannot bring any profit to either the producer or the exhibitor."

Goldwyn to Continue.

F. J. Godsol, president of Goldwyn Pictures Corporation, does not intend to follow in the footsteps of Famous Players-Lasky. He said yesterday:

"Regardless of what other motion picture companies may do in the matter of curtailing or ceasing production, the Goldwyn Pictures Corporation will not alter its original plan of making pictures as announced at the beginning of the year. The studio at Culver City is running on schedule and will continue to do so. If overproduction is the case with any other company it is not the case with Goldwyn, which is operating on a carefully thought-out and carefully arranged schedule. The entire Goldwyn Cosmopolitan distributing program, which includes Cosmopolitan, Distinctive and Goldwyn pictures, will go forward in a normal course."

Richard Rowland, general manager of Associated First National, and one of the first men to cry out against the overhead extravagances in film production, said that he thought the economic shock brought about by Famous Players Lasky in closing their studios was just what the industry needed. He said it was a case of an earthquake, and that after a severe enough earthquake every one starts building and the buildings are better than they were before the crash. When asked whether First National would curtail production and close down its studios, Mr. Rowland said:

Conditions Are Unhealthy.

The conditions in First National are entirely different. Most of the pictures are made under contract and a price agreed upon for the negative cost. The contracts were made last year and they are delivered to us on the price we agreed upon. The productions we are making we have pretty well in hand. Famous Players-Lasky is making more productions than any one else in the business and the high overhead hits them harder than any one else. But the entire industry is affected by the high prices and unless something is done it will be impossible to make pictures that will even meet the negative cost. The condition now where the exhibitors cannot pay the high cost of rental and the producers cannot make pictures within the reach of the exhibitors is an unhealthy one and something drastic must be done to change this trend of affairs."

H. M. Warner issued a statement that the Zukor announcement would in no way affect the production plans the Warner organization has made for the future.

"While rumors are rife everywhere," Mr. Warner stated, "concerning the closing down of different motion picture plants, the Warner organization intends to keep the different production units working, with no changes in plans.

"When the news broke concerning the move of Famous Players, Hollywood was thrown into apprehension, and this has rebounded in all directions, affecting every organization in the producing business. I have not been aware that conditions are below normal, and I see no reason to fear for the future as far as our own productions are concerned."

FILM PORTRAYS CITY'S HISTORY

"Spirit of St. Louis" Unfolds Interesting and Instructive Highlights of Missouri Town.

ROTHACKER PRODUCED IT

Urges Pictures Which Will Familiarize Americans With Historical Background of Their Homes.

"The Spirit of St. Louis," an eight-reel picture, has recently been completed by the Rothacker Film Company, and is being distributed by the Skouras Brothers' St. Louis Exchange. It has for its main interest the historical background of the Missouri city. Watterson R. Rothacker feels that Boston has been getting all the best of it in the books of history, and he believes that every town in the United States should have its history portrayed on the screen so that American citizens might have a chance to familiarize themselves with the high lights of their native heath.

Mr. Rothacker hastens to add that he does not think that the historians made a mistake in giving "front-page space" to Boston, New York or Philadelphia, but that St. Louis has had its historical adventure, as has almost every other city, although a great many people are not aware of the fact. The expedition of the little group that came by cordelle boat up the Mississippi from New Orleans to found St. Louis he considers quite as interesting as the voyage of the Mayflower and the explorers who faced the dangers of the Indian-infested wilderness in the unknown West were equally as brave as those who founded settlements in the East.

St. Louisans believed that the high-spots of their city's history could be woven together with a romantic theme, and that such a film could not only be made interesting to picturegoers, but would also have an instructive and educational value. A Mayor's Motion Picture Committee was appointed and the Rothacker Company consulted about the matter. With the exception of the producing crew from Chicago the production was essentially a St. Louis affair. The cast is made up entirely of natives of St. Louis.

Fur traders founded St. Louis in 1763. They brought their families and trading trinkets up the Mississippi on a cordelle boat which was pulled upstream at the rate of eight miles a day. This work was done by some forty or fifty men with a rope over their shoulders. One of the big scenes in the picture is an Indian attack in 1780. John Jacob Astor's chief rival in the fur trade saved the settlement from another attack during the War of 1812. After presenting the historical highlights of St. Louis authentically the film ends in the city of the present day.

MIRIAM DOING TWO-A-DAY.

Eight-Year-Old Star One of Busiest "Personal Appearers."

Miriam Battista, the eight-year-old film star, who is well known for the success of her personal appearances, is giving a one-act performance at two Rowland and Clark houses in Pittsburg this week, in connection with her latest photoplay, "The Steadfast Heart." She is appearing at both the Blackstone and the Liberty.

Young Miriam is considered one of the most generous "personal appearers" of any film actress. She not only gives the usual speech of appreciation, but sings, dances and gives imitations.

GROUP OF OUT-AND-OUT WESTERNS READY FOR PUBLIC CONSUMPTION

Six in "Two-Gunman" Series Featuring Fred Thomson Said to Have Desired Athletic and "Stunt" Ability.

By ANDREW J. CALLAGHAN.
(President Monogram Pictures Corporation.)

We have made a year and a half's careful survey of the State-right market, particularly that market that has again been revived and is becoming popular—Western pictures. To-day there are being offered five or six series, or more, of Western pictures, all of them more or less alike. It may be a new face as a featured player, but in the essential the same theme, with the same mountains and plains back of them.

To successfully conclude and know a subject thoroughly one must start with the foundation, whether it be in thinking or building. We, therefore, start with the assured successes that the screen recognizes as indisputable. In 1906 George M. Anderson, "Bronco Billy," offered two-reel Westerns wherein he was the hero in the morning and doubling in the afternoon, as the heavy. His stories were turned out at the rate of two a week, which satisfied the public of that time.

The William S. Hart Era.

In 1910 and 1912 we graduated into the five-reel Western picture, in which William Hart satisfied his public by two-gunning through five reels of film with a set jaw, a pretty face or two, beautiful photography and a questionable plot.

Douglas Fairbanks came into Western pictures with personality plus, at the same time introducing into those Westerns a few well-planted, well-played and well-delivered "stunts." He left that field to be succeeded by Tom Mix, who to-day gives us Western atmosphere, an attractive horse, some rough-riding and a little bull-dogging.

In the interim, four or five of the lesser stars, taking advantage of these major stars, have furnished the none too exacting audiences with just "Westerns." If Fairbanks was a star and a success, because of the Western pictures, together with the athletic ability that the man had, and if Mix was a star in Western pictures, combined with the athletic stunts and Western dare-devil ideas he injected into his pictures, why not continue to give your audiences that which has made two stars?

No New Star Available.

The reason we have not heretofore continued with such pictures was because there was no one on the market, especially the independent market, who has been thus far able to compete with these players.

The attendance and gross that "The Covered Wagon" has brought—together with the success of "Salomy Jane," "The Girl of the Golden West" and "The Bad Man"—have reiterated tenfold that which we already know, that, irrespective of age, American men and women have inborn in them that patriotic feeling and respect for their forefathers, who did blaze trails across the prairies, and they do want to see the spirit of the West carried on.

Quality Must Improve.

All this being so, to succeed in a field of keen competition one must offer the exhibitors and public more than they are getting to-day in that class of pictures.

We are, therefore, in a position to offer to the exhibitors a series of six Western pictures, featuring Fred Thomson, who, if you will recall, was champion all-round athlete of the world. He has had a great deal of picture experience with Mary Pickford in "The Love Light," Universal's "The Eagle's Talons," etc. He also has the desired athletic and stunt ability which we have injected into our pictures. We are giving the public the Western picture in Western atmosphere, together with big sets, exceptional cast and the stunts that made reputations for Fairbanks and Mix.

Opening at the Mark Strand Theatre today — Myron Selznick's master production, The Common Law, from the famous novel by Robert W. Chambers co-starring —
Corinne Griffith
Conway Tearle
Elliott Dexter
with a notable supporting cast including —
Doris May
Hobart Bosworth
Miss Du Pont
Bryant Washburn
Phyllis Haver
Harry Myers
Wally Van
Dagmar Godowsky

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Oct. 20.

Though the Lasky studios officially closed Saturday for a ten weeks' lay-off, as per announcement of Vice President Jesse L. Lasky on Thursday, there are five companies at work on the lot or on location. These will finish their respective productions within two to six weeks, so that there will be only three or four weeks at the outside when no productions will be in "shooting" during the ten-week period. And, inasmuch as the closing does not affect the activities of William S. Hart productions, an independent unit releasing through Paramount, it is likely that there will be at least one company "shooting" on the stages throughout the entire period of official closing.

With this in mind, coupled with the realization that the method of production frequently leaves all studios inactive so far as actual "shooting" is concerned for a week or two weeks at a time, the situation makes both optimists and pessimists ask "Why the closing? Why did Lasky officials announce it?"

The announcement on Thursday had the effect of an earthquake in the industry and, of course, the air has been filled with rumors, both optimistic and pessimistic, ever since. About 1,000 studio workers, salaried employees, will be affected by the Lasky closing, and, according to rumor, the contract people—players, writers and directors—will also be concerned. From one source we hear that some of the players have been asked to accept half salary for the period of closing; another rumor is that they are to be off the payroll, too, for ten weeks but this ten weeks will be added to their contracts at expiration thereof. Another version of the adjustment is that many of the players will be loaned to other studios. No official confirmation as to these matters is forthcoming and, of course, the studios are making no comment on the rumor that the closing is for the purpose of effecting a reduction of salaries and cancellation of certain long-term contracts.

The admission in the closing announcement that the high cost of production is "a problem still unsolved" is shared by every studio and producer in the business, but it is also generally admitted that the cost of production insofar as salaries of players, directors and writers is concerned and especially stars, will never be solved until some agreement can be reached among the producers themselves precluding the intense competition.

Meantime Irvin Willat has returned from Utah with "The Heritage of the Desert" company and is directing exteriors on the Lasky ranch. William de Mille has completed "Every Day Love" and Nita Naldi, who has the role of Rita Coventry therein, departs for New York to-day. She told us the Paramount folk are presenting her on the stage during the shutdown, after which she expects to return to the Coast. James Cruze is back from his "location" hunt for "North of 36," but will not use the data until next year. Pola Negri, Adolphe Menjou, Huntley Gordon and Charles de Roche are busy on Herbert Brenon's production of "My Man." Betty Compson and Richard Dix began last Monday in "The Stranger," which Joseph Henaberry is directing. Lon Chaney, Conway Tearle and Dorothy Mackaill are in the midst of Sam Wood's production of "The Next Corner." George Melford brought his "Flaming Barriers" company, featuring Antonio Moreno, Walter Hiers, Charles Ogle and Jacqueline Logan, back from Sonora "location" last week to do interiors now.

And William S. Hart is still on location at Sonora for "Singing Jim McKee, second of his new Paramount series.

Sol Lesser Back.

Mr. and Mrs. Sol Lesser stepped off the Limited Friday and the Principal Pictures Corporation head immediately announced that during his European tour he persuaded Maurice Maeterlinck to write a story for Baby Peggy. So maybe we can anticipate another "Bluebird" for the infant prodigy.

Quite So!

Joseph A. Jackson, Goldwyn publicist, rises to remark (apropos of pessimism in the air): "It's easy to get a 'release' in Hollywood these days." P. S.—He wasn't referring to a distributing release, however.

Titling Principal Picture.

Having completed the script of Herbert Brenon's current production, "My Man," for Pola Negri, Eve Unsell is commuting to the Principal Pictures studios now, working on the titles of the Harold Bell Wright feature, "When a Man's a Man."

Mrs. Ivers Going East.

Mrs. Julia Crawford Ivers, who recently joined the ranks of freelancing writers, following her long association with Famous Players-Lasky, left for New York to-day via New Orleans. Mrs. Ivers goes East to confer on two productions, for which producers have been negotiating with her by wire. She is spending two days in New Orleans for conferences on one of the plans, and will reach New York next Monday. Her two weeks in New York, with headquarters, as usual, at the Hotel Algonquin, will be divided between seeing the new plays and completing negotiations for an historical production, the title and theme of which we have promised not to reveal yet.

Schulberg Not Closing.

Dame Rumor has been insisting that B. P. Schulberg's studios were shelving production indefinitely, this following the announcement of the resignation of his associate, Al Lichtman. However, Ray Leek rose this morning to press agent the fact that Mr. Schulberg is due back from New York Thursday, and that three new features will be started shortly. The first of these will be "Poisoned Paradise," which Waldemar Young is adapting for Gasnier to direct. "The White Man," adapted by Olga Printzlau, and "The Triflers" are the other two.

A. S. C. Lead With Ball.

The American Society of Cinematographers staged their fourth annual ball Saturday night, leading the field in being the first motion picture organization to frolic in the new Biltmore Hotel ballroom. And they staged it with full appreciation for the importance of the event, the ball committee consisting of John F. Seitz, chairman; Philip H. Whitman and James Van Trees work ng tirelessly for many weeks to put it over. Charlie Murray was master of ceremonies, the Club Royale orchestra supplied the music for dancing until the wee sma' hours and special dancing and cabaret numbers, along with punch, supplied the interludes.

The stars and leading directors, in their best bib and tucker, graced the boxes, and the usual mobs of curious "fans" swarmed into the lobbies and outside the hotel to watch the celebrities enter. The cameraman-concentrated with special success on lighting effects, the ballroom and foyer being beautiful in illumination and floral decoration. They even had the guests understudying their New Year's Eve activities by distributing serpentines, whistles, hats and other paraphernalia.

Mrs. Mary Carr Buys Home.

Mrs. Mary Carr, famous mother of the screen, is so "sold" on California that she has bought a home on the edge of Hollywood, "overlooking the world," as she puts it, and in her mind's eye she can already see her talented brood of six in the place. She expects to bring them out in January. Meantime, she's completing "The Swamp Angel," with First National, and leaving in a week for New York to do "Adoption."

Pola Negri Would See Duse.

Though Pola Negri is interested in "My Man" her current production under Herbert Brenon's direction, she would be happier if she were in New York ready to attend the premiere performance there of Eleanora Duse, who, the Polish star says, has long been her inspiration.

Baggot to Direct Philbin.

For her next Universal-Jewel production, Mary Philbin returns to the megaphone of King Baggot. To Mr. Baggot belongs credit for "discovery" of Mary Philbin, since it was her work in "Human Hearts," under his direction, which first disclosed her unusual promise. Mr. Baggot will now direct her in "The Inheritors," adapted by Bernard McConville from I. A. R. Wylie's magazine story, with continuity by Frank Beresford. Preparations for the production put it in the super-feature class and it is not unlikely that they will go to London for some scenes.

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Montagne on "Welcome Stranger."

Edward Montagne has been engaged by Belasco Productions to adapt "Welcome Stranger," which James Young is to direct for them.

Stromberg Signs Carey.

Signing Harry Carey for a series of six features, the first to be "High Dawn," directed by Stuart Paton, for Hodkinson release; preparing for the next series of Bull Montana comedies, and directing "The Fire Patrol," put Hunt Stromberg in the class of those who have "nothing to do till to-morrow" all last week.

Mr. Stromberg has leased space for his three units at the former Cosmosart, now the Charles Ray studios, and has Walter Hansen as his technical director with Theodore Joos as production manager.

"Fire Patrol" Meller.

When we visited the Hunt Stromberg set the other day we got into the midst of such a realistic wind, rain and lightning storm which he was staging for "The Fire Patrol," first of his all-star features, that it was something of a shock to come out and find the more or less w. k. perpetual sunshine still shining. Mr. Stromberg is doing a regular melodramatic thriller based on the old stage play, the adaptation being by Gerrit Elsden Fort. The cast which Stromberg is directing lists Madge Bellamy (borrowed from Thomas H. Ince), Helen Jerome Eddy, Louise Fazenda, Johnnie Harron, Spottiswoode Aitken, Bull Montana, Jack Richardson, Chester Conklin and Billy Franey.

Part of His Unit Equipment.

Everybody who ever speaks of William S. Hart sounds praises for his loyalty—a trait which extends even to his make-up box. We don't know how long Mr. Hart has been using the same make-up kit, but after seeing it on the set, with its stock of grease paint and other paraphernalia, you feel sure he has been treasuring it for many years. His staff tell the story of a plan they had to surprise Mr. Hart with a club gift of a new make-up box. One of them, nosing around to get an idea as to what type of box the star would prefer, "nosed" so far that Mr. Hart immediately "got wise" to the idea. And just as immediately sat on it by a declaration of his dependence on the old kit.

With Virginia Valli.

Virginia Valli has completed her "loan" engagement with Goldwyn in "Wild Oranges," returned to her professional home in Universal City, and begun work there on "The Signal Tower" with Clarence Brown directing. After it she is going East for the Christmas holidays and the New York premiere of her latest, "The Lady of Quality."

Hagerman Promoted by U.

Arthur Q. Hagerman has been promoted to the post of publicity director for Universal City, succeeding Will Murphy, who resigned last week. Mr. Hagerman won the job after two years as assistant.

Keeping Eileen Busy.

Eileen O'Malley, the small daughter of Pat O'Malley, just as Irish as her father, though she looks more like her auburn-haired mother, is playing an important role in the Fox production of "Andy McGee's Chorus Girl." Coincidentally, they used as "location" the same theatre—the old Belasco house down on Main street—in which Eileen's grandfather, John Wilkes, played many years ago.

Is "Girl of Limberlost."

Gloria Grey, a newcomer to the screen, hailed as one of the "finds" of the year and a protege of Gus Edwards, has the lead in Gene Stratton Porter's second independent production, "A Girl of the Limberlost," which James Leo Meehan is directing. Gertrude Olmstead, Emily Fitzroy, Raymond McKee, Cullen Landis, Alfred Allen, Virginia Boardman and Ralph Yearsley complete the line-up.

Writers See Buchanan Play.

Thompson Buchanan's production for Associated Authors, Inc., was previewed at the Writers' Club, Thursday night, and from all reports of those present it is a success. It's "Loving Lies," a celluloid version of Peter B. Kyne's story, "Harbor Bar." We missed it, we regret to say, but are anticipating its release by the Allied Producers and Distributors, following "Richard the Lion-Hearted."

Powers's Name Is Down.

The shake-up in the Robertson-Cole and F. B. O. organizations has resulted in the erasing of Pat Powers's name from the studio. It again becomes the Robertson-Cole plant. Coolidge Streeter has arrived from the East to succeed Emile Offeman, director of activities here, who was appointed by Powers and recently "called East."

Archainbaud With Fox.

George Archainbaud has been signed by William Fox on a long term contract to direct specials, the first of them "Shadows of the East," by E. M. Hull, who, as most everybody knows, wrote "The Sheik."

Pretentious Fox Film.

And when thinking of "Shadows of the East" one must record the fact that it is to be a pretentious production, with Norman Kerry, Frank Mayo, Mildred Harris and Evelyn Brent. Miss Brent has completed her work for the picture but, like the motorman who took his vacation trip riding a street car, she was easily lured back to the Oriental street set on which Director Archainbaud had several hundred foreign extras as well as American tourist types at work. With Miss Brent and Dorothy Hertzog, who is press agenting the unit in Mr. Hill's department, we watched them "shoot" a few scenes of the picture, quite enough to corral such interest that we shall surely see the completed feature as soon as shown.

No Honeymoon for Willats.

When we heard yesterday of the marriage in Santa Monica Saturday of Director Irving Willat and Billie Dove, we thought, "Well, they can take the Lasky studio closing for their honeymoo time." But Mr. Willat only commented, "No such luck." The closing will not affect him or give him much off time, as he is still "shooting" the Zane Grey story, "The Hermitage of the Desert," and when that is completed will have to begin preparations for his next Paramount production. Congratulations are in order to the young couple. Miss Dove plans to continue freelancing in special productions, but matrimony is the career which will interest her most now. They will take their honeymoon next year.

Heard in Passing:

Jesse L. Lasky has bought the Carter de Haven home on North Vine for a consideration of $100,000. He plans, according to report, to improve the site with an apartment house.

Mission Theatre goers had a treat last week in the personal appearances of Mabel Normand, George Nichols and Anna Hernandez, along with "The Extra Girl."

Next Monday Universal's production of Rita Weiman's play, "The Acquittal," comes to the Mission.

Andre Lafayette, of "Trilby" fame, leaves this week for Paris via New York, to make a feature there and then return to the Coast.

COMMERCIALISM RULES IN UNITED STATES, INGRAM TELLS ENGLAND

(Continued From Page 1.)

and if he was sincere he was sure to win the appreciation he desired.

Mr. Ingram concluded by saying that far too many films were produced, for only about one in every hundred was worth looking at. Among all the films he had seen, he could recall no more than six which had made any lasting impression on him. So far as he was concerned, he felt that if he succeeded in making one film in a year he had done good work. He was convinced there was a great future for British film production. Since he had been in London he had seen a new film, "Woman to Woman," which, in his opinion, was the best yet produced anywhere.

Sir William Jury, who also spoke, said that "The Four Horsemen of the Apocalypse" had been always shown to capacity houses in this country, and it was still being presented at more than forty theatres on this side. He predicted that "Scaramouche" would create a sensation.

A Congress of Theatre Owners.

An international congress of owners of motion picture theatres, the first of its kind, is to be held in Paris all next week. Delegates are expected to attend from the United States and from every country in Europe, with the exception of Germany and Russia. Germany has been excluded on account of the continued tension of her relations with France, and Russia will not be represented because her picture houses are now being exploited for the exclusive benefit of nominees or partisans of the Soviet regime, which is said to have dispossessed the legitimate owners without any compensation.

To Film Empire's Wonders.

A remarkable attempt to record the wonders of the British Empire in colored cinematography is to be made by an expedition led by Commander F. A. Worsley, which will leave this country early in December in the 600-ton steam yacht Pathfinder.

Commander Worsley, who was the captain of Shackleton's ship, the Endurance, will be accompanied by a party of seventy—scientists, photographers and big game hunters—and the voyage will occupy from ten to twelve months.

The expedition will start across the Atlantic for British Guiana, where the forest life of the interior will be filmed. After this it is hoped to obtain pictures of the buried cities of Yucatan, a volcano in Hawaii, native life in the South Sea Islands, the under-water grotto at Tanga and the hot lakes and geysers of New Zealand.

Off the Barrier Reef a start will be made with underwater photography, and it is hoped that valuable additions to the sum of scientific knowledge will be made by the slow-motion process.

When on the Australian coast it is intended to take a series of films illustrative of sugar growing, stock raising, pearl fishing and the like. The Malay States will next be visited and records made of rubber and coffee plantations, tin mining and oil boring.

The expedition will proceed to Chagos, the Seychelles, Aldabran and Zanzibar, sufficient time being available to allow of a visit to Kenya Colony and a trip to Kilimanjaro. The return will be made via the Suez Canal.

The German Religious Film.

Hans Neumann, the German film producer, who was responsible for "Fredericus Rex," has completed a film which is to be shown, so he says, in all the big cities of the world on Christmas Day next.

It is called "I. N. R. I." (Jesus of Nazareth, King of the Jews.) The scene opens in a prison and shows a consumptive carpenter, a Nihilist, awaiting execution for the murder of a powerful minister. He believes that the world will benefit by his deed, and he likens himself to Christ, dying to save mankind. He dozes, and there rolls before him a complete panorama of the life of Jesus, ending in the Crucifixion.

In the cast are Asta Nielsen as Mary Magdalene, and Werner Krauss as Pontius Pilate. Professor Einstein is one of the sponsors of the production.

In writing about this film, the Daily Express cinema correspondent says:

"Mr. Neumann is no novice in film-production. He produced 'Fredericus Rex,' considered by many to be Germany's greatest film, which is saying much. His great studio at Staaken is so large that all Germany's other studios could be tucked into it without inconvenience to the work in hand. It has an artificial sky, an artificial range of hills, and an artificial desert. Buildings 150 feet high can be, and have been, erected in it. One of its galleries has 10,000 square yards of floor space.

"These vast perspectives enable Mr. Neumann to construct 'exterior' settings that have all the appearance of open-air scenes. He is almost completely independent of climate. Christ's sermon on the Mount of Olives, for example, was filmed wholly indoors."

Another Talking Invention.

A Copenhagen dispatch says:

"The problem of synchronising speech and song with the action of the speakers or singers appearing in a film has been solved, and if the claims of the inventors as to the adaptability of their apparatus to any cinematograph are substantiated there is no reason why every cinema theatre in England should not soon be able to give its patrons, say, opera on the film. A film was taken of a number of prominent actors and actresses who spoke and sang while they were being taken; this afternoon the film was shown privately to press representatives, and the voices were found to synchronise with the movements, and to be as clear and distinct as in natural speech. Although loud speakers were used, there was a notable absence of the grinating noise usually accompanying reproducers.

"Two Danish engineers, Axel Petersen and Arnold Poulsen, have been working at the invention since 1918. From the start they worked on the principle of filming speech. Having achieved this purpose, the problem of running the two films simultaneously was comparatively simple. The inventors now claim that the apparatus can be coupled with the ordinary cinema camera in a few seconds, and then mechanically compelled to work at the same speed. Intimate details of the invention cannot, of course, be divulged, but the broad principle was explained to me by J. K. Svenne, manager of the Electrical Phono Film Company, the proprietors.

"The sound is received by a specially constructed receiver, which transforms it into electrical current, the strength and nature of which varies with the corresponding changes in the speech or song. The current is then intensified and sent through another recorder, which translates the variation of the current, and therefore the variation of speech, into variations of light. These light-variations are then photographed on a film, which is moving simultaneously with the film taking the actions and scenes. The film is developed and copied in the ordinary way.

"Reproduction of the voice is obtained in a similar, but, of course, reverse manner. The film is shown, i. e., it is run in front of a light, and the light-variations are reproduced. This affects an electric cell sensitive to light, which transforms it into electrical currents, and speech is produced through loud-speakers.

"There was an enthusiastic scene at the conclusion of the performance, the spectators cheering the inventors to the echo."

Ingram to Remain Abroad.

Let us return to Rex Ingram for a moment. He is likely to remain on this side of the Atlantic for some time. He is planning to produce a screen adaptation of Edgar Selwyn's play, "The Arab," and it is to be made entirely in Egypt. After that he will begin work on Wassermann's anti-war story, "The World's Illusion," which will be produced on European locations.

Last week Mr. Ingram spent a few days in Paris, where he met Blasco Ibanez, author of "The Four Horsemen of the Apocalypse."

Big Contract Signed.

What is stated to be the biggest contract ever signed by an English artist for an engagement in America has just been fixed up by Lupino Lane, the comedian. He has accepted an offer which will work out at £15,000 a year for two years.

Final details were settled during the last few days between Mr. Lane and Lewis Levine, president of the Fox Film Corporation of Europe.

Under the terms of the agreement Lupino Lane will take his own company to Los Angeles and produce a series of films.

His stay in the States will last about a year, and then, under the same management, he returns to London to play the comedy lead in a West End production, this part of the contract covering another year.

He sails in the Spring.

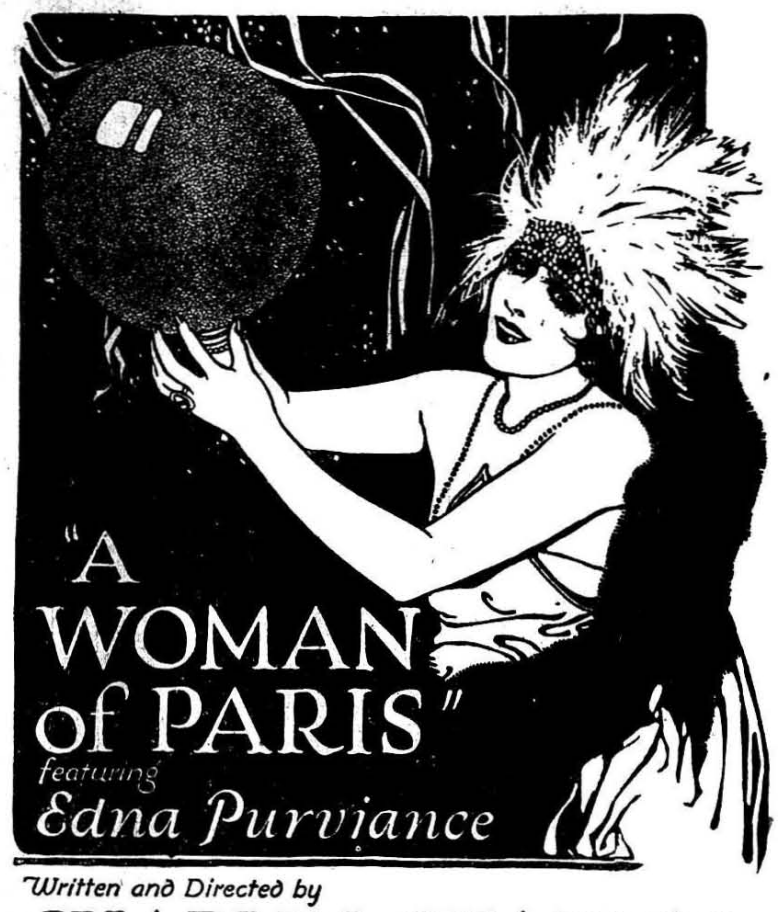
ROBERT BENCHLEY TO DO TITLES FOR DISTINCTIVE FILM

Robert C. Benchley, dramatic critic of Life and well known satirist, has been engaged by the Distinctive Pictures Corporation to write the titles for "Second Youth," by Allan Updegraf, the production of which was recently completed. The cast includes Mimi Palmeri, Alfred Lunt, Jobyna Howland, Lynn Fontanne, Walter Catlett, Herbert Corthell, Winifred Allen and Faire Binney. Albert Parker directed the production and the adaptation was in the hands of John Lynch.

This is the first time any one has succeeded in persuading Mr. Benchley to take a fling at the cinema, though he recently was engaged by Sam H. Harris and Irving Berlin to appear in the "Music Box Revue." Many dramatic critics have written plays, but Benchley is the first one ever to take a chance on acting.

MARK STRAND
A NATIONAL INSTITUTION
BROADWAY AT 47th STREET
MANAGER JOSEPH PLUNKETT

Commencing To-day



Written and Directed by
CHARLES CHAPLIN

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Of human emotion in the every day life of every day people. The big and little things of living as we all know them and feel them in ourselves and in our friends, pictured with a clear, sharp, stinging realism that is fairly startling.

Acclaimed the Great Picture of the Year

NOW BOOKING

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLES CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
Hiram Abrams, President

PARAMOUNT HAS PICTURES TO LAST FOR OVER FOUR MONTHS

Nineteen Now Ready or Nearly Completed Will Bring Company to March 1—No Definite End to Shutdown Is Set.

Inquiry at the offices of Famous Players-Lasky and information gathered from other reliable sources reveal the fact that the company has completed, or nearly completed, nineteen of the twenty-two productions listed for release after November 1 in the announcement made two months ago.

These nineteen pictures will find Paramount's releasing schedule on a basis of a picture a week up into March and, while nobody at Famous Players was willing to discuss the reopening of the studios, it is understood readjustments in production will be completed in time to enable new pictures to be made so that there will be no break in the Paramount releasing schedule after March 1.

Fourteen of the listed pictures are entirely finished and the five others—three at the West Coast studio and two at the Long Island City plant—are now being completed. The shutdown, it is understood, will be in full effect at both producing centers immediately following the completion of these five productions.

Full List of Pictures.

The full list of the company's pictures actually in sight for release, one a week, starting November 4, is as follows:

The Herbert Brenon production, "The Spanish Dancer, starring Pola Negri.

Sam Wood's production, "His Children's Children."

"The Light That Failed," a Melford production with Jacqueline Logan and Percy Marmont.

"Stephen Steps Out," young Douglas Fairbanks's first star picture.

"The Call of the Canyon," the second of the Paramount-Zane Grey productions.

"Around the World in the Speejacks," the six-reel special made by A. V. Gowen on his two-year motor boat adventure.

Glenn Hunter in "West of the Water Tower."

"Wild Bill Hickok," which signalizes Bill Hart's return to the screen.

"Big Brother," an Allan Dwan production with Tom Moore.

"Flaming Barriers," another Melford production.

"To the Ladies," a James Cruze production.

Gloria Swanson in "The Humming Bird," produced by Sydney Olcott.

"Holiday Love," produced by William de Mille.

Another Zane Grey Film.

"The Heritage of the Desert," another Zane Grey production.

"Pied Piper Malone," which Thomas Meighan is now making at the Long Island studio.

"My Man," a Pola Negri picture produced by Herbert Brenon.

"The Stranger," with Betty Compson, Richard Dix and Lewis Stone.

"The Next Corner," a Sam Wood production, with Conway Tearle, Lon Chaney and Dorothy Mackaill.

"Singer Jim McKee," Hart's second.

Just how long the Paramount studio shutdown will last is not known, for Mr. Zukor and his associates will not say definitely. However, it is understood the readjustment is already in operation and, with the backing of all factors in the industry, will be pushed through until costs return to a common sense basis.

INGRAM PARTY NOW AT CAIRO, CABLE REPORTS

Rex Ingram, whose "Scaramouche" is at the Forty-fourth Street Theatre, has arrived safely in Cairo, Egypt, according to a cablegram received at the Metro offices last week. Mr. Ingram's journey to Cairo was by way of England, from which point he turned into Ireland, where he visited his father, and then through Paris, where he spent several days gathering equipment. With Mr. Ingram are Alice Terry, his wife; Marian Burton, scenario writer, and Curt Reisfeld, production manager. Several European experts are to join Mr. Ingram in Cairo, where the party will make researches for Mr. Ingram's next productions for Metro.

Mr. Ingram will spend several months in Europe. Before returning to this country he and his party will journey to Italy, Germany, France and Central Europe, gathering information which the director will put to use in pictures that he has planned in advance. He and his party will return here around the first of the year.

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Nov. 5.

The Actors' Fund of America was increased by approximately $11,000 through the benefit performance staged by the motion picture folk at the Philharmonic Auditorium last Monday evening. This news will no doubt delight Daniel Frohman, president of the Fund, especially since it is the first indoor benefit of its type presented here. Two a year is the plan for the future.

Everybody was there, either on the bright or the dark side of the footlights, with Will Rogers as the surprise of the evening. His amusing comments on the probability of the next benefit being for Lasky and Zukor have already been broadcast, and it is the consensus of opinion that C. B. deMille should thank Rogers for the publicity his speech gave "The Ten Commandments." One wag says he should express his appreciation with nothing less than a bottle of Scotch. (P. S.—Rogers lives in Beverly Hills, but lines around his house are not invited.)

Dropping Paramount folk, Rogers said: "Now, let's talk about Elinor Glyn!" (She sat in an upper stage box.) "It's a long jump from 'The Ten Comandments' to Madame Glyn! But don't you worry, Elinor," Rogers continued; "ninety per cent. of the people who are interested in negligees don't know one commandment from a traffic rule! I know the troubles of making clean pictures. I nearly went broke making 'em so clean that they could only be shown in churches and synagogues! But I'm glad to be back here among you in the great open spaces, back where every man is as good as his close-up. I felt sorry for you in New York when everybody was talking about you. But I stood up for you—me and one other fellow stood up for you—me and Bull Montana! But it only goes to show what scandal will do for a town—just look how Hollywood has boomed. And Beverly Hills, too. When I moved out there, there was hardly anybody in the town. Now look at it. I live next door to Gloria Swanson, though, of course, I don't attribute that to scandal, and two doors from Pola. She can stand on her porch and hit 'Sharlee' with a rock. Not only can, but did!"

And as he made his exit on this speech, none laughed more heartily than Pola Negri herself, who sat in a stage box with Mr. and Mrs. Charles Eyton and Herbert Brenon, her director.

Other highlights of the performance: Lydia Yeamans-Titus singing the famous doll song, "I'se Dot a Pain in my Sawdust." And bringing a lump to the throat when she pathetically said: "I'm so glad to know I'm still remembered." Sophie Tucker, Grace LaRue and Adele Rowland in popular songs, the latter featuring "Alice Blue Gown" with Husband Conway Tearle at the piano. "The Real Thing," John Kendrick Bangs's sketch on the servant problem, delightfully played by Edward Horton, Enid Bennett, May Allison, Florence Vidor, Marjorie Daw, Ethel Grey Terry, Carmel Myers, Patsy Ruth Miller, Kate Price and Eddie Sutherland; Viola Dana and Shirley Mason mimicking the Valentinos.

And as a finale the pageant of film celebrities. A tableau from "The Ten Commandments" with Nobel Johnson and Charles de Roche, Priscilla Dean in "Under Two Flags," Ellinor Glyn introducing the lovers of "Three Weeks," Aileen Pringle and Conrad Nagel; Barbara LaMarr from "Trifling Women," Lon Chaney receiving an immense ovation in the character of the Frog in "The Miracle Man," Mary Philbin from "Merry-Go-Round," Claire Windsor as "Nellie the Beautiful Cloak Model," Jackie Coogan and six-foot guards from "Long Live the King," Tully Marshall and Indians from "The Covered Wagon," Betty Compson, lovely in the costume of "To Have and to Hold"; Mary Carr and Johnnie Walker from "Over the Hill," Blanche Sweet from "In the Palace of the King." Edna Purviance, looking more slender and lovelier even than in "A Woman of Paris"; Theda Bara preceded by a quintette of victims from "A Fool There Was," Dustin Farnum and Frank Campeau, the originals of "The Virginian"; Virginia Valli as a charming "Lady of Quality," Norma Talmadge and Eugene O'Brien in costumes of "Secrets," John Barrymore stopping the show as the debonair "Beau Brummel," followed by Douglas Fairbanks leaping to the stage as "Robin Hood" and Mary receiving her usual tremendous applause in the rags of "Tess."

Most of them were accompanied by soldier guards, so many of the "extras" appearing that Sid Grauman leaned over to Antonio Moreno and asked: "Do you suppose those boys are doubling back there?" They wanted Mr. Moreno to appear as the blase Don Caesar de Bazan in which he appears in "The Spanish Dancer," but he returned from location only in time to occupy a loge out front with Mrs. Moreno and their party. And we missed William S. Hart as "Wild Bill Hickok. He was detained at Sonora on location.

After the pageant many of them returned to the stage. Norma to shake hands with Mary, while flowers came over the footlights.

Donald Crisp staged the show, while Fred Niblo, wearing satin breeches and waistcoat, announced the pageant. The program committee, under Mary O'Connor and Josephine Quirk, made sales of more than $400, and praise is due every one who had any part in the success.

Paul Bern Goes to Buy Plays.

Paul Bern, who was signed last week by Warner Brothers on a term contract, under which he will write scripts for Sidney Franklin productions, left for New York yesterday to look over the play field. We hear that Warners have an eye on some new stage successes, and one of them is to be bought during Mr. Bern's stay East. Mr. Bern wrote the script for Ernst Lubitsch's first Warner production, "The Marriage Circle," and more recently delivered the original story, tentatively titled "Beauty Hunger," which is to be for Theda Bara's return to the screen.

Beaudine on "Lovers' Lane."

William Beaudine has completed "Misunderstood," another Tarkington story, for J. K. MacDonald Productions, and returned to his professional home, the Warner Brothers studios, to direct "Lovers' Lane" next. And Dorothy Farnum, who adapted "Beau Brummel," is doing the script.

Flinn and Kaufman Here.

Though the Lasky studio is now working under an official closed-for-ten-weeks act. The "Welcome" sign wasn't laid off, however. That was brought out last week for John Flinn, special executive representative, who arrived from London via New York to prepare for Eastern premieres of "The Ten Commandments." Also for Albert A. Kaufman, another special representative with the organization, who came West for conferences with Mr. Lasky.

Tully on "Flowing Gold."

Richard Walton Tully is burning the midnight oil completing the script of the Rex Beach story, "Flowing Gold," which will be his next production for Associated First National. Joseph de Grasse will direct it and Anna Q. Nilsson will play the leading role.

"Hunchback" Deal Closed.

"The Hunchback of Notre Dame," directed by Wallace Worsley, with Lon Chaney starred in the title role, is to be presented in Los Angeles by West Coast Theatres, Inc. The deal with Universal was closed last week, though date and theatre for premiere have not yet been decided.

Wampas Entertains.

The Wampas played host to newspaper and magazine representatives again Saturday night, inviting them to inspect the new Wampas clubhouse at the jumping-off place in Santa Monica. Dancing, refreshments and entertainment greeted the guests, whose invitations read, "Bring your wife or sweetheart, if any." We are wondering if husbands were not admitted. Some of the local scribes have them. Anyway, everybody had a good time, with thanks to Pete Smith, Mark Larkin, Sam Cohn, Al Wilkie, Roy Miller and Ray Leek, who made up the committee for the affair.

Hart Back at Studio.

There'll be another stage busy at the Lasky studios this week, with William S. Hart "shooting" interiors for "Singing Jim McKee," second of the two-gun star's new Paramount series. Mr. Hart and his troupe, headed by Phyllis Haver, who plays opposite him; Director Cliff Smith and Scoop Conlon, manager and publicity director, returned from Sonora Saturday.

Mary O'Connor Hostess.

Mary O'Connor headed the table for a family dinner at the Hallowe'en party at the Writers' Club Wednesday night, her guests including her two brothers, Mr. and Mrs. Dick Johnson, her nephew and niece, and Eve Unsell, Josephine Quirk, Lester Blankfield and ye scribe added to the family for the occasion.

Lloyd Standing 'Em Up.

We have heard a lot of stories about this film or that breaking different house records, but we've never seen any one so enthusiastic about it as the Grauman folk when they give you figures on Harold Lloyd's "Why Worry?" It opened at the Million-Dollar Theatre last week and in three days played to more money, on continuous performance policy, than the house has ever recorded for a similar period. And the line outside stands from opening till last running of the feature.

Mabel Normand, Too.

Speaking of records, "The Acquittal," Universal feature, had to be postponed a week by the Mission Theatre to extend the run of Mabel Normand's feature, "The Extra Girl," another seven days.

Kirkwoods in Hollywood Home.

Mr and Mrs. James Kirkwood (Lila Lee, y'know) have leased a house in the Hollywood foothills while their own home in Benedict Canyon is under construction. Mr. Kirkwood is completing an independent production this week and next week, if a certain producer gets them under contract, as he now plans, they will begin work on a series of features in which they will co-star, as they do in the Thomas H. Ince production, "The Street of Painted Women," recently completed.

Theyre hoping to take a belated honeymoon trip to Europe next Summer, and after that they may return to the New York stage together. At any rate, they're reading plays now.

Mary Beth Milford Undecided.

Mary Beth Milford, blonde ingenue leading woman of the F. B. O. "Fighting Blood" series, dropped in Saturday for a chat. Robertson-Cole folk want to feature Mary Beth in the "Telephone Girl" series from Cosmopolitan Magazine next, but she hasn't made up her mind whether she wants to do another series of short subjects or accept some of the feature offers she has received.

Horton in Jackson Sketch.

Income tax collectors, please note! Joseph A. Jackson, Wampas president and Goldwyn publicist, has another sketch in vaudeville—and with Edward Horton, too, who seems to regard Joe as his favorite playwright. Mr. Horton is taking a flyer on Orpheum time, beginning here this week in "A Play With a Punch." P. S.—That's the title of the sketch, not Joe's publicity description thereof. He's leaving that comment to the critics.

Two Grauman Openings.

Sid Grauman is preparing for two first nights the end of this month—dates still not fixed because of success of current attractions. At the Hollywood Egyptian Theatre he'll present C. B. DeMille's "The Ten Commandments" to follow "The Covered Wagon," and downtown at the Million Dollar house he will give us Mary Pickford's "Rosita," when Harold Lloyd and "Why Worry?" move to his Rialto Theatre.

U Hospital Notes.

Universal City was much encouraged last week by news that both Reginald Denny and Director Edward Sedgwick are recovering nicely. Denny is still in a plaster cast following an automobile accident, and will not be out for several weeks, but Sedgwick, who has been laid up with poisoning as a result of dental trouble, expects to return to work this week.

Garry Fort Busy.

Having completed the script of "The Fire Patrol" for Hunt Stromberg's first all-star special, with Madge Bellamy in the feminine lead, Garrett Elsden Fort is working on his original story, "The Dance of the Chained Slave," for F. B. O. His sketch, "Moonlight," which was played at the Writers' Club recently, is going into vaudeville.

Tom Reed in "Ponjola."

All his fellow Wampas and a host of other friends journeyed to Loew's State Theatre recently for "Ponjola" especially to see Tom Reed, who proved that even a publicity man can act. Tom played a small role, but Goldwyn is apt to lose a p. a. to the acting ranks. Congratulations, Tom!

"Our Club" Entertains Scribes.

"Our Club," the organization of twenty flapper stars of which Mary Pickford is honorary president, entertained newspaper and magazine scribes of their own sex at a Hallowe'en party last Tuesday evening. Helen Ferguson's home was the setting for the pleasure.

Cohn Versus Cody.

Alfred A. Cohn has shaved his mustache, and they do say that Lew Cody instigated the loss. Al says Lew was getting jealous of the competition.

Ray Flynn, Daddy.

We arrived on the Goldwyn set of "Nellie, the Beautiful Cloak Model," the other day in time to see Assistant Director Ray Flynn passing out cigars and candy. The stork left another baby girl at his home that morning. Had the new arrival been a boy, as would have been named for Brother Emmett Flynn, but, being a girl, a different name was to be selected.

They're Homesick.

We had a letter from Lois Wilson the other day in which she admitted that despite the wonders of New York and the kindness of New Yorkers, she is really homesick. But after seeing the home which Lois recently bought in Hollywood, not even the most loyal New Yorker would blame her for wanting to get back to it. She is East playing opposite Thomas Meighan in "Pied Piper Malone," which Alfred E. Green is directing. Her pal, May McAvoy, and Mrs. McAvoy admit that they're suffering a bit from the same malady, but they are not apt to get back to the Coast very soon. May's contract with Inspiration will take her across the Atlantic instead of across the continent.

Preview "Which Shall It Be?"

Renaud Hoffman, title artist, who recently joined the ranks of independent producers, previewed his first production, "Which Shall It Be?" at the Writers Club Thursday evening. And all present voted it good. It is a quaint, pathetic, rural drama based on the poem, "Which Shall It Be?" with special praise to be accorded to Mr. Hoffman for his sincere direction. Its charm is in its naturalness and its human appeal, and those who enjoy a good cry with a laugh now and then, as well as those tired of spectacles, will find it a treat.

Considering Bushman.

Rumor has it that Francis X. Bushman is being considered for the role of Messala in "Ben-Hur." He was seen on the Goldwyn lot taking a test for the part the other day.

To Film "Monster."

Rowland West is planning to film the Crane Wilbur play, "The Monster," as his next feature, with Henry B. Walthall heading the cast.

Rocketts Coming East.

Ray Rockett and Albert A. Rockett, president and vice president of the Rockett-Lincoln Film Corporation, accompanied by Silas E. Snyder, publicity director of their company, are leaving for New York next Monday. The Rocketts are bringing with them a complete production of the dramatic life of Abraham Lincoln. The picture, directed by Phillip E. Rosen and adapted by Frances Marion, is in twelve parts. It has been presented to theatre audiences in San Francisco and Los Angeles, where the criticisms were exceedingly favorable. We can speak with authority because we have seen the feature twice and found it even more entertaining and impressing at the second showing than at the first. The life of Abraham Lincoln is told in the picture. George Billings plays the part of the martyred President, and many people think that this is the finest characterization of Lincoln that has ever been given on stage or screen. The Rocketts have several offers for their production, but they will not make any distributing arrangements until they reach New York. The picture stands for the best and highest in film production, and will go a long way toward the better film movement.

PICTURE DAY GETS BIG ENDORSEMENT

(Continued From Page 1.)

There will be given a demonstration of the wider sphere of usefulness of the motion picture that should prove very appealing. As particular emphasis will be placed on the public service possibilities of the movie and the education authorities throughout the United States have been enlisted toward this end, I would suggest that every co-operation be extended by the public. If an additional reason for attendance were necessary I would add that it is planned to have special programs of entertainment in all motion picture theatres on that day that will transport one as by a magic carpet to the temples of delight.

"In witness whereof I have hereunto set my hand and caused the seal of the city of New York to be affixed this 5th day of November, 1923.

"Murray Hulbert,
"Acting Mayor."

Exhibitors Plan Parade.

The exhibitor meetings at the Astor was well attended and from the list of contributing organizations which will lend their aid in making the parade on next Saturday a success, it was apparent that this will be an important event. It was decided that the parade would gather at Madison Square and at 2 o'clock would begin the march up Broadway and Columbus Circle to Central Park, where motion pictures of the event will be taken by the news cameramen for showing in the theatres that night and on National Motion Picture Day. It was declared by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, that Pittsburg, New Jersey and various other local organizations were planning such impressive celebrations of Motion Picture Day that something exceptionally good would have to be done by New York in order to keep in the lead.

Support of the various city departments has been offered. The police band will play, also one from the street cleaners' organization, and the firemen and local mail carriers' organizations will furnish marchers and entertainment. various fraternal orders have been invited to march and a big delegation of Boy Scouts will be in line.

Airplanes to Photograph Parade.

While the parade is going on, aeroplanes will photograph the procession from over Broadway. These photographs are later to be augmented when the camera battery gets busy in Central Park. The Keith, Loew, Fox, Moss and other theatre circuits in the greater city, have pledged their support, as have most of the motion picture producing concerns with studios or stars in this vicinity. One of the most spectacular divisions of the parade upon which the exhibitors are counting will be a motor squad with the stars of the studios riding en masse.

The parade has been placed in charge of Charles Schwartz, who declared that within the time still allotted to him for preparation he will line up every company and theatre in the district to participate.

Once arrived at the Mall in Central Park a mass meeting will be staged, with speeches by Senator Royal S. Copeland, Governor Alfred E. Smith, Acting Mayor Murray Hulbert, Sydney S. Cohen and other representatives of the film industry.

The speakers will tell of the plans for better and cleaner pictures and will hear details of the educational and charitable work carried on by the theatre owners. The co-operation of the Rotary, Lions and Kiwanis clubs of Greater New York has been pledged to the movement.

Brandt Makes Correction.

William Brandt, whose name was mentioned as being one of those actively engaged in promoting Motion Picture Day, sends the following statement:

"Information has reached me that a notice purporting to have been signed by myself on behalf of the Motion Picture Theatre Owners of the State of New York, of which I am president, was mailed to its members in New York City, asking them to attend a joint meeting to be held at the Astor Hotel.

"From the notice it would seem to indicate that the Motion Picure Theatre Owners of the State of New York had placed its seal of approval upon the National Motion Picture Day. I wish indicate that the Motion Picture Theatre Owners of the State of New York are not committed to any policy or action with regard to this matter in any form.

"As an individual member of the Theatre Owners' Chamber of Commerce, which has recently gone on record favoring such a movement, I am naturally bound personally by the wishes of the Theatre Owners' Chamber of Commerce, but the fact that I am so bound bears no relation whatever to the State organization."

Important meetings to discuss the celebration of National Motion Picture Day were also held by exhibitors in other cities.

WARNER OFFICIALS HERE FROM COAST

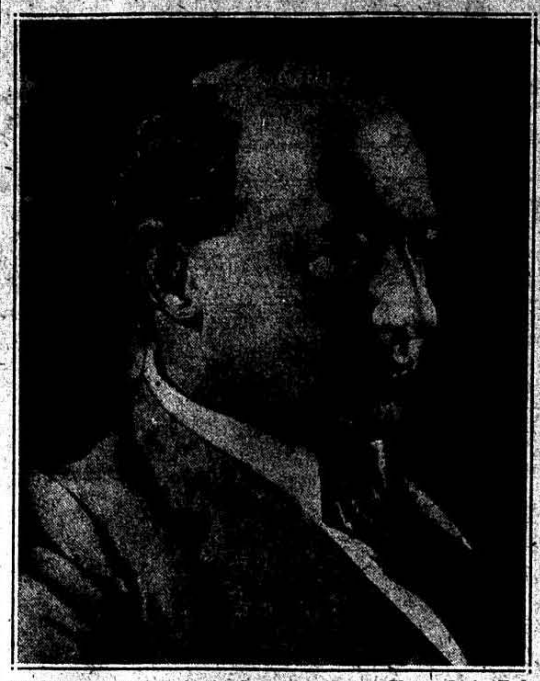
Harry M. Harry Rapf and Sidney Franklin After Material for New Motion Pictures.

STUDIOS GOING STRONG

Harry M. Warner, president of the Warner Brothers' picture organization, recently arrived in town, accompanied by Sidney A. Franklin, who has recently finished producing and directing "Tiger Rose," the Belasco play, with Lenore Ulric and Harry Rapf, whose latest Warner picture is "Lucretia Lombard." The three executives declared that work at the Warner studios is going on at full speed in spite of the closing down of the other studios. During his stay in New York Mr. Warner will go into matters of further production with his brothers, Irving and Abe, and also be in the market for the screen rights of plays and successful literary material from which to make pictures.

Mr. Franklin will act as Mr. Warner's aid in sorting out the story material, while Harry Rapf is also looking for literature on which he can base future productions. Mr. Warner declared that most of the eighteen pictures planned by his organization for the year have been completed. At the present time John Barrymore is finishing up "Beau Brummel" at the Hollywood studios, and Ernst Lubitsch's production, "The Marriage Circle," is being prepared for shipment East. "Dedities," the screen version of David Belasco's play, with Mae Marah starred, is also being made. A little later Lubitsch will begin research for "Deburau," which will be his next Warner effort. It is also interesting to note that the musical comedy, "Irene," will also be listed at a later date on the Warner program.

CECIL B. DE MILLE.



Who Again Becomes Director-General of Famous Players-Lasky Under a New Contract Signed With Adolph Zukor and Jesse Lasky.

TWO PRODUCERS CHAMPION STARS

(Continued From Page 1.)

long as the exhibitor buys his pictures for the names of the people who are in them, just so long will motion picture salaries be high. It is the names of the players which sell a picture, for in the last analysis the public wants its favorites.

"The trouble with us producers is that we are trying to vie with one another to give lavish displays for Broadway showings, and the people, the masses, that is, don't care one iota about art, nor about lavish sets. If the producers find they have been spending too much money they will best get down to business by producing pictures for the masses. Shutting down studios and talking a lot about the money given to the players isn't going to help to make cheaper pictures."

Carewe in Algiers.

First National has received word that Edwin Carewe, who is to direct "A Son of the Sahara" in Algeria, has already reached the city of Algiers. He will remain there to await the arrival of his troupe, which sailed from New York yesterday.

LAURA LA PLANTE BECOMES "U" STAR

Leading Woman Is Elevated to Stellar Rank, Replacing Gladys Walton, Temporarily Retired.

"THRILL GIRL" HER FIRST

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Nov. 6.

A new star was added to Universal's group during Carl Laemmle's sojourn at Universal City. It is Laura La Plante, for many months a leading woman in Universal pictures in support of Roy Stewart, William Desmond and Hoot Gibson.

Miss La Plante is taking the place of Gladys Walton on Universal's release schedule, since Miss Walton has retired temporarily from the screen and is at the home of her husband in Cleveland. She is the wife of H. M. Herbel, assistant general sales manager for Universal, exercising supervision over the Eastern division.

Miss La Plante is nineteen years old and has been in pictures slightly more than two years, playing in Christie comedies, and with Fox, Ince, Goldwyn and King Vidor, before joining Universal. Her work opposite Charles Ray in "The Old Swimmin' Hole" won for her a place at Universal City a year ago.

Her work with Universal has included supporting roles in two-reel Westerns, serials, Universal attractions and recently, the leading woman role in a Jewel production.

She had the principal role in a recent Universal feature, "Crooked Alley," and during the past two months has been engaged in supporting Reginald Denny in his first Universal Jewel production, "The Spice of Life."

Her first production soon to be put into work, will be "The Thrill Girl," a lively romance which will be ready for release early in 1924.

Reports Foreign Sales.

Associated First National Pictures, Inc., reports the following foreign sales: "Circus Days," to the Madan Theatres, Ltd., for India, Burma and Ceylon; "Trouble" and "Peck's Bad Boy," to Karl Suering, for Soviet Russia and Border States; seventeen Mack Sennett comedies to Johan Kerre for Soviet Russia and Border States; "The Girl in the Taxi" to Albion Cinema Supplies Company, Ltd., for Austria-Hungary; Czecho Slovakia, Poland, Jugo-Slavia, Bulgaria, Rumania, Turkey and European Greece.

MARION DAVIES



adapted by Luther Reed
from the stage play by Rida Johnson Young
directed by Sidney Olcott
settings by Joseph Urban



A Cosmopolitan Production

Distributed by Goldwyn-Cosmopolitan

CAPITOL THEATRE NOW!

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.
(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Nov. 12.

A new organization, to operate under the firm name of United Producers and Distributors, injected a ray of optimism into filmland by announcement last week of their plans. It seems that the organizers, among them a number of Hollywood business men, have been working quietly for more than a year and are now ready to let the world know about themselves and to begin operations on a large scale, both producing and distributing.

Dr. C. R. Ringo, retired capitalist of Chicago, is president; W. F. Wood, vice president and general manager; R. E. Elwood, secretary; F. G. Leonard, now treasurer of the Guarantee Building and Loan Association of Hollywood, will be treasurer of the new company, with C. J. Shepherd, Orville Routt and W. E. Steele, local financiers, as directors.

Although Eastern capital is interested in the new organization, it promises to be loyal to the Coast in its activities, having plans under way to construct an executive office building on Highland avenue, Hollywood, and distribute from here as well as produce here.

Though no definite details as to stars, directors or stories have been announced, preliminary plans cover eighteen features for the first year, actual production to start December 1, in studios where rental space will be available. The general trend of their plans is toward economical production, with emphasis on efficiency in film making and distributing, too. These business men intend to apply their business methods to the film world, making all productions on established estimates worked out in advance for each individual picture. The company is capitalized at $1,000,000, with not a penny's worth of stock for sale, it is announced.

California Continuous Again.

Manager Fred A. Miller has announced that beginning this week the California Theatre returns to its policy of continuous performances, with Goldwyn's "Slaves of Desire," directed by George D. Baker, as the feature. This change is in response to public demand, the California clientele preferring to be able to go in whenever the spirit moves them to gaze on the silver screen or hear Elinor's orchestra, rather than wait for the stipulated hours of the two-a-day policy.

First-Nights Due.

"The Hunchback of Notre Dame" is coming to the Criterion for a brilliant premiere Friday evening.

"Ronita" is booked for Grauman's Million Dollar next Monday, November 19.

"The Ten Commandments" for Grauman's Hollywood—date unnamed.

Kaufman to Manage Theatres.

And speaking of theatres reminds us that Albert A. Kaufman's mission on the Coast this time is apparently a permanent one. We understand that when Famous Players-Lasky exercises its option on the three Grauman theatres downtown, Mr. Kaufman will be general manager of the activities of these houses for the Paramount folk.

Copying London for Baggot.

Under the supervision of King Baggot, director, the Gaiety Theatre, the Ritz Hotel and the River Thames, all of London, are being transferred to Universal City—by reproduction! They're for scenes in "The Inheritors," the English story by I. A. R. Wylie, in which Mr. Baggot next directs Mary Philbin.

Dinner for Newlyweds.

Bebe Daniels gave a dinner party the other night in honor of her director, Irvin Willat and his bride, formerly Billie Dove. The guests included Lloyd Hughes, who plays opposite Miss Daniels in "The Heritage of the Desert," and other members of the cast, also Mr. Willat's staff.

Lloyd to Build Studios.

Harold Lloyd and his business manager, William R. Fraser, are the astute ones, believe you me! Besides investing much of Harold's film profits in homes and other real estate, they're now extending their activities by buying a tract of forty acres in Westwood, where he will build a studio. Because of contracts with the Hollywood Studios, where he is now producing, Mr. Lloyd may not begin construction until the Fall of 1924.

Edith Roberts With Niblo.

Edith Roberts came back from New York about a week ago, left the limited at Colton, where her fiance, Kenneth Snokes, Hollywood automobile man, greeted her with a license, said her "I will" there, went to the Mission Inn at Riverside for two days' honeymoon, returned to Hollywood, and the next day was signed up by Fred Niblo for the role of Dolores in "Thy Name Is Woman," joining Barbara La Marr, Ramon Novarro, William V. Mong, Robert Edeson and Claire McDowell. It's for Metro.

Navarro Leaving Soon.

Ramon Navarro is due to leave on the 28th for Cairo, Egypt, where he joins Rex Ingram for the lead in "The Arab," which Mr. Ingram will make abroad for Metro.

Chaplin Back at Work.

Charlie Chaplin rises to announce that he will get out both the comedy outfit of the actor and the megaphone of the director and put both to work again this week on a new feature comedy. Eddie Sutherland returns to assist Mr. Chaplin, and Chuck Reisner, who used to play with him, will also punch the Chaplin Studio clock for awhile.

Ho! for Directors' Ball.

All the recent costume productions will be brought to mind on Thanksgiving Eve. Why? Because it's a sure thing that the costumes of most of them will be present at the Directors' Costume Ball, to be given that evening at the Hotel Biltmore. William Duncan, chairman; Phillip E. Rosen, Harry Franklin, Wally Van, William Beaudine, Reeves Eason, William Reiter, James Hogan, Douglas Gerrard and Joseph de Grasse are the committee promising the fun.

Hart Essentially an Actor.

There is probably no star in filmland who gets more real enjoyment out of his work than William S. Hart. Though the two-gun star is as clever a business man as one might find, acting is essentially his first interest, and he takes as much pride in helping the members of his cast put over their work as he does on his own. One fully appreciates that after watching him at work on the set. We stood behind the camera the other day while he and Phyllis Haver and Ruth Miller were playing an important semi-close-up for "Singing Jim McKee," and after it was over both Phyllis and Ruth said, Mr. Hart is always just like that. He helps to get the best out of each player for the success of the player as well as for the picture."

"And he lends a big hand to the director, too," echoed Cliff Smith, who is again on the megaphone for Hart.

However, what we started to say was this: If Mr. Hart ever outgrows his enthusiasm for acting, but doesn't wish to retire entirely from the business, he can hit the bull's eye as a director or he can make his bread and butter by writing. But acting has always been his chief interest. Directing and writing are just his hobbies.

With Pasadena Players.

Filmland will commute to Pasadena this week to see the first presentation in America of John Masefield's new play, "Melloney Holtspur," now running in London. Masefield cabled the Pasadena Community Players special permission to present the play seven times. The Community Players are non-professionals, their playhouse being a non-profit enterprise, but some of their past efforts surpass even New York presentations and have made them as famous as any community theatre interest in the country. This will give producers seeking new plays a chance to see the Masefield work before New York gets it.

To Star Priscilla Moran.

And now there's another juvenile star in the field, little Priscilla Moran, who was widely publicized recently when it was announced that she had been taken into the Coogan family and might be adopted as Jackie's sister. Priscilla's father decided to keep her, however, and appreciating her screen possibilities, especially "Daddies," which she has just completed for Warner Brothers, helped organize her company. Millarde Webb is president and general manager of the Priscilla Moran Production Company, Ollie Mae Baker secretary and Mr. Moran vice president. They will produce at the Hollywood studios.

Olga Printzlau, Hostess.

Olga Printzlau entertained at dinner at the Criilon last Monday night, later taking her guests to Egan's Little Theatre for the "first night" of "The Waning Sex." In the party were Mr. and Mrs. Thomas Patten, Mr. and Mrs. Perley Poore Sheehan, Mr. and Mrs. Conrad Nagel, Clara Bow, Ralph McCullough, Richard Schayer, Garrett Fort, Carl Miller and ye scribe.

"Waning Sex" Scores.

Apropos of the new play at the Little Theatre, "The Waning Sex," it would seem that Frederic and Fanny Hatton have another hit. It is a satirical comedy featuring the independence of the feminist and presenting as a "heavy" the "clinging vine" widow type, who is usually the heroine. And with that departure from stereotype theme and original lines, "The Waning Sex" is highly entertaining. Especially with such a cast as Edmund Lowe, Bertha Mann, Max Montesole, Bessie Eyton, Lilyan Tashman, Hazel Lowry, Hugh Huntley, Frederick Truesdell, Brady Kline and Elwyn Eaton. Fred J. Butler staged it.

And among others in the first-night audience were Leatrice Joy, her husband, Jack Gilbert, together and looking radiantly happy after a temperamental quarrel which lasted six months. Claire Windsor, apparently loyal to John Steel, since she had no male escort; Mildred Harris, looking more beautiful than usual; Mr. and Mrs. Norman Kerry, Norma Talmadge, Joseph Schenck, and Eugene O'Brien. May Allison, Robert Ellis, Lois Weber, accompanied as usual by her divorced husband, Phillips Smalley; Mr. and Mrs. R. D. MacLean, Mr. and Mrs. Fred Niblo (Enid Bennett, y' know), Florence Vidor, Priscilla Dean, Wheeler Oakman and so on.

Facts in "Flowing Gold."

A lot of tourists and native sons and daughters, too, who did not "get rich quick" on oil stock investments, will find a familiar ring to scenes of "Flowing Gold," Richard Walton Tully's coming production of Rex Beach's story. The plot reveals some of the tricks through which "suckers" are parted from coin of the realm, and these, including the "salting" of a well, will be demonstrated in the feature. Anna Nilsson, John Roche and Josephine Crowell have been signed for leads.

Virginia Valli Up North.

Virginia Valli has gone to San Francisco and thence to Fort Bragg for location scenes in her new starring production, "The Signal Tower," which Clarence Brown is directing for Universal. She was accompanied by her sister, Vivian Holmes, advised the p. a. Query: Is Virginia's real name Holmes, too, and Valli just her reel name?

Menjou Back With Warners.

Adolphe Menjou has been lured back to the Warner Brothers' studios, where he recently completed a leading role in Lubitsch's production of "The Marriage Circle." This time Mr. Menjou will play in Harry Rapf's production of "Broadway After Dark," for which Monte Bell, recently signed by Rapf, is now writing the continuity. Menjou is now completing "Shadows of Paris," with Pola Negri, another Herbert Brenon-Paramount film.

Borrows Miss Faire.

Belasco Productions, for which James Young is now preparing to produce "Welcome Stranger," have borrowed Virginia Brown Faire from Associated First National for the leading role. And they've also signed Dore Davidson, of "Humoresque" fame, for an important character part. Mr. Young enlisted Mr. Davidson's services recently while in New York conferring with Aaron Hoffman, author of the play.

Baxters Move to New Home.

Warner Baxter, star of F. B. O. productions, and Mrs. Baxter (who endorses her cast checks as Winifred Bryson, y'know) have moved into the new home in Wilshire which they recently purchased.

The new production managers of F. B. O. are lining up some interesting roles for Mr. Baxter's next work.

Cupid Worked Fast.

Hollywood is agog with interest over the romance of Betty Compson and James Cruze. Congratulations are offered on all sides. Betty confirmed it to us Saturday morning, but she was hurrying to the studio, so didn't give any details. However, 'tis said the two fell in love on a sort o' first sight, again meeting after Betty returned from Europe and to the Paramount studios three or four weeks ago. They can't be married for about eleven months, but everybody's happy about it just the same.

Aimee Torriani Married.

"Topsy and Eva" opened at the Majestic Theatre last night, with the White Sisters succeeding the Duncan Sisters, following the long run in San Francisco. The company's arrival here disclosed the news that Aimee Torriani, singing an important role, was married several weeks ago in the Bay City to Philip Rider, who is also in the company. Old shoes and rice will be brought out here for several parties planned in their honor.

Desmond on New Serial.

When William Desmond finished stunting it for "Beasts of Paradise" he thought he could say au revoir to chapter play work for at least a week or ten days and with Mrs. Desmond and Baby Johanna hie himself off for a vacation. But Universal City had another serial lined up and now he's hard at it on "The Riddle Rider." Helen Holmes returns to the screen to play the villainess, with Eileen Sedgwick as heroine.

"Abraham Lincoln" in New York.

By the time this is printed Ray R. Rockett and Albert A. Rockett of the Rockett-Lincoln Film Corporation, together with Silas E. Snyder, their publicity director, will be registered at the Hotel Commodore, New York, with their feature, "The Dramatic Life of Abraham Lincoln." They have arrived after a decision made them here for distribution of this special production and will make no decision until they have considered the matter from every angle in the big town.

Ed Wynn in "Earthquake."

Ed Wynn, who is here with his "Perfect Fool" musical show at the Mason Opera House, visited the Maurice Tourneur sets the other day in time to feel the earthquake staged there for "Torment." "I think I'll stick to the spoken stage," said Mr. Wynn as he watched Owen Moore and Bessie Love drag themselves from under a pile of debris. "There is nothing silent about this drama."

Ruth Renick to Oakland.

Ruth Renick, whose next screen appearance will be as the heroine of Jackie Coogan's first Metro special, "Long Live the King," left for Oakland last night to begin a special six weeks' engagement in stock there. And since Edward Everett Horton is going up for the same company and the same time this will bring together again one of the most popular lead teams on the Coast. The Oakland management took advantage of the lull in filmland to get these two favorites back for a while.

Alice Calhoun Back.

Alice Calhoun and her mother returned last Tuesday after ten days' vacation in Riverside, where they stayed at the Mission Inn.

EFFECTS EVIDENT IN BIG SHUTDOWN

(Continued From Page 1.)

continue and there will be a number of pictures utilizing the services of the stock company.

"We are simply determined to make every dollar spent in production return us a dollar on the screen—and we will make better pictures.

The Buck Being Passed.

"Since we announced our determination to curtail extravagance in pictures there has been a great deal of loose talk. Some producers said they were going to follow our lead; others said they were going to spend more money than ever. Some people blamed the actors; the actors blamed the directors, and there was a wonderful exhibition of passing the buck all around. Now the facts of the situation are extremely simple and should not be cloaked in mystery. They are as follows:

"For a long time production costs have been mounting. This nobody can deny. Everybody agreed something should be done about it. But, as in the case of the weather, it was all talk and no action.

Picture Business Sound.

"Our action does not mean that there is anything radically wrong with the picture industry. The picture business is sounder now than ever before; and if there be anything wrong it is entirely because of lack of co-operation among producers. All actors are not overpaid, but some actors are. All directors are not extravagant, but some directors are. Where salaries of actors and directors are out of proportion you can attribute the condition to the unethical and foolishly short-sighted competition among producers.

"We realized all this before we made our decision. We realized that some producers would attempt to make capital out of our action and make us the goats. But we decided that, whatever any other company might do, we were going to set our own business straight.

"So far as we are concerned, the remedy for the condition which grew up is in the reorganization of our studio forces and methods to the end that directors, writers and players will have more time to map out each production thoroughly before turning the camera. Waste has been caused to a great extent by the rush in production. By giving each producing unit time to figure out its continuity, its sets, its camera schedule and its costs we shall get infinitely better pictures at a cost which will represent 100 per cent. value for 100 per cent. expense.

"That's the meaning of the whole thing and that we are going to be successful has already been proved to me by the change of attitude on the part of the people in the production forces."

JETTA GOUDAL IN FEMININE LEAD IN DISTINCTIVE FILM

Production of "Blood and Gold" is under way at the studios of the Distinctive Pictures Corporation. Conrad Nagel has been engaged and is now on his way from the Coast to take the male lead in this picture, in which Jetta Goudal will have the feminine lead.

Nagel has just finished work in "Name the Man!" Goldwyn's production of Hall Caine's "The Master of Man." Miss Goudal is the actress who made a hit with her work as the ayah in Distinctive's "The Green Goddess." Immediately after she completed her work in "The Green Goddess" Distinctive signed her on a long term contract.

Another prominent player who has been engaged for the current production is Wyndham Standing. Albert Parker, who directed Distinctive's "Second Youth," has been engaged as director.

RAPF GOES WEST TO RENEW PRODUCTION

Believes Public Tired of Bizarre Pictures and Ready for Human Stories, Simply Told.

LIKES O. HENRY'S STYLE

During his visit to the Warner offices here, Harry Rapf, who returned last week to the Coast, disclosed his future production plans and outlined his ideas for all pictures which will face the camera under his general supervision. Mr. Rapf's next Warner offering will be "Broadway After Dark," an adaptation of the play written by Owen Davis some ten years ago. The screen version will be modernized, will feature a star cast of players, and will be directed by Monte Bell, who assisted Charles Chaplin in his first serious screen achievement, "A Woman of Paris."

"It is my firm belief," Mr. Rapf stated, "that the public is crying for a new method of story telling in motion pictures. It wants a human story, simply told, which will bring out the full entertainment value. I am trying to get away from the bizarre type of story, because I think that exhibitors and their audiences are fed up on them. They are sick of seeing the impossible flashed before their eyes. What they want is a depiction of real life as they see it before them, somewhat on the O. Henry style.

"I am also laying particular stress in producing pictures that will lend themselves to the greatest number of exploitation angles. That is, after all, what appeals to an exhibitor. He wants the kind of a picture that will appeal to his audience and he wants a picture that he can exploit in such a manner as to bring home the main points of the picture.

"We hear a great deal these days about the standards set by the different productions, and of producers forcing up the prices on pictures so that they are beyond the reach of exhibitors. In regard to that, it is not the producer—that is, the average producer—who is responsible for this condition. It is the big picture, which is produced as a gigantic scale, that is forcing up the price. Good pictures are on the market with prices within the reach of any exhibitor, but as long as they will succumb to the enormous prices for a mammoth production, it is their own fault, and not the fault of the producer."

While in New York Mr. Rapf made arrangements to photograph some of the dance palaces and after-the-theatre clubs for use in "Broadway After Dark." He also spent much time at the theatre, with the purpose of securing the screen rights on some of the present plays for production next season.

TAX REPEAL BY NO MEANS SURE

(Continued From Page 1.)

admission taxes they have only to realize that when Congress convenes they will immediately start a battle as to whether it will be a relief from taxes through the adoption of Secretary Mellon's recommendations or the elimination of the soldier bonus, and the motion picture industry cannot proceed any too carefully in order not to become involved on either one or the other sides of this dispute, and should keep in mind that the tax is an unfair and unwarranted burden upon the people least able to bear it, for it curtails their opportunities for education and amusement so necessary for good citizenship in this or any other land."

The side of the people of the theatre and the stars of the screen is given by Frank Case, owner of the Algonquin, who recently returned from a visit to Hollywood and the film studios. Mr. Case says:

"I am heartily in favor of the recommendation to reduce all taxes and especially in favor of the section that refers to motion pictures. I have only recently returned from the Coast, where I was the guest of Mary Pickford and Douglas Fairbanks. I saw these hard-working people in their studios and I know what effort they put into every motion picture. I know what it means to the public to be able to see these stars and anything that will increase the attendance at the theatres and give the people a chance to see motion pictures is a good thing.

The Educational Side.

"Aside from the importance of giving the poor people entertainment, there is always the educational side to consider. More people have learned about art, literature and travel from the screen than from any other source. To make the price prohibitive, so that the poor people cannot continue to benefit from these films, is a very sad state of affairs, and for that reason I believe every right thinking man and woman must subscribe to Secretary Mellon's recommendation that the motion picture war-time measure be entirely eliminated."

Nathan Burkan, closely associated with the motion picture industry as legal adviser, declares that anything which will stimulate attendance at the film theatre is desirable in view of the enormous entertainment and educational value of the screen.

"The motion picture tax should not be a political issue at all," said Mr. Burkan. "Secretary Mellon's plan to reduce this tax should be supported by every one who has the welfare not only of the motion picture industry but of the great picture-going public, at heart. The exhibitor and the producer have suffered an enormous loss because of this tax, but that loss, compared with the hardship suffered by the men and women who cannot afford to pay the tax, is small. The motion picture is the pastime of the poor man and anything that tends to take this away from him is an unfair law.

Too Much to Pay.

"We hear that the tax has amounted to $70,000,000 a year, and that is a large amount for poor people to pay. It can readily be seen how this revenue would affect the patrons of the motion picture. To be forced to pay that amount for their chief amusement is certainly unfortunate. We forget the hard times it has brought on the motion picture industry, because, to me, it is not so much the loss of business to the exhibitors and to the producer as the fact that the public again is forced to pay. I believe that every one should do his best to help eliminate this tax. It should be every one's business to see that it is eliminated, and I can only say that Secretary Mellon is to be commended for his recommendation."

The first official intimation that Mr. Mellon favored the removal of the admission tax came from Washington in the text of a published letter from the Secretary to Representative Green of Iowa, the next Chairman of the House Ways and Means Committee.

In his recommendation for the removal of the theatre tax, Mr. Mellon calls attention to the hardship this brings to the thousands and thousands of persons whose chief source of amusement is attending the performances of the motion picture houses which are near their homes.

Mr. Mellon estimates the loss of revenue from this source annually will amount to $70,000,000, the same figures which The Morning Telegraph counted as the income derived from taxing theatrical and motion picture admissions.

In his letter Mr. Mellon said: "The greater part of this revenue is derived from the admissions charged by neighborhood motion picture theatres. The tax, therefore, is paid by the great bulk of the people whose main source of recreation is attending the movies in the neighborhood of their homes."

It is expected that the measure to remove the tax from admissions will be one of the first to receive the consideration of Congress when it convenes. The elimination of the tax will mean that many theatres, especially the smaller motion picture houses, which have been barely able to hold on, will be able to continue in business.

Will Hays, William A. Brady and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, have been leaders in the fight for the removal of the tax.

ARTHUR EDMUND CAREW.



Photo by French.

Whose widely varying screen characterizations, from dashing cavalier to Katherine MacDonald, Arab sheik opposite Norma Talmadge in "Dust of Desire" and Svengali in "Trilby," mark him as the outstanding discovery of the last cinematic year. Carew arrives from Los Angeles to-day.

BARKER STARTS NEW PRODUCTION

Begins Active Work on "Women Who Wait," Adapted From Novel, "Cape Cod Folks."

KEENAN HEADS THE CAST

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Nov. 12.

With the completion of "Pleasure Mad," Reginald Barker has begun active production on "Women Who Wait," which has been in preparation for several weeks, and will be produced under Metro-Louis B. Mayer auspices. It is a picturization of "Cape Cod Folk."

Mr. Barker has already selected the leading members of his cast. Heading it is Frank Keenan, who returns to the screen from a stage engagement in "Pete-Weston." Renee Adoree is also in the cast of the new production. Others thus far selected are Robert Frazer, Barbara Bedford, Joseph Dowling, Edward Phillips, Billy Eugene, Victor Potel and Joan Standing.

"Cape Cod Folks" is an old New England classic by Sarah P. McGreen, which was published several years ago. The title, "Women Who Wait," is tentative and will later be replaced.

Mr. Barker has erected an entire New England fishing village at Catalina Island. This, in its quaint architecture and street arrangement, is a replica of one of the old Atlantic sea coast towns. Mr. Barker and his company are occupying the hotel and tent city now deserted by the Summer tourists.

"Women Who Wait" will take several months to complete.

CAMERA WORK IS COMPLETED ON "BLACKMAIL"

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Nov. 12.

Camera work has been completed on "Blackmail," the Universal Jewel production being made by King Baggot from Rita Weiman's stage play, "The Co-respondent." Heading the list of players are Ruth Clifford, Niles Welch and Buddy Messinger. Others include Charles Clary, Herbert Fortier, Arthur Howard, Joe North, William R. Lawrence, Mary Mersch, John Merkyl, Emily Fitzroy, Jane Starr, Hayden Stevenson and Carl Stockdale.

The picture is a modern mystery play of society and newspaper life with social intrigue and blackmail as the motif.

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One of the most fascinating stories ever written.

One of the most unusual and remarkable roles ever portrayed by a woman.

The Sensation of the Season

Cynthia Stockley's novel of the strange, fascinating, adventurous life in Paris and on the African veldt.

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"Stop! You are fighting a woman!"

Ponjola

WITH JAMES KIRKWOOD

ANNA Q. NILSSON

TULLY MARSHALL

A DONALD CRISP PRODUCTION

TO-DAY MARK STRAND TO-DAY

A NATIONAL INSTITUTION DIRECTION

BD'WAY AT 47th ST. JOS. PLUNKETT

A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Nov. 19.

Sol Lesser returned from Europe and New York two weeks ago. Mike Rosenberg has stayed here right along for the last few months. Harry Wilson returned Friday after many weeks telling 'ol. New York about their enterprises. And Baby Peggy came back yesterday. So now Principal Pictures Corporation can do business even more actively at the regular stand—their studios on Santa Monica boulevard.

One of their activities last week was the signing of Eve Unsell, scenario writer, for the desk of consulting editor. This does not mean, however, that Miss Unsell will give all her time to Principal Pictures. Mr. Lesser's agreement with her permits her to work on scripts for other producers, too. She is booked to adapt "The Boomerang" for B. P. Schulberg and will probably do another soon for Famous Players-Lasky, for whom she wrote the script of Pola Negri's latest, "Shadows of Paris." For Principal Pictures, Miss Unsell will give special attention to Baby Peggy's unit.

Then there are the Harold Bell Wright stories listed to follow "When a Man's a Man." And also that "Secrets of Life" series, which Louis Tolhurst is producing. The doodle-bug—remember how in kid days we used to lure him from his hole by a broom straw and wet sand?—well, he's the insect before the camera right now. "The big studios of Hollywood may close down," says Mr. Tolhurst, "but the bug studios will go right along without interruption."

With William Duncan.

William Duncan has added Eva Gordon to his cast of "The Fast Express" for the role of the female "heavy." This is Mr. Duncan's second Universal serial and, as per usual, he is directing it as well as co-staring in it with Mrs. Duncan (Edith Johnson, y'know). He lost eighteen pounds while at work on the first one and, judging from the strenuous action of this second chapter play, he doesn't stand to get them back soon.

Resigns Olga Printzlau.

When Olga Printzlau affixed her signature to a new contract under which she will become featured writer for Preferred Pictures, the increased production program of that organization got into full swing here last week.

Miss Printzlau has just completed one term with Schulberg productions, and the new contract is the result of her work on such productions as "Mothers-in-Law" and "Maytime." Her first story under the new contract will be "The Breath of Scandal" from Edwin Balmer's novel, and we understand that they're now negotiating with one of the leading directors hereabouts to megaphone it with an all-star cast.

Bill Hart at Metropolitan.

Sid Grauman has had many good drawing cards in the new Metropolitan Theatre since its opening, but judging from advance interest in the picture and the business of Saturday and Sunday, William S. Hart's return to the screen this week in "Wild Bill Hickok" may break records for the house. Capacity audiences and waiting lines have been on hand for every performance since the soon opening of the feature Saturday.

Hart's own story, "A Lighter of Flames," which is being published serially in newspapers throughout the country, is being adapted for the screen now as the third of his new Paramount series. He will be ready to work on it early in January, playing the character of Patrick Henry.

Laurette Taylor Back.

Joseph W. Engel, vice president and Metro studio manager, headed the delegation which welcomed Laurette Taylor and her husband, J. Hartley Manners, back to filmland last week, with Winifred Dunn, who is writing the script of Mr. Manners's play, "Happiness," for her, and Director King Vidor among those also at the train. Exteriors were "shot" in New York and now they'll start work in studio sets. It's Michael, who starred with Miss Taylor both on the stage and screen in "Peg o' My Heart," didn't come back. The old dog was too feeble to make the trip.

Edeson Welcomes Mary Newcomb.

Robert Edeson, who has been engaged for a leading role in the Fred Niblo production, "Thy Name Is Woman" for Metro release, welcomed Mrs. Edeson back to their Los Angeles fireside last week. As Mary Newcomb, y'know, Mrs. Edeson has been appearing in a New York stage production. She's its one, she came West to be with Mr. Edeson. Several producers have been trying to lure Miss Newcomb into pictures, but she still prefers the stage.

Kittie Bradbury With Henley.

Kittie Bradbury has been engaged by Universal for the role of Mrs. Vertress in Hobart Henley's production of Booth Tarkington's "The Turmoil." Miss Bradbury is the character actress who played recently in "The Midnight Alarm" and is also remembered for her work with Chaplin in "The Pilgrim."

Reginald Barker's Cast.

Reginald Barker is all set for "shooting" on his next Mayer-Metro production, "Cape Cod Folks." Frank Keenan and Joseph Dowling have been signed for the two old duffers of this New England story, and Rene Adoree, Robert Frazer, Barbara Bedford and Edward Phillips will supply the romance, while Joan Standing, Victor Potel and Billy Eugene take care of the comedy relief.

Just Like a Father.

A lock of golden hair was provided by Carey Wilson, Goldwyn associate editor, for a scene for "Three Weeks." The lock was clipped, not from Carey's head, but from the tangle of hair of his small daughter. "I demand screen credit," Wilson cried when the hair was photographed.

Keeping Dorothy Farnum Busy.

Dorothy Farnum has just completed "Lovers' Lane" for Warner Brothers—William Beaudine is to direct it—and now she is at work on a modern celluloid transcription of Shakespeare's play, "The Taming of the Shrew," for Principal Pictures Corporation. Miss Farnum has the script of "Beau Brummel" for John Barrymore to her credit also. Harry Beaumont is directing it, y'know.

Principal Borrows Beaudine.

And, speaking of "The Taming of the Shrew," be it recorded that Bennie Zeidman, who is to produce it for Principal Pictures release, has borrowed William Beaudine from Warner Brothers to direct it. It will be released, we hear, under the title of "The Taming of the Modern Shrew."

Alice Calhoun With Tully.

Richard Walton Tully has borrowed Alice Calhoun from the Vitagraph Company for an important role in his First National production of Rex Beach's "Flowing Gold." She will play opposite John Roche, while Anna Nilsson and Milton Sills make the other romantic couple in the story. Josephine Crowell, Burr Woodruff, Charles Sellon, Craufurd Kent, Frank Farrington, Cissy FitzGerald and Jack Radke complete the line-up, which Joseph de Grasse will direct. We visited the Texas home set of the Briskow family in the story out at United studios the other day. If the action and situations of the story are as human and characteristic as the living-room and kitchen sets, with their nouveau riche trimmings, "Flowing Gold" should be good entertainment.

Wilkes Musical Show a Hit.

"Topsy and Eva," Thomas Wilkes's musical show, has settled down at the Majestic for a long run, and filmland is flocking to see it, with the White Sisters, Basil Ruysdael, Fred Santley, Mayne Gehrue, Aimee Torriani and Philip Ryder of the cast taking apartments, most of them in Hollywood, and renewing friendships out here in the cinema world.

Heard in Passing.

Ramon Navarro, John Seitz, cameraman; Roy Musgrave, second cameraman; Ray Moyer, "props"; Capt. C. F. Koch, technical expert and interpreter, and Monroe Bennett, laboratory man, departed Saturday for New York to sail next Saturday on the Majestic, joining Rex Ingram in Paris December 1 to proceed to Algiers for "The Arab."

"One-Eyed" Connelly, of ringside fame, is actually working, says Pete Smith. All who know him, take note! He's yielding a hammer and saw as a carpenter's helper on Maurice Tourneur's "Torment" sets at United studios.

Lloyd Hughes claims the most unique distinction of all Hollywood actors. He hasn't been in a costume picture for the last twelve months!

Luciano Albertini, European actor signed by Carl Laemmle while the latter was abroad, has arrived at Universal City and will probably get into the ranks there by playing first with William Desmond in "The Riddle Rider."

Carmel Myers has received her first Christmas present. A "fan" in Madrid, who believes in shopping and shipping early, sent her a Spanish shawl which she will christen at the directors' costume ball Thanksgiving Eve, when she appears in her "Beau Brummel" costume.

Lois Zellner is editing and titling "Then You'll Remember Me," a Lawson Howard production, which she also adapted.

Raymond Cannon is collaborating on the adaptation of Douglas MacLean's next production.

Hayakawa to Work Abroad.

Mrs. Sessue Hayakawa has sold her Hollywood home and is now completing plans to rejoin her husband in London. She came across the Atlantic and the Continent two weeks ago to dispose of the property, since the Japanese star's contracts will keep him away from the Coast for several years. This isn't good news for their Coast friends, but we are all glad to hear of his plans abroad. He has just completed a French production, entitled "La Bataille" ("The Battle"), and is now preparing to begin work next month on the first of two productions in which he will star for an English company. After that he expects to return to New York for a footlight engagement.

Storm to Direct Constance.

Jerry Storm is scheduled to direct the next First National production starring Constance Talmadge.

Johnston Writes Song Lyric.

J. L. Johnston, publicity purveyor for Frank Lloyd productions, now rates as a songwright, too, having written the lyric for "When Romance Wakes," which will be the love theme for Mr. Lloyd's coming release, "Black Oxen." Sam Messenheimer and Ned Freeman wrote the music and Watterson, Berlin & Snyder are publishing it.

To Star Monroe Salisbury.

We hear that Frederick Bond Productions, Inc., with capital of $250,000, is a new company which plans early producing, with Monroe Salisbury starred in a series of features.

Both Doing Apache Stories.

The Apache is popular in Paramount circles right now. Pola Negri is completing "Shadows of Paris," Herbert Brenon directing, and in New York Gloria Swanson is starring in "The Humming Bird," from Maude Fulton's play. Both stories have the Apache atmosphere, and though the themes are different, character comparisons in the two stories will be interesting.

Which Shall It Be? Asks Cullen.

Cullen Landis made such a hit as the son with Marjorie Rambeau in "The Valley of Content" at the Majestic recently that he's finding the temptation to take an extended engagement in the footlight world very keen. However, his picture engagements promise to prevent this for some time, anyway. He has just completed "A Girl of the Limberlost," Gene Stratton-Porter's production, directed by James Leo Meehan, and is now ready to start on the first of his own unit productions which we understand Vitagraph is to release.

Nagels Go East.

Mr. and Mrs. Conrad Nagel left yesterday for New York, where Mr. Nagel will play in a Distinctive production to be directed by Albert Parker, released through Goldwyn.

"Hunchback" a Hit Here, Too.

The Criterion had its second gala opening Friday evening when the Universal special, "The Hunchback of Notre Dame," starring Lon Chaney and directed by Wallace Worsley, was given its Los Angeles premiere at top prices. The feature drew forth the best adjectives of local critics, who echoed the sentiments of New York folk in extolling its praise, with special emphasis on the gruesomely fascinating performance of Mr. Chaney. Patsy Ruth Miller, Ernest Torrence, Norman Kerry and Winifred Bryson were among others who came in for applause.

Tribute is also due Managing Director H. B. Wright for his presentation of the production and particularly for the atmospheric prelude. We usually want to yawn during prologues, but this one, titled "The Bells of Notre Dame," with an effective setting of the tower interior and the chorus resounding from below stage, created a splendid impression.

"Life of Napoleon."

One of the independent specials scheduled for production in the near future will be "The Life of Napoleon," and we hear that Stuart Paton is underlined to direct it.

Leading "Anna Christie."

The Los Angeles Drama League has selected the Thomas H. Ince production, "Anna Christie," starring Blanche Sweet, to launch their Little Theatre movement for the screen. Members of the league laud the production of the Eugene O'Neill play as "opening the way for pictures that will appeal equally to the culture of communities and to popular taste."

Warning the Film-Struck.

The Hollywood Chamber of Commerce has launched a commendable movement to warn film-struck Easterners against swarming to Hollywood expecting to reap overnight fortunes behind the camera.

The campaign of the C. of C. is to educate said film-struck ones against coming to the Coast until they know true conditions. They are invited to write the chamber for advice and information and most of it now is decidedly discouraging, for Hollywood is overcrowded with experienced folk and there is no opportunity for the ignorant to break into even the extra ranks. Those already in it are trying to get other work and this is a fact which the Chamber of Commerce seeks to impress on those misguided folk who think Hollywood is at the end of the rainbow.

MONOGRAM STARTS ATTACK ON CROOKS

Invokes Machinery of Law Against Impostors Taking Deposits With Fake Credentials.

OPERATED IN TWO STATES

Andrew J. Callaghan, president of Monogram Pictures Corporation, is in receipt of a telegram from an exhibitor in Minnesota and also one from an exhibitor in North Carolina stating that "the representative of your concern, the Monogram Pictures Corporation, has failed to return or even to advise us concerning our contracts made with him and we desire definite confirmation at once."

Mr. Callaghan immediately got in touch with a leading detective agency and advised them of the facts, because Monogram Pictures Corporation sells to State rights buyers only and at the present time has no road representative other than George H. Wiley. Evidently several imposters are taking advantage of the situation and Mr. Callaghan issues this warning that no one is authorized to take contracts for Monogram pictures except himself, Mr. Wiley or Mr. North of the home office.

"All Monogram pictures, inclusive of the Fred Thomson series of Westerns, are sold on the State rights basis only," said Mr. Callaghan, "and each buyer will equip his representative with proper credentials, showing he is authorized to accept contracts and deposits on Monogram pictures in his respective territory. We will go the limit in ferreting out these imposters and seeing that they are given the full extent of the law in the event of their apprehension. The sooner our industry is rid of these leeches the better for all concerned, and I intend to do everything in my power to bring about this extermination. Representatives of Monogram Pictures Corporation call on State rights buyers only with proper credentials of authorization and, for the safety of all concerned, it is my earnest desire that every State rights buyer on whom these representatives call ask to be shown such credentials before commencing any negotiations whatsoever.

"The buyers of the different State rights will be announced as these rights are sold, and in this manner exhibitors will know who are the authorized representatives of the concerns in their respective territory and be guided accordingly."

SHORT SUBJECT REVIEWS

(Continued From Page 5.)

didn't seem to be enjoying the proceedings greatly.—D. D.

"JOIN THE CIRCUS."

Pathe—1,000 feet.

Snub Pollard joins the circus all dressed up a la ballarina, and does the usual comedy tricks on horseback. There are elephants, pink lemonade and everything there should be at a circus, including a set of pretty trapeze girls. Nothing very sturtling happens in this film, but it may serve as a filler in a pinch.—D. D.

"EXIT CAESAR."

Educational—2,000 Feet.

Directed by Robert Kerr. Running time, 25 minutes.

They simply took a variety of comedy situations and worked them, none too skilfully, into this picture. The result is a conglomeration of odds and ends which have no central theme and mean little. If the film was half its length it would be amusing, for there are portions which have comedy value. For instance, the amateur performance of the country people has its good points. Pegasus, the flying horse, makes a weird spectacle as devised by the farmers, but there is too much of this, too. A little goes a long way, particularly a little of some comedy situations which have done their duty and should be given a chance to rest.—D. D.

"A MATTER OF POLICY."

Universal—2,000 Feet.

Directed by William Watson. Running time, 23 minutes.

The hazards of a comedian who comes into possession of an accident policy, his inability to get injured and the invalidity of the policy when he finally succeeds in nearly being killed composes the subject matter for this short comedy. The idea, as you will see, has comic possibilities, and it makes a fairly amusing film. —D. D.

"BLACK AND BLUE."

Educational—2,000 Feet.

Written by Frank H. Conklin. Directed by Harold Beaudine. Running time, 25 minutes.

With the exception of a large rat which emerges from a box of chocolates, this film is quite amusing. Some people may even like the rat—we didn't.

There is good fundamental idea in this little comedy, and Jimmy Adams is a good comedian. His rival does everything to prevent him from marrying the girl. The wedding day comes, and the rival, together with his colleagues, paint his face with iodine and shave his hair. The bride naturally fails to recognize him and is about to marry the rival instead when the hero shaves and paints him; too.

A lot of escaping from a policeman is necessary, and Adams does some clever business here. Finally he cuts a picture of himself out of a frame and using it as a falseface, enters the wedding hall. A bottle of stain remover is necessary in order to finally establish his real identity, and the belated wedding takes place.

Taken as a whole, this is a fast moving, entertaining little picture.—D. D.

"THE CORN FED SLEUTH."

Universal—2,000 Feet.

Featuring Jack Earle.

Running time, 20 minutes.

Not so good, not so bad, sums up this one.

A country jokel wants to become a detective. He leaves the farm with a full set of whiskers and a detective badge, and sets out to capture any and all bad men who happen to cross his path. The chap who plays this role is fully 6½ feet tall, and his height lends a comedy touch to many of the scenes.

It is an average comedy two-reeler and a good enough filler-in.—D. D.

PRINCE OF WALES TO INAUGURATE "GREAT BRITISH FILM WEEKS"

(Continued From Page 1.)

version of Baroness Orczy's story of the same name.

The Hepworth Company will be represented by "Comin' Through the Rye." The Stoll Company has secured Sir Frank Benson for a historical film entitled "Beckett." They will also show George Robey in a humorous screen pantomime, "Winow Twan-Kee," and Henry Ainley and Betty Compson in "The Royal Oak." Grainger's have ready a romance called "M' Lord of the White Road," featuring Victor McLaglen.

A racing picture, "A Great Turf Mystery," will be shown by the Butcher concern, and Betty Balfour, in the title role of "Squibs," will be seen on her honeymoon in a new Welsh-Pearson production. This, indeed, should be interesting.

Other films to be shown include "Armageddon," which will be presented by New Era Films. It tells the story of Lord Allenby's campaign in Palestine during the great war, and is composed very largely of official British film records. Another special production is "Woman to Woman," directed by Graham Cutts. In this Betty Compson is the heroine, and I guess it will draw the whole side seams to see it—that is, everybody who is interested in beautiful feminine curves. Betty is a very symmetrically made young woman, against whom poor old Venus doesn't stand an earthly chance—as one will be able to judge by looking at the film.

The question being asked is, "Will every British exhibitor support this campaign by showing nothing but British films while it lasts?" If so happens that many hundreds of them have already hired their films months ahead for the period covered by the "Great British Film Weeks." An appeal is being made to them to be patriotic for the nonce and scrap what they have hired in favor of the home-made article. Will they? A number of them will, but for the rest "I ha'e ma doots." There are too many British exhibitors concerned about making both ends meet in the film game to let patriotism worry them in their hunt for the dough.

In an editorial on the effort which is thus being made "to establish the supremacy of the British film industry," the Morning Post has some remarks to make which, I think, will provide entertaining reading to Americans. It says:

"It was during the first part of the World War that the United States film became established both in this country and throughout the Empire, British and French authors, producers and actors having other things to do. The American can thus gained an advantage in the market, which he still holds. From the vast cinema factories in California reels (as they are called) are exported all over the world. The Americans will spend a great deal of money on productions, many of which are of high technical excellence. The subjects are usually melodramatic in the extreme. Crude sensation or exaggerated sentiment is the effect desired. These things are all very well, but they tend to pall upon the audience. Also the American producer from the first made the mistake of trying to imitate the theatre. He thought it was enough to photograph rather violent action on the stage. Doubtless an American audience appreciates these methods, but to the English mind they are alien and rather incredible. If it is really the fact that the American millionaire inhabits rooms measuring about 100 feet by 40 and crammed with imitation Louis Quinze furniture, that he keeps thirty-seven motor cars into one of which he steps to go to the next block; if he requires three strong men to bring him a cocktail, and if, in the elegant American idiom, he shoots through his pants at the slightest provocation, then, it would seem, the less seen of these aspects of culture the better.

"It is hard to believe that the American film is a truthful representattion of facts; but if it is false, so much the worse. British taste may be defective, but its defects are at least its own. People in this country like representations of people and stories which are not wholly strange to their experience. As an entertainment, it may be that the cinema has not yet found its true development in this country. But let that development be in the English tradition. Films called educational, and films of Nature and of wild animals, and films of great explorations and mountain ascents fall into another category. Surely British producers can do as well as foreigners in these achievements. They deserve every encouragment in their endeavor to establish a British industry."

Prince Sees "Covered Wagon."

Last week I told how the Prince of Wales went to the London Pavilion to see the American film, "The Covered Wagon," found that all the seats were taken, refused to allow the manager to disturb any one for his sake, and said he would come again some other day.

Well, the Prince revisited the Pavilion to see this film during the week, and took with him Prince George and the Grand Duke Michael and the Countess Torby.

Monks in the "Movies."

A Geneva dispatch says that Henri Bordeaux, the French novelist, is the first man to be able to persuade the monks of the St. Bernard Hospice to act for the movies.

They will appear in a film version of one of M. Bordeaux's stories, with their famous dogs featured in a rescue episode. The final scene of the film takes place in the monastery itself.

To Build Plant in England.

At a meeting of the shareholders of the Compagnie Generale des Machines Parlantes Pathe Freres and the sister company, Pathe-Cinema, it was decided to build a studio and big printing plant in England. The result of this new policy is expected to effect a saving to the company of seven million francs per annum, which would otherwise be paid to the British Customs in import duties on film.

This group is entering the field next Spring, and proposes to direct its attention first to the French market. It has been arranged to increase the share capital of Pathe Freres from thirty to forty-five million francs.

ANITA LOOS

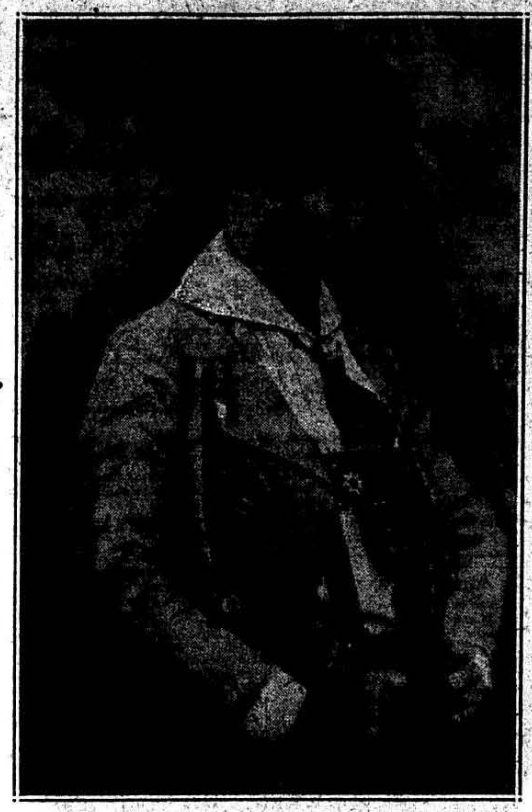


Photo by Nicholas Murray.

This is not the picture of a schoolgirl, but of one of the best known scenario writers in the country. She has recently finished in collaboration with her husband, John Emerson, the scenario for Madge Kennedy's most recent picture. She is also co-author with Mr. Emerson of "The Whole Town Is Talking," which, of course, has a motion picture scene.

EMPLOYEE HALTS ROBBER'S ESCAPE

Crippled Gateman at Universal City Makes Possible Capture of Alleged Bank Bandit.

RECEIVES CHECK AND THANKS

The faithfulness to duty of Clarence Rogers, the crippled gateman at Universal City, recently resulted in the capture of a man now facing charges of robbing the State Bank of Burbank. The capture was made possible because Rogers refused to let the man enter Universal City without written authority. This gave pursuers time to arrive and prevent the bandit's planned escape through the film studio.

Carl Laemmle was pleased when he heard of Roger's action and wrote a personal letter of appreciation to him. The Universal president also enclosed a check to Rogers as material thanks for his fidelity to Universal.

"Through your strict attention to duty you aided in the capture of an alleged bank robber and at the same time proved that Universal City cannot be used as a refuge for lawbreakers," Laemmle wrote. "It was a fine thing to do, and because of your courage and fidelity you reflect on the whole Universal organization. You set a worthy example for every member of the Universal family and I desire to thank you on behalf of us all."

The alleged robber, known as Leo Cortes, formerly worked at Universal City as a "prop" man. The bank was held up in broad daylight and escape was made in an auto. A Burbank real estate man took up the chase in another car and was closely in pursuit of Cortes when he turned in at Universal City and tried to get past Rogers. Had Rogers let the fugitive through the gates his escape would have been assured.

Actual capture of the fugitive was made by Oscar Martinsen, chief of police at Universal City, and Jack Hoxie, Universal star, who were nearby when the Burbank real estate man arrived and gave the alarm.

The entire haul is said to have been found in the fugitive's auto.

DE MILLE GUEST AT FILM BUREAU DINNER ON DEC. 2

On December 2 the Film Mutual Benefit Bureau, 4 West Fortieth street, will give a dinner for their associates and guests.

Miss Todhunter of England will talk on "Motion Pictures and Education"; Professor Dixon Ryon Fox, historian for the "Chronicles of America," "Motion Pictures and History"; Mrs. James Lees Laidlaw, "Motion Pictures and the Audience," and William C. DeMille, "Motion Pictures and the Producer."

This is one of the entertainments the Film Bureau is planning to interest the public in better and cleaner pictures, a campaign in which they have already made headway.

PLAYS LEADS FOR SHERIDAN AND MOLNAR

Basil Rathbone, now appearing as the tutor in "The Swan" at the Cort Theatre, is also appearing as Joseph Surface in "The School for Scandal," a picture presented by the Luxor Pictures Corporation.

The contrast in the two parts is marked. A third contrast has been discovered, when it was learned that at the time he was making "The School for Scandal," Sheridan's old play, he was appearing in "R. U. R.," a play projected into the year 1930.

Made by "The Covered Wagon" Director



From the smashing comedy hit by George S. Kaufman and Marc Connelly that kept New York laughing for a solid year. Adapted and elaborated for the screen by Walter Woods.

"The Covered Wagon," "Hollywood," "Ruggles of Red Gap," and now "To the Ladies"—four big hits in a row for James Cruze!

Beyond a doubt he's the greatest comedy director of them all. The box-office proves it.

Cruze comedy-dramas are the most assured successes a theatre can run. Every class of public laps them up!

"To the Ladies," like all of Cruze's pictures, is refreshingly human, laugh-packed, entertaining.

It is the story of a young man and the woman who boosted him to success in spite of himself.

It is expertly played by the best comedy cast of the year. And throughout it shows the master hand of the one and only Cruze.

Playing this Week at the RIVOLI

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Nov. 26.

Celluloid "first nights" are becoming a regular habit here. The curious crowds who gather on the streets to watch the celebrities go in, and the celebrities and more crowds who buy their way into the theatre at anywhere from $5 down to $1.65 per seat on these special occasions, are getting used to the big spotlights which play from noisy power wagons brought from the studios, to the loads of flowers in the lobbies, to the cordons of police to keep order, and to speeches, formal dress and hastily developed films showing the stars arriving at the theatre.

But not even the blase first-nighters expected such a thrill as that which attended the premiere at Grauman's Million Dollar Theatre last Monday night of Mary Pickford's "Rosita."

It was a great night for Sid Grauman as well as a great night for Mary. Grauman scored a real scoop in persuading Miss Pickford, Douglas Fairbanks, Ernst Lubitsch and Charles Chaplin to make not only personal appearances, but also speeches. It was probably the first time Mary and Doug have appeared with a film here. It was Lubitsch's first public appearance in America, we believe, and Chaplin is the most diffident of them all. Except for a bow or two and a mumbled line at the opening of Grauman's Hollywood Egyptian Theatre, he's never shown himself here, even at charitable benefits. But the friendship of the quartette for Grauman and perhaps a bit of sentiment in the knowledge that this was probably the last premiere to be staged by him in one of his downtown houses before Paramount folk take them over, lured them to the stage after the showing of "Rosita," which of course has made the same "hit" here with critics and public, too, that it made in the East, special praise being divided between Mary, Lubitsch and Holbrook Blinn.

Grauman's showmanship was evident in the splendid prologue in which by special permission of Victor Schertzinger, its author, that popular Spanish song, "Marsheta" was sung with the name "Rosita," and in the orchestra numbers, with the musicians in Spanish costume, adding color to the presentation and humor among themselves.

In the lobby, where Jeff Lazarus and Arthur Wentzel, in the regular "soup and fish," carried out their publicizing roles by assisting in receiving the guests, there was a huge block of flowers spelling the words, "Our Mary, We Love You."

After the feature, Fred Niblo, ever-dependable master of ceremonies, introduced Doug first, who said he felt like "Mr. Mary Pickford only" that night; then Lubitsch, who took the volume of applause accorded him and his directorial genius gratefully, and said, "We sank you!" after which Mr. Niblo interjected humorously, "He's a Spaniard and doesn't speak good English." Then Chaplin, who, visibly nervous but ever the clever actor, told an old but amusing story of the downfall of a stage-struck youth; and lastly Mary, who was a vision of loveliness in pink chiffon gown, with her golden hair dressed high.

Usherettes surrounded her with huge baskets of flowers and then Mary spoke, making a warm little speech of gratitude for the reception of "Rosita," adding: "We are so close to a picture in making it that we really never know it until we see it through your eyes. You seem to breathe life into it, to give it a soul or detect the lack of one. But I do not deserve all these flowers. They should go to Mr. Lubitsch, to Mr. Blinn, to Mr. Walsh and to Miss Rich, and others in the cast. But I am very proud of my part in bringing Mr. Lubitsch to this country." And so on. Mary is as popular with her fellow-stars as she is with her following, and none thrilled with the enthusiasm of the evening more than the other famous ones who applauded the headliner of them all.

Gives Good-by Luncheon.

Mrs. Victor Heerman (Sarah Y. Mason, y'know) was hostess at luncheon to-day at the Writers' Club. She gave the affair to say good-by to a group of her friends, among them Zasu Pitts, Julianne Johnston, Carmelita Geraghty, Emma Drury Mason, Violet Clark Freeman, Nell Newman and ye scribe. The Heermans are leaving Thursday for New York, where, by special arrangement with Joseph Schenck, to whom he was under contract, Mr. Heerman is to direct the next two Thomas Meighan productions for Paramount. Baby Kathrine Anliss Heerman is to occupy the family homestead here with her nurses until New York has had most of its snow and icy winds.

We hear that Alfred E. Green, who has been directing Mr. Meighan, is to come back to the Coast to head his own unit for Paramount.

Louise Fazenda Back.

Louise Fazenda has finished galloping with "The Galloping Fish" over the deserts of Arizona and has returned to the Ince studios to continue work on the production. "I'm co-starring with a trained seal," is the way Miss Fazenda explains it. Meantime, her press book is being crowded with compliments, via clippings, on her performance in "The Gold Diggers."

Seiter Ready for Glyn Story.

William A. Seiter says he doesn't know how to educate a wife—adding, "What man does?"—but he is going to direct the Elinor Glyn farce story of that title, "How to Educate a Wife," as his next Warner production. The cast he is assembling already boasts Marie Prevost and Monte Blue. He will begin work on December 15. Meantime, Marie is having a brief vacation and Mr. Blue is playing opposite Viola Dana in "Revelation," which George Baker is directing for Metro.

Anti-Gossip Note.

Elinor Glyn was in the Charles Chaplin party at the opening of "Rosita," but that doesn't mean he is engaged to her. Gossips please note!

Russian Director Here.

Dimitri Buchowetzski, Russian director, who, we understand, directed Pola Negri in some of her early productions abroad, has arrived here with his wife. Now 'tis rumored he may direct Pola here. At any rate he has made himself a native son, pronto, by raving over the climate, as is to be expected of all newcomers. He also goes on record as saying the film production situation in Europe is impossible and that America has the entire field free to develop the industry unhampered by foreign production.

May McAvoy Not Engaged.

For the benefit of those who are still wondering if the rumor which came from back East that May McAvoy is to marry Glenn Hunter is true, we rise to report that in a letter received from New York last week the rumor is denied by both May and Mr. Hunter. Just now May is only interested in her productions. As soon as "The Enchanted Cottage," in which she is featured with Richard Barthelmess, is completed, she and her mother are to go to Italy about the first of January to make one Inspiration production there. May admits that she is homesick for Hollywood, and so is Mrs. McAvoy, but the Inspiration contract threatens to keep them East for many months yet.

Menjou With Ince.

Adolphe Menjou has been signed by Thomas H. Ince for "Against the Rules," the Frank Adams story which will be the next Ince production to follow "Anna Christie," with John Griffith Wray directing.

Corinne Griffith's First.

A suite of offices out at United Studios now boasts the bright new sign of "Corinne Griffith Productions." And today Miss Griffith began work on the first of the series of four per year which she is to make for Associated First National release. This one is to be a celluloid version of the stage play, "Lilies of the Field," directed by Jack Dillon. In it Conway Tearle plays opposite Miss Griffith for the third time, and Sylvia Dreamer, Myrtle Stedman and Lew Cody have also been signed. Miss Griffith says that she believes in surrounding herself with the best players available and will spare no expense on her productions.

Hughes Signs Louise Dresser.

As soon as Louise Dresser finishes "The Next Corner" for Paramount she will have to rise an hour earlier every morning to commute from her Glendale home to Culver City, where she is to play a featured role in Rupert Hughes's next Goldwyn special, "True as Steel." As all her friends rise to remark, Miss Dresser long ago qualified for the title role of that particular film.

By the way, Jack Gardner, friend husband, y'know, said good-bye to Miss Dresser Thursday and departed for New York. He didn't say why, but we have a hunch the theatre is calling him again.

Heard in Passing.

Robert Edeson is playing the Commandante in Fred Niblo's production of "Thy Name Is Woman."

And Claire MacDowell plays a mother role in the same feature.

The Duncan sisters are back in their original roles of Topsy and Eva, which is packing 'em in for Thomas Wilkes at the Majestic Theatre. Their film plans will probably be delayed until after this play has had its Eastern season.

Helene Chadwick is building a new home in Hollywood.

James Neill has been added to the Hoot Gibson cast for "Courtin' Calamity" out at U City.

Irving Cummings is now burning the daylight and midnight oil, too, on the editing and titling of "My Mamie Rose," in which he directed Mary Philbin for Universal.

Mrs. Kathryn Sennett, Mack Sennett's mother, arrived last week from Danville, Quebec, Canada, to visit her son. This is her annual visit, as she has been spending the Winter months with him for several years.

George O'Hara is to drop his "Fighting Blood" gloves for the lead in three dramatic features which Robertson-Cole will produce.

Larry Trimble returned from New York yesterday, whither he journeyed to deliver "The Love Master," the new Trimble-Murán production that is starring Strongheart, to First National.

The p.a. rises to remark that "Jealous Husbands," due for release this month, is Maurice Tourneur's fiftieth production in America since his arrival from France in 1914. His fifty-first is "Torment," now nearing completion.

All-Star Is Right.

Finis Fox is one of the independent producers who has taken advantage of the lull in production on the big lots to cast his picture with stars. In addition to Mae Busch, borrowed from Goldwyn, he has Cullen Landis, Irene Rich, Gloria Grey, Morgan Wallace, Lucien Littlefield and Paul Weigel lined up for "A Woman Who Sinned," his own original story. He will produce at the Hollywood studios.

Lloyd Hughes Going East.

"New Year's Eve in New York! Theatres, crowds, shops, all the joys of a Winter in the East. Cold, sleet, slush, wet feet, frozen ears, blizzards, all the discomforts of the world's worst climate." That's the way Pete Smith, adopted native son, phrases it in announcing that Mr. and Mrs. Lloyd Hughes (Gloria Hope, y'know) are going East soon for the holidays, this to be Lloyd's first trip beyond the Rockies.

Cast for "Welcome Stranger."

James Young is all set to begin shooting early next month on "Welcome Stranger," the Aaron Hoffman play which he is to produce for Balasco Producing Company. Willard Mack is collaborating with Mr. Young on the adaptation and script, and in addition to Virginia Brown Faire, borrowed from First National, Florence Vidor, William Mong and Noah Beery have been signed for leading roles in the all-star cast.

Grassby True to Type.

Bertram Grassby is nothing if not modern and up to the minute in type. When "Angel-Face Molly," Metro feature starring Viola Dana, is released, we'll see Grassby as a sleek and debonnaire Argentino of the sort that is now the rage in Paris—a fascinating lady-killer with a South American twang. He isn't a South American himself, but the film demanded it and Grassby acquired the type. He's now playing in the Fox production of "Shadows of the East," with George Archainbaud directing.

De Mille Names New City.

Cecil B. De Mille's ability for picking telling names for films was switched onto a new track yesterday when he appeared on a realty tract over in San Fernando Valley and presented a prize of $100 to the child who submitted the lucky name chosen for the new city being established at the busy junction of Lankershim and San Fernando boulevards. Richard Dix and Betty Compson assisted him in making the selection from over 537 names submitted. We haven't heard yet what name was selected, but here's to the success of the new town in which filmland is heavily interested.

Margaret Morris Climbing.

Universal has assigned their newest "discovery," Margaret Morris, to her first feature lead opposite Jack Hoxie in "The Drifter," which Robert North Bradbury is directing. Hitherto, Margaret has been doing her "emoting" for serials, having just completed "The Ghost City" with Pete Morrison.

To Warn the Film-Struck.

Everybody is applauding the bureau established by the Chamber of Commerce to warn film-struck youth against investing their all in a trip to Los Angeles in the belief that once here they will be snapped up immediately by film producers as "new finds" at $1,000 per or more. Said film-struck youth now can write the Chamber of Commerce for information and, though it will be discouraging advice they will get in return, it will be bona fide and will save them heartaches and disappointments galore. It will also save them the money they would otherwise be induced to give to unscrupulous agents who promise jobs they cannot control or who offer influence they haven't got to those who take their make-up courses. It will also give facts which will perhaps show the ignorant and ill-advised how useless it is for them to take correspondence courses in scenario writing.

On the plea that the Hollywood producers are ever looking for new types and new faces, many publications are reaping a harvest. One of these came to our desk the other day, and if the photographs in it weren't so pitiful in their ignorance, they would be humorous. This publication carries the photographs of men and women, boys and girls throughout the country who have obviously paid them to run the cut, and under each is the name, address, personal description and supposed type of "acting" which each one does. It is obvious that they are amateurs, and out of thirty-six published, only four or five of them live in either New York City or Los Angeles. This campaign to protect the film-struck will also protect the producers, saving them money and time previously spent in handling individual cases.

Reeve East Conferring.

Arch Reeve, publicity director at the Lasky studios, departed for New York Thursday to confer with Charles E. McCarthy, publicity manager, with headquarters in Eastern offices, and other executives. He will be gone about five weeks and Al Wilkie will bat in charge meantime.

Allen Holubar Buried.

All filmland was shocked and grieved by the news of the unexpected death of Allen Holubar, and heartfelt sympathy is extended to his wife, professionally known as Dorothy Phillips. There was no more popular director in the ranks, and in his passing many have lost a real friend. He was admirable at home and abroad, a man of unfailing courtesy, sincerity and inspiration.

He was buried Thursday in the Hollywood Cemetery, following services at St. Thomas Episcopal Church. Members of the Directors' Association, of which he was one of the most valued and loyal members, attended the services in a body.

VINCENT TROTTA CELEBRATES TENTH YEAR WITH PARAMOUNT

Art Director Was Among First to Adopt Present Methods of Artistic Publicity to Motion Picture Industry.

Vincent Trotta has just entered upon his tenth year as head of the art department of Paramount. One of the veterans of the Famous Players-Lasky organization, Trotta began his term of continuous service even before the formation of that company, for it was with the old Paramount Pictures Corporation that he first assumed the duties of his present position, when the Paramount headquarters were in the World Tower building in West Fortieth street.

A year previous to his association with Paramount Trotta had organized for the Gaumont Company the first art department in the industry. His work with Gaumont was largely confined to posters. His connection with Paramount, where he assumed charge of all the art work on the trade and newspaper advertising, heralds, booklets and other advertising accessories, marked the beginning of the use of the modern art lay-outs in motion picture advertising, and he was also one of the pioneers in the creation of colored inserts in trade paper advertising.

An aggregate of between seventy-five and one hundred men have worked under Trotta's direct supervision since the department was organized and the personnel averages between ten and fifteen artists, including apprentices. All of the work is supervised by Mr. Trotta himself and many graduates of the so-called Trotta school are now in charge of art departments of motion picture companies and in other branches of business.

More than 25,000 drawings have been executed in the department during the nine years of its existence. The originals are all sent to London, where they are adapted for use in foreign fields, and proofs are likewise sent to Australia, where they form the basis of the Paramount advertising in the Australasian territory.

Mr. Trotta, who is a native of Italy, studied art for several years in Waterbury, Ct., before coming to New York to continue his studies at the National Academy of Design. Following the completion of his course at the Academy, he went to the Atlas Engraving Company to complete his technical training for commercial work. From there he went to Gaumont. He comes from a family of artists, his brother, Giuseppe Trotta, being a conspicuously successful portrait and landscape painter. The latter's portrait of Secretary Hughes, which he was commissioned to paint by the Italians of America, was formally presented to the Italian Government two years ago.

PATHE SCHEDULES ROGERS COMEDY

Star Caricatures Leading Lights of Picture Industry in "Uncensored Movies," Dec. 9.

Prominent in the list of short subjects arranged for release by Pathe for the week of December 9 is "Uncensored Movies," the third of a series of two-reel comedies starring Will Rogers, produced by Hal Roach, in which Mr. Rogers caricatures such well-known players as "Bill" Hart, Tom Mix and Rodolph Valentino. There are satirical allusions to the prowess of DeMille, Griffith and Fairbanks in their respective fields, and also some sidelights on that necessary ingredient to every screen success—the human touch.

"Why Elephants Leave Home" is a two-reel adventure picture depicting the perils experienced in the hunting, capturing and training of wild elephants.

"The Lava Cruise" is the title of Episode No. 5 of "Ruth of the Range," Ruth Roland's serial for Pathe. Fresh complication are evolved which beset the heroine and her friends.

"Scorching Sands," featuring Stan Laurel, is one of the Hal Roach series of one-reel laugh-provokers. In this subject Laurel sets out to cross a desert and happens upon a hostile tribe. The current issue of Aesop's Film Fables series illustrates how "The Best Man Wins." John L. Mouse goes on a "rough-housing" spree and terrorizes all in his neighborhood until he at last meets the wrong gentleman and receives a drubbing.

Pathe Review No. 49 is introduced by photographs of seagulls in aerial maneuvers. "Tableaux From Life" presents a series of war reproductions made from life scenes in the Arctic. "Climbing the Needle" shows a party of mountain climbers ascending the mountain peak in the Cumberland Mountains, England. The Pathe color presentation is titled "Rose Petal Passes."

Topics of the Day No. 49 and Pathe News issues Nos. 100 and 101 conclude the program of releases.

DR. DEFOREST'S PHONOFILM DOES WELL UNDER TEST

Lee DeForest's Phonofilm will make its bow to the general public at Proctor's Theatre in Mount Vernon beginning to-morrow, and shortly thereafter it will have its real world's premiere at B. F. Keith's Palace Theatre in Cleveland.

Ever since Dr. DeForest demonstrated the Phonofilm before the New York Engineering Society last Spring he and his advisors, both technical and theatrical, have been working to add the refinements necessary to make it a real theatrical attraction.

Two weeks ago he was satisfied that that point had been reached. It was decided to try it out at B. S. Moss's Coliseum at 181st street and St. Nicholas avenue, New York City. This was done and the reaction of the audience was satisfactory. The Keith people decided to give the real premiere in the Palace, Cleveland.

MAE MURRAY COMING.

Arranging Broadway Showing of Metro's "Fashion Row."

Mae Murray's newest Metro starrine picture, "Fashion Row," will be released to-morrow. Arrangements are now under way to give it a Broadway presentation, after which it will have a general release throughout the country.

"Fashion Row" was shown privately in New York recently before a group of Metro officials, among whom were Marcus Loew, W. E. Atkinson, E. M. Saunders, J. E. D. Mendor and M. H. Hoffman, general manager of Tiffany Productions. It was written for Miss Murray by Sada Cowan and Howard Higgin, and was photographed by Oliver Marsh. It is a Robert Z. Leonard presentation.

NEW DANA FILM.

"In Search of a Thrill" Released December 10.

Viola Dana's latest Metro starring vehicle, "In Search of a Thrill," adapted from Kate Jordan's story, "The Spirit of the Road," will be released December 10. Supporting Miss Dana in the principal roles are Warner Baxter, Mabel Van Buren, Templar Saxe, Robert Schable, Walter Lewis, Rosemary Theby, Billy Elmer and Leo White.

"In Search of a Thrill" was made under the direction of Oscar Apfel. The adaptation and continuity was prepared by Basil Dickey and the production photographed by John Arnold.

EYTON'S BROTHER DEAD.

Famous Players-Lasky Manager Called to San Francisco for Funeral

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Nov. 27.—Charles Eyton, general manager of West Coast production for Famous Players-Lasky Corporation, was in San Francisco last week attending the funeral of his brother, Cecil Robert Eyton.

The latter had been an invalid for two years. Before retiring because of ill health he was well known in the theatrical business. He leaves the one brother and two sisters, one of them Alice Eyton Van Saxman, well known scenario writer.

ST. CLAIR SIGNS AGAIN.

Director to Make New Witwer Series for F. B. O.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Nov. 26.—Harry M. Berman, general sales manager of F. B. O., has arrived at the Robertson-Cole Hollywood studios and signed Mal St. Clair to direct a new series of H. C. Witwer two-reelers. Following his completion of his work on the first "Fighting Blood," the director took a rest and then directed Wesley Barry in "George Washington, Jr."

The title of the new Witwer series will be announced soon, and production will start at once.

NEW NAMES FOR OLD.

Paramount Retitles Brenon and De Mille Productions.

Two changes of titles of recently completed productions are announced by Paramount.

The title of the William de Mille production adapted from Julian Street's novel, "Rita Coventry," formerly called "Holiday Love," is now "Don't Call It Love."

The Herbert Brenon production, "My Man," starring Pola Negri, is now called, "Shadows of Paris." This is an adaptation of the French stage play, "Mon Homme," by Andre Picard and Francis Carco.

Toastmaster Announced.

Announcement is made that W. Herbert Adams will preside at the dinner to be given to-night by the Film Mutual Benefit Bureau, 4 West Fortieth street.

W. B. FRANK.



Photo by National.

Sales Executive Who Has Been Elected a Vice-President of the Hal Roach Producing Organization and Will Soon Return to New York to Take Charge of All the Eastern Activities of the Roach Studios.

"THE NET" ISSUED BY FOX THIS WEEK

Screen Version of Mystery Play Heads List of Three Features and One Comedy.

"The Net," the latest William Fox special production, two-star series pictures and one Sunshine Comedy, are announced for release this week by the Fox Film Corporation. "Johnny's Swordfish," an Educational Entertainment, will be released December 9.

"The Net" is a mystery drama adapted from the book and play by Marveene Thompson. It is the forty-seventh picture which J. Gordon Edwards has directed for Fox.

The photo-play presents the story of a woman who takes a stranger, who has lost his memory, into her home as her husband in order that her own husband may escape a murder charge and thus prevent the shadow of crime falling on her young son. The unknown stranger recovers his memory, fights a sentence of life imprisonment, and finally marries the woman after her husband ends his life in escaping arrest.

Barbara Castleton, Raymond Bloomer and Albert Roscoe are the three principals in the cast, which also includes Helen Tracy, Peggy Davis, Arthur Gordon, Eliah Nadel, Claire De Lores, Eileen Grout, Guy Combs, Alexander Gaden, Cornelius Keefe and Byron Douglas.

"Cupid's Fireman" is the Charles Jones feature on this week's release. It is adapted from the Richard Harding Davis story, "Andy McGee's Chorus Girl," and presents Jones in a series of situations behind the footlights, where he goes in search of the young dancer who has won his heart. William Wellman directed the picture. Marian Nixon, Brooks Benedict, Eileen O'Malley, Lucy Beaumont, Al Freemont, Charles McHugh, Mary Warren and L. H. King are in the cast.

Life in the days of 1849 in the South and West is pictured in Dustin Farnum's latest starring picture, "Kentucky Days." Farnum plays the role of a young Southerner who is obliged to join the California gold rush of '49, leaving his young bride at the mercy of an unscrupulous cousin.

A series of episodes, including a desert sandstorm, carries the young miner on to the climax. Margaret Fielding, who plays Mabel in "If Winter Comes"; Bruce Gordon and William DeVaull are the principals in the cast.

The Sunshine Comedy is "The Income Tax Collector," which gives several new methods of solving the problems which are making the tired business man more tired.

New York Storms STRAND THEATRE in a Wild Rush to See This One!

Associated First National Pictures, Inc., presents



Starting last Sunday at which time, as Harriett Underhill said in the New York Tribune, "So many people wanted to see 'Flaming Youth' that no one could get in or out of the theatre," the STRAND THEATRE has not been large enough to accommodate all those who want to see the sensation of the year.

"See 'Flaming Youth,' You'll rave about it for all time afterward....."

Daily News

"Certainly a whole lot better than the book," says Robt. Sherwood in New York Herald.

"Every bit of the film was absorbing."—New York Telegram.

Now starting on its

SECOND WEEK

MARK STRAND

A NATIONAL INSTITUTION DIRECTION

B'WAY AT 47th ST. JOS. PLUNKETT

A First National Picture

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Dec. 3.

Despite the upheaval in general film conditions on the West Coast there will be no change in the plans of Harold Lloyd for the coming year. The bespectacled comedian is in the fortunate position of not being affected by the conditions which have brought about the readjustment of things in other studios. He cannot turn out pictures enough to meet the demand of his market and there is no necessity for cutting down on the cost of his productions.

William R. Fraser, general manager of the Harold Lloyd Corporation and general factotum of the Lloyd funds, says: "Cost of production is of secondary consideration with Harold. We do not have to keep under any set figure. We have tried to conduct our affairs on a safe and sane business basis, and we thereby have been enabled to avoid some of the evils which prove stumbling blocks for other producers."

And with this statement comes announcement that two pictures only are planned by the comedian for the coming year, and it is possible that he will not complete more than one during the coming twelve months. But this is no curtailment, as Harold's schedule of working and distribution has never permitted more productions. He is putting the finishing touches on his second production for 1923, temporarily titled "The Girl Expert." His last release, "Why Worry?" now standing 'em up at Grauman's Rialto, was nearly eight months in the making, while six months have been devoted to "The Girl Expert," which he wants to complete by Christmas so as to give his staff a two weeks' holiday vacation. He plans to take another vacation himself after the new year, starting for Gotham with Mrs. Lloyd (Mildred Davis, y'know) some time about January 5, if his first preview of "The Girl Expert" meets with approval.

Harold holds from four to six previews of every production, trying it out before various audiences and bolstering up any weak spots that might be developed by these showings before the next is staged.

Fred Newmeyer and Sam Taylor are again directing Lloyd in his newest offering, with the story emanating from Taylor, Ted Wilde, Tommy Gray and Tim Whelan. Jobyna Ralston is again his leading lady, and Richard Daniels, father of freckled-faced Mickey Daniels, and Griffin Carlton are also prominent in his support.

Cohn Editor for Truart.

Al Cohn, who signs his checks and magazine articles "Alfred A.," is now a full-fledged scenario editor, having signed a contract to officiate in that capacity for Truart.

Truart is planning a big schedule of productions for the coming year, with Elaine Hammerstein and Larry Semon on the star list. Then there will be Roland West specials, directed by Mr. West, to follow "The Unknown Purple," the Richard Talmadge productions and a series of comedy-dramas.

Mr. Cohn has been associated with Mae Murray and Robert Leonard, who are affiliated with Truart and releasing through Metro, for the last year, having titled "Jazzmania" and "The French Doll" among other features.

Garrett Fort With Truart.

Speaking of Truart and Al Cohn reminds us that they last week signed Garrett Elsden Fort to write Truart stories and scripts on a term contract. Mr. Fort recently completed the script of "The Fire Patrol" for Hunt Stromberg Productions. He came to the Coast on Eve Unsell's staff at the Robertson-Cole studios a couple of years ago, and after finishing his contract there joined the free lance brigade. Fort has also achieved success as a writer of one-act plays, two of his sketches having been staged at the Writers' Club.

Anne Rutledge Was There.

Ruth Clifford, appearing in her costume as Anne Rutledge in "The Dramatic Life of Abraham Lincoln" and moving among the crowds with the tall, gaunt figure of Lincoln portrayed by George Billings, was one of the most picturesque among the costume guests at the directors' ball on Wednesday.

"If I never play another part on the screen," said Miss Clifford to me the other day, "I shall feel that in Anne Rutledge I have realized my greatest ambition. Of course, I have never before and I doubt if I ever could again have such a sincere, lovely character to portray."

Marie Prevost in Detroit.

Marie Prevost has gone to Detroit to make a series of personal appearance, by special arrangement with Warner Bros., to whom she is under contract. Those who have seen previews of Ernst Lubitsch's first Warner production, "The Marriage Circle," say that the halt has not been told of Marie's ability. Mr. Lubitsch waxes enthusiastic over her performance in his picture, while Miss Prevost herself is ever expressing her appreciation of Lubitsch's direction and the opportunity he gave her, despite the fact that the role she plays is that of a young wife who is quite the opposite of sympathetic and charming.

Barker Back From Catalina.

Reginald Barker and his "Cape Cod Folk" have returned to the studios after three weeks' locationing on Catalina Island. They are ready for the interiors now. It's to be a Louis B. Mayer-Metro special. Renee Adoree, Barbara Bedford, Frank Keenan, Robert Fraser, Joseph Dowling and Vic Potel are in the cast.

Birthday Party for Henleys.

The Hobart Henley unit at Universal City, now producing "The Turmoil," were hosts at a surprise birthday banquet on the set last Friday, celebrating the anniversaries of both Director Henley and his mother, Mrs. Clementine Henley, who makes her home with him at the Hollywood Hotel.

Victor Heerman Goes East.

Mr. and Mrs. Victor Heerman departed Saturday for New York, where Mr. Heerman is to direct the next two Thomas Meighan productions for Paramount. Mrs. Heerman, who was formerly Sarah Y. Mason, y'know, plans to resume her work as continuity writer after she has exhausted the novelty of New York and the theatres again.

Adapting Service Poem Story.

Winifred Dunn, Metro editor, is at work on the script of "The Shooting of Dan McGrew," based on Robert Service's poem. It's to be the next S-L production for Metro.

Dix Going East for "Icebound."

Richard Dix leaves for New York soon to play in William deMille's production of "Icebound." This feature will see Mr. Dix opposite Lois Wilson, again, as Lois is to play the leading feminine role.

U. P. and D. Busy.

Bryan Foy, son of the famous Eddie Foy, is directing Harry Tighe and Ned Sparks in their first two-reel comedy for the new United Producers and Distributors. I. W. Irving is preparing to film "Devotion" for the same release, with Dallas Fitzgerald directing, and Carlton King is at work on his first feature for U. P. and D. By the way, Adelme M. Alvord has been appointed managing editor of the new organization.

Finding New Trails.

William S. Hart says there are new trails to be blazed in the Western photo-drama, despite all the pictures we have had in the past. And who should know better than Mr. Hart.

"The popular conception of a Western picture," he says, "is one in which the chief element of thrill is hard riding, expert roping and flashing gun-play. The cowboy of the ranges will always be popular, and rightly, for he was a romantic figure. But back beyond the ranges, in the mountains, there is another type of Westerner, a type that lives to-day. It is this type that I want to bring to the public in my new picture, 'Singer Jim McKee.' In 'Wild Bill Hickok' I pictured the old-time Westerner of history, but in this second picture for Paramount, I want to portray the modern Westerner, who still lives in the wide open spaces and moves in an element of romance."

Carmel's Way of Saying No.

When some inquisitive soul asked Carmel Myers the other day if she is engaged to marry again, Carmel replied naively: "No, I'm freelancing. No contracts these days."

Cruze Plans Changed.

After all, Famous Players-Lasky is not to produce Emerson Hough's "North of 36." They're going to rest their laurels on "The Covered Wagon," the pioneer of the productions of pioneer days. James Cruze, who was scheduled to direct it and logically the one to make it the successor to "The Covered Wagon" which it promised to be, is to give his next directorial activities to a Booth Tarkington play, if plans now under way are carried out.

Pat O'Malley Signed.

Mutual congratulations are in order following the announcement that Laurette Taylor has selected Pat O'Malley as her leading man for "Happiness," her stage success by J. Hartley Manners, which is now being produced by Metro. Contracts were signed last week by Mr. O'Malley and the Metro studio under which the Irish actor expects to get the best opportunity of his career in the part of Fermoy MacDonough.

Pat O'Malley has been one of the busiest leading men in Hollywood during the past year and has a number of successes to his credit. His most notable work to date is in "Brothers Under the Skin," a Goldwyn picture, and in "My Mamie Rose," the Universal feature, in which he will soon be seen opposite Mary Philbin. "The Virginian" is another of his coming productions and "The Eternal Struggle" is now increasing his fan mail.

"Little Lady Eileen" O'Malley, Pat's small daughter, played the child Peg in Miss Taylor's film production of "Peg o' my Heart," and since then Eileen has been keeping pace with her father by playing in one feature after another.

Florence Vidor on Motor Trip.

While awaiting her call for work in "Welcome Stranger" which James Young is to produce for Belasco Productions, Florence Vidor has been motoring up-State and visiting friends in San Francisco and Del Monte.

Living Example, Thought Joanna.

Mary Joanna Desmond, daughter of William Desmond and who has none other than William S. Hart as her godfather—she calls him Daddy Bill Hart—doesn't like spinach. But she eats it bravely because Papa and Mama Desmond insist, assuring her that it will make her grow and that she can't ever be a great big girl unless she eats lots of it.

The other day William H. Gould, "villain" in her father's new serial and one of those who tips the scales somewhere above 200, we'd say, called on the Desmonds. Mary Joanna eyed him with awed silence and then exclaimed: "Oh, Mr. Gould; you must eat an awful lot of spinach."

Irving Cummings Assigned.

Following his success with "My Mamie Rose," in which he directed Mary Philbin, Universal has assigned Irving Cummings to the megaphone of the next Herbert Rawlinson production, as yet untitled.

It's Mary Pickford Day Here.

Sid Grauman is sponsoring to-day as "Mary Pickford day," set aside by the Los Angeles public to pay tribute to the star of them all. The event has been officially endorsed by Mayor Cryer and the Park Commission has turned over Pershing Square, where Our Mary will appear to-day while Grauman's Metropolitan Orchestra plays the march and a guard of honor stands at attention. She will speak to the crowds who will swarm to see her and with Mayor Cryer, Boyle Workman, president of the City Council, and other officials will meet many of her admirers.

In Harry Carey Film.

Hunt Stromberg has signed Claire Adams for the lead with Harry Carey in the cowboy star's first production under the Stromberg banner. It's "High Dawn," with Stuart Paton directing.

Second Week at California.

Roland West's "The Unknown Purple" was the theatre sensation of last week in Los Angeles. Playing at the California Theatre against keen competition—Mary Pickford at Grauman's Million Dollar, Harold Lloyd at the Rialto, Jackie Coogan at Loew's State, James Cruze's "To the Ladies" at the Metropolitan, "The Acquittal" at the Mission, "The Hunchback of Notre Dame" at the Criterion, and so on—"The Unknown Purple" did such a record business that Manager Fred Miller decided to hold it over for this week.

The novel presentation added much to the showing. It contained a prologue and an "interlogue," in both of which Henry B. Walthall and Brinsley Shaw, of the cast of the play, appeared in person. It was the first instance, so far as known, in which a stage play and its screen version were blended so effectively.

"Black Oxen" Previewed.

Frank Lloyd's production of Gertrude Atherton's "Black Oxen" was previewed at the Writers' Club, Thanksgiving night, the picture drawing a full house to the Play Room and applause and laudatory comment which emphasize the success of Mr. Lloyd's celluloid translation of the best seller. Just as the story itself was not food for children, so is the picture not film diet for unsophisticated audiences. But it is an excellently handled transcription of a novel story, with Corinne Griffith winning individual laurels by her performance in the role of Madame Zattiany, the 60-year-old lady whose youth and beauty were restored by the Steinach method.

Heard in Passing.

Homer Boushey has resigned his post as production manager at Universal City and William T. Koenig, former business manager of the studio, has succeeded him.

George A. Siegmann was a "bad man" on the screen and at home, too, according to his wife, who divorced him last week.

Spottiswoode Aitken has completed his role of the sea captain in Hunt Stromberg's production, "The Fire Patrol."

Finis Fox and his company on "The Woman Who Sinned" will live aboard a steam yacht cruising off the coast of Mexico for a week for location scenes.

Victor Schertzinger, who is being congratulated on all sides for his direction of Jackie Coogan's "Long Live the King," was guest conductor of the orchestra at Loew's State last Tuesday evening, conducting his own score for the feature.

"THREE WEEKS" IS COMPLETED

Goldwyn Director and Actors Resting After Three Months' Work. Elinor Glyn Going Abroad.

STROHEIM STILL BARRICADED

(Special Correspondence The Morning Telegraph.)

CULVER CITY, Dec. 3.

"Three Weeks," the Goldwyn studios' picturization of Elinor Glyn's novel, has been completed. Eight reels of film, the result of three months' effort, has been given to the studio laboratory and workers on the production are "at ease."

Alan Crosland, who directed "Three Weeks," and his wife and son and Lynn Shores, Crosland's assistant, have left the studios for New York, where the director will continue his work under his Cosmopolitan contract.

Mrs. Glyn, who went to the studios from London to assist in the filming of her novel, will leave soon for England, but plans to return to America to attend the opening of "Three Weeks" in New York.

The completed production was shown at a private preview for members of the cast at the studios last week. Among those at the showing were: Elinor Glyn, Aileen Pringle, John Sainpolis, Claire de Lorez, Dale Fuller, Mitchell Lewis, Robert Cain and Nigel de Brulier.

Last week Rupert Hughes, Goldwyn author-director, sat on the bench with Judge Sommerfield, Los Angeles divorce judge, listening to evidence in divorce cases. Major Hughes was invited to sit on the bench with Judge Sommerfield after his new picture, "Reno," dealing with the evils resulting from conflicting divorce laws, had been shown to the judge in a preview.

The latest bulletin from the barricaded Erich von Stroheim states that the director will complete his cutting of "Greed" within a month. In undertaking the job of arranging his picturization of Frank Norris's "The Pit" for Goldwyn, von Stroheim has been working nights only. His hours at the studio commence at sundown and end at dawn. In this way he can put in twelve and fourteen hours of concentrated work.

To further guard himself from interruption, the director has fortified himself in the tiny cubicle that is his cutting room. He sees no one and has his meals served through a door that is closely guarded by one of his assistants.

WORK IS BEGUN BY JOHN DILLON ON NEW PICTURE

Saturday saw the "shooting" of the first scene of "Lillies of the Field," a Corinne Griffith production which John Francis Dillon is directing for First National release.

The picture is an adaption of the play of the same name by William Hurlbut, which ran for a year on Broadway. It has a society background similar in some ways to that of "Black Oxen," a Frank Lloyd production, in which Miss Griffith was co-featured with Conway Tearle. The cast will include Conway Tearle, Lew Cody, Myrtle Stedman, Sylvia Braemer, Phyllis Haver, Cissy Fitzgerald, Charles Murray, Alma Bennett, Charles Gerard and Edith Ramson.

Back From Location Hunt.

George Fitzmaurice has returned to New York from a location hunt in and around Havana, where it is planned to film exteriors for a picture version of Joseph Hergesheimer's "Cytherea." Samuel Goldwyn's next independent production for First National release. Interiors will be taken in New York.

WILLIAM C. DE MILLE



Paramount Director Who Fired Hotshot at Screen's Critics at Recent Dinner.

LESSER, LEAVING FOR COAST, WARNS AGAINST EXPENDITURE

Thinks Day of Costume Spectacle Is Over—Wants Goods Casts and Stories but Sharp Eye on Business Management.

Irving M. Lesser, vice president of the Principal Pictures Corporation, left for the Pacific Coast last week in company with Robert J. Rubin and Marcus Loew to hold an important conference on production, distribution and general activities with Sol Lesser and Michael Rosenberg, the other officials of the organization. Before departing Mr. Lesser said that Principal was going ahead with production on a big scale. The motion picture business, he asserted, is just as good, if not better, as it ever has been and that if there is any trouble in the industry it is not due to apathy on the part of motion picture patrons or lack of enthusiasm by the exhibitor, but rather "too much chocolate candy" in production.

"We have had costume pictures galore," he said. "We have had 'super specials' and ten and twelve reel productions advertised as 'pictures of the century' until the public has grown dizzy trying to figure them out and the exhibitor wants to lock himself in the safe every time a 'biggest of the decade' representative comes around.

"Stupendous productions are all right till the public grows tired of them. In various business enterprises it is imperative to study the law of demand before tackling the law of supply. What is the law of demand in motion pictures? In other words, what does our American public want? This is not difficult to ascertain. The answer is given when you ask yourself what you want to see. You want to see plays well told that have a bearing on your own surroundings and your own life. Once in a while you might crave some brilliantly staged romance of ancient or mediæval history, but as steady diet you want the plays that hits home. And so it is the good, strong story of American life that counts that builds up the box office for the exhibitor and the bank account for the producer.

"All of this does not mean that the cost of producing a picture and putting it over should be curtailed. Let's have good actors. Let's put into a production every cent it requires. And then let's sell it to the exhibitor at a price that will make money for him as well as ourselves. These things can be done by proper business management on the part of the producer."

WILLIAM DE MILLE DAZES "UPLIFTERS"

Famous Players Director Launches Counter Attack on Critics at Film Mutual Benefit Dinner.

NO ART IS 100 PER CENT.

Persons who have been attacking the motion picture industry were given an abrupt start when William de Mille spoke at the dinner given by the Film Mutual Benefit Bureau at the Cosmopolitan Club on Sunday night.

When the toastmaster called upon Mr. De Mille it appeared that he had a serious indictment of the motion picture industry to answer.

Miss Todhunter, child educator, had mentioned the films more or less unfavorably in connection with her usual charges. She did not care for their influence. Prof. Dixon Ryan Fox of Columbia, historian for the Knights of America, now being at the Yale Press, had less against the pictures, but little for them, except as a form of visualized education. Miss Jessie Lees Laidlaw said that the movies were a general term that meant nearly nothing, and if the picture happened to be bad, as is almost always the case, she added, the industry gets the credit.

De Mille Shifts the Case.

Mr. De Mille, when he got up, was on the defensive, perforce, admitting granting that 95 per cent of pictures made and sold today are not what they should be. He added that the same might be said for literature, painting, drama, music, dancing and music. He was on the offensive at once, and went to the aggressive.

"It is necessary for the [illegible] twenty-five million people who [illegible] the entertainment I am told [illegible] wish," he said. "In order to do this we are compelled to put our entertainment [illegible] appeals to a large part of the public and not to any small group of [illegible] people educated better than the majority.

Mr. De Mille then went on to the subject of censorship. The chief point to which he objected was that great works of literature are inaccurately transferred to the screen. Mr. De Mille cited cases of pictures "Zaza" in particular, where the entire story was changed by the censors.

Censorship Not Functioning.

"We have censorship laws," he said, "but the boards are not functioning in the proper manner. We should have laws for this purpose, but as things are now, we have a substitution of persons and opinions for laws. This is a subversion of constitutional government.

"The boards of censors, which are different in every State and comprise forty-eight varieties of ideas as to moral and immoral action, are made up of individuals whose intellects are of the Dark Ages, whose brains are medieval, and whose taste is Victorian.

"I have not a dirty mind," he went on, "but I have adult ideas, and I wish to reach an adult audience. If I were to think that the motion picture industry is to be devoted to the making of juvenile pictures I would not believe in it to the extent that I do.

"When going to the motion picture theatres pick your play, your star or your producer the way you do with the theatre. Do not expect us, as persons seeking to perfect this new method of artistic expression, to act as schoolmasters for all the children in the country."

"SPORTLIGHTS" ON PATHE SCHEDULE

First of Grantland Rice Series and "Our Gang" Comedies Head List for December 16.

POLLARD IN "ONE-REELER"

Pathe's new single-reel series of sport pictures, to be released under the general title of "Sportlights," will be introduced on the program of releases scheduled for December 16. Another offering is the new "Our Gang" comedy, titled "Sunday Calm."

The first of the "Sportlights" series is "Wild and Woolly," and visualizes a Western rodeo with its thrills and spills. As previously announced, the "Sportlights" series is being produced by J. L. Hawkinson from stories written by Grantland Rice, whose articles on sporting activities are syndicated under the safe caption that has been given the screen series.

In "Sunday Calm," Hal Roach's group of kid players take part in a picnic. "Fully Insured," featuring "Snub" Pollard, builds up a story around a form of insurance policy which assures the holder an uninterrupted salary while he is out of a job. Pollard subscribes and gets himself fired at once.

In "Circumstantial Evidence," Episode No. 10 of "Ruth of the Range," there are some developments that forecast fresh adventures for Ruth and her friends. "The Cat Came Back" is the title of the current Aesop's Film Fable release.

"The Three Lakes," showing scenes of the Adirondack Mountains, is the first offering in Pathe Review No. 50. Other features of this issue are "The Light o' Lamps," depicting how new-fashioned lamps are made in the old-fashioned way; "Getting in the Tuna Fish," and Pathecolor views of the Hopi Indian Reservation in Arizona. Pathe News Nos. 102 and 103 and Topics of the Day No. 50 complete the schedule.

PLAN BIG THEATRE FOR COAST RESORT

Long Beach, Cal., to Have $4,000,000 Business Building and Cinema Palace on Ocean Boulevard.

IS GORE-LESSER ENTERPRISE

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Dec. 3.

A big theatrical and realty deal has been arranged by West Coast Theatres, Inc., through Michael Gore, president, with the Walter S. Horne Company and I. E. Baker of Long Beach for the construction of a theatre and office building on Ocean Boulevard in Long Beach. The business transaction involves in excess of $4,000,000, calling for the immediate beginning of work on an eight-story theatre and office building on the north side of Ocean Boulevard, between American and Elm avenues. The site of the new structure is 150 feet by 155 feet and the property one of the most important business centers of Long Beach.

With this deal the city assumes an important place in Pacific Coast theatricals. The theatre is to have a 3,000 seating capacity and Harry C. Arthur, Jr., general manager of West Coast Theatres, Inc., is authority for the statement that plans have been approved by which the executive committee of West Coast Theatres, Inc., will provide Long Beach with entertainment that is to compare favorably with the finest institutions in the country. The equipment throughout will be elaborate and the decorations in keeping. Contracts have already been closed for the installation of a Wurlitzer organ. A symphony orchestra under a prominent conductor will also be a feature of the house, which will be run on a basis equal to the first-run Los Angeles theatres. Frank M. Browne, division manager of Long Beach, will be in charge of the new house.

"Twenty-one" Released To-day.

"Twenty-one," Richard Barthelmess's next production under the direction of John S. Robertson, will be released by Associated First National Pictures to-day. Barthelmess returns, in this film, to a modern role after a number of costume productions. The cast includes Dorothy Mackaill, Dorothy Cumming, Joe King, Bradley Barker, Ivan Simpson, Elsie Lawson, Nellie Parker Spaulding and Helen Tracy.

LET NOT MAN PUT ASUNDER

—in the whole history of entertainment

no record like this!

"THE COVERED WAGON"

closed last week its absolutely phenomenal run at Grauman's Egyptian Theatre in Hollywood.

The closing week's business broke the house record by $1,624—a record established also by "The Covered Wagon."

"The Covered Wagon" ran 34 weeks at Grauman's Egyptian and is being taken off to allow for the presentation of "The Ten Commandments."

The total house capacity in money for the Egyptian Theatre is $25,068. "The Covered Wagon," in its 34th week at the Egyptian Theatre, grossed $25,133.

In the 34 weeks in which "The Covered Wagon" played at the Egyptian Theatre the gross business was $712,045, and 697,717 persons saw the picture there.

The average weekly business for 34 weeks of "The Covered Wagon" run at the Egyptian Theatre was $20,942.20.

The run of "The Covered Wagon" for the Egyptian Theatre is without equal in the entire history of the entertainment business.

It has established a record that is absolutely and unqualifiedly without any precedent whatsoever.

And throughout the entire world, no picture ever produced has consistently gotten the patronage that has been accorded James Cruze's "The Covered Wagon."

—and yet—

the tremendous business done by "The Covered Wagon" will be topped by the business done by Cecil B. DeMille's "The Ten Commandments," another Paramount Picture, which now goes into the Egyptian Theatre in Hollywood.

Paramount has the pictures!

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Dec. 10.

Hollywood has had an entirely new topic of conversation for the past week and one which threatens to put the industry on the map more influentially than ever—that is, the political war against "blue laws" of Los Angeles, which the stopping of the Directors' Ball Thanksgiving eve precipitated.

Mass meetings are being held in the studios to further interest in the political organization proposed to prevent such discrimination again; another "blue law" one against masquerading was tested by the arrest of a "Santa Claus" on Broadway Friday, and other organizations are joining in the agitation even to the point of demanding the recall of Mayor Cryer, whom they allege is countenancing the control of the city by a trio of "reformers," Dr. Gustav Briegleb, Dr. R. B. Shuler and Police Commissioner Montgomery.

And in the face of all this, that energetic organization of publicity men known far and wide as the "Wampas," are completing arrangements to give Los Angeles's rival city on the coast, San Francisco, a retaliatory weapon for life by staging their annual ball in the Bay City on January 18.

Hence, the chatter on street corners. Everybody is enthusiastic about it—even the most loyal Los Angelenos are planning to motor to San Francisco or go up on the train for the ball, which will be staged in the big Exposition Auditorium there, according to present plans, with dancing continuing all night if desired, special reservations at hotels, parade of the visiting film folk the morning they arrive and the presence of Police Chief Dan O'Brien, the Mayor and other officials in the receiving party. Harry Wilson, Pete Smith and Harry Brand comprise the Wampas committee sent up to Frisco Friday night with J. H. Walraven, who came down Thursday to extend them the invitation to have their frolic and ball in the Bay City.

It looks like a great victory for San Francisco, which has always poked fun at Los Angeles as a "hick" town, despite its growth and progress, and even Angelenos are admitting that perhaps a city of a million inhabitants, which has a midnight curfew law isn't a full grown city after all.

Hart Going East Soon.

William S. Hart is completing the editing and titling of his second Paramount production, "Singer Jim McKee," from another of his original stories, and after the Christmas holidays he is going to take a combination business and pleasure jaunt East before beginning the third of his new series. He wants to look at Broadway again for a few days and see some of the new plays.

Meantime, "A Lighter of Flames," the best seller from his pen, is being adapted for one of his early productions, and also supplying holiday gift buyers with an interesting historical novel, dealing with the adventures of Patrick Henry, the character Mr. Hart will portray.

Ince on "Those Who Dance."

Biancne Sweet scored such a success in "Anna Christie" that Thomas H. Ince lost no time in signing her up for another of his special productions—"Those Who Dance"—on which work has already been started, with Lambert Hillyer directing. It is George Kibbe Turner's story, with a surprise adaptation, in which Mr. Ince has such faith that he is having the feature made on barred sets, to keep the secret twist of the story until the film is completed. Whets one's curiosity, doesn't it?

Revived Their College Days.

Richard Walton Tully and Milton Schwartz, attorney, went up to Berkeley over the week-end for the reunion of the alumni of the University of California for the dedication of the new stadium. Their college pals who "knew them when" remembered that Messrs. Tully and Schwartz were a noted amateur vaudeville team in college days, and they were invited to attend and "do their stuff" as in years gone by. He was so busy in the production of "Flowing Gold" for Associated First National that Mr. Tully first wired his regrets. Whereupon the committee overrode them by providing an airplane, in which the two made the trip.

Loew and Rubin Here.

Marcus Loew and J. Robert Rubin, counsel for the Loew interests, arrived Friday to confer on Metro production plans. Curtailment of the cost of productions, retrenchments on sets principally and more accurate preparations before "shooting" were the highlights of his opinion on how to right some of the things that are wrong with the movies, so to speak. He was met by a committee, headed by Joseph Engel of the Metro studios.

Speaking of "Ben-Hur."

The rumor mounds have been busy lately saying "Ben-Hur" is not to be screened after all. However, there isn't any foundation for the rumors out Goldwyn way. June Mathis expects to leave in about ten days for Italy via New York, to joint Director Charles Brabin, Edward Bowes and others already abroad, and there are daily tests for players scheduled to go later. Frank Mayo was having a test for Messala the other day, though he says that when he thinks of being away from Hollywood and the U. S. A. for a year he isn't so interested in "Ben-Hur."

After Miss Mathis arrives in New York for conferences with A. Erlanger, more definite news of casting will be forthcoming.

Mayer to Move to Frisco.

One of the Los Angeles officials observed the other day, in commenting on the "blue law" agitation caused by the stopping at midnight of the Directors' Ball, that the city has nothing to worry about in the publicity threats of the industry to take itself to some more appreciative community. However, there is food for thought in the announcement that Louis B. Mayer has bought a tract of land in San Francisco, and, apparently backed by Frisco capital, is to build his new studios in the Bay City and make his future productions there.

Harlan on Personal Tour.

While his latest Preferred picture, "The Virginian," is having its local premiere at the Mission Theatre to-night, beginning what promises to be another record run at the house, Kenneth Harlan is in Detroit making personal appearances at the big film theatres.

When he comes back we understand that he is to punch the studio time clock immediately on "Poisoned Paradise," for which Waldemar Young has just completed the script, and another of his coming star features under the Preferred trademark will be "White Man," adapted by Olga Printzlau from George Agnew Chamberlain's story.

Hughes Signed by Young.

They can't keep Lloyd Hughes idle. He finished "Heritage of the Desert" with Irvin Willat of Paramount last week and immediately signed a new contract for the juvenile lead in James Young's production of "Welcome Stranger" for Belasco Productions.

Virginia Brown Faire and Florence Vidor complete the stellar trio.

In "Captain January."

Sol Lesser has signed Hobart Bosworth, Lincoln Stedman, Irene Rich, Barbara Tennant and Harry T. Morey for Baby Peggy's first Principal production, "Captain January," which Edward F. Cline is directing from script by Eve Unsell and John Gray.

At "The Ten Commandments."

A picture with the title, production expense, exploiting and presentation attending "The Ten Commandments" naturally provokes much discussion pro and con, and ever since its premiere at Grauman's Hollywood Egyptian Theatre Tuesday evening, the question on the majority of tongues has been, "How did you like it?" Comments have not been divided on the Biblical prologue of the production—it is the unanimous opinion of those who saw it Tuesday evening and since, that there five reels present marvelous examples of the last word in direction, grouping, photography and reproduction. Every one is predicting that New York will have the same opinion of the prologue, voting it beyond criticism.

However, criticism, mostly adverse, has been heard on all sides regarding the modern story attached to the Biblical prologue. One serious thinker on the subject said to us Friday: "If we could have had de Mille's Biblical prologue and a tremendously impressive modern drama produced with the originality Charlie Chaplin displayed in 'A Woman of Paris,' we then should have had a real cinema masterpiece."

We met Ralph Waldo Trine, author of "In Tune With the Infinite" and other impressive books you know, in Mary O'Connor's office the other day, and "The Ten Commandments" was the topic of conversation.

"I have about made up my mind," said Mr. Trine, "that personally I would have preferred seeing a production entirely Biblical, with no modern story added." Which is the opinion of many, although, as Miss O'Connor pointed out, the combination of Biblical and modern romance will doubtless prove a better box office attraction for the masses.

Perhaps no production made, not even Chaplin's "A Woman of Paris" could offer more avenues for comment than "The Ten Commandments," which will of course be gratifying to C. B. deMille, even though few will concede that he has anything more than a conventional melodramatic moving picture in his modern story. To us its chief merit was in Richard Dix's excellent performance of the thankless role of a goody-goody brother, and Edythe Chapman's very human mother.

The premiere at $5.50 per seat was notable, with Grauman's stage prologue, especially his reproductions by tableaux of Moses on the Mount, The Last Supper, The Three Wise Men, and The Birth of Christ, provoking as much applause as the screen prologue.

Luther Reed Here.

We glimpsed Luther Reed at the premiere of "The Ten Commandments" holding court in the lobby while he displayed his watch locket containing two pictures of his baby son. Mr. Reed came across the continent to get scenes with Harry Watson and Roy Barnes for Cosmopolitan's "The Great White Way," starring Anita Stewart.

Louis Fazenda Woos Freddie.

That "a prophet is not without honor except in his own country" doesn't always apply in the film business. There are many film favorites who are as great idols to their own friends and fellow workers as they are to the public. Mary Pickford is one of them, of course, and in our ramblings round we have observed that Mabel Normand, Betty Compson, Louise Fazenda, May McAvoy, Lois Wilson, Louise Dresser, Florence Vidor, Marie Prevost and Lila Lee are among the other actresses whom we know as "real folk." Ask the carpenters, the electricians, the musicians, the clerks, the "prop" men around the sets. They are the best judges of what constitutes "temperament" as a disguise for temper.

We went out to the Ince studio the other day expecting to see Louise Fazenda working with her newest co-star, Freddie, the trained seal. But Louise had worked through the night before and was not called until 1. However, her boosters were to be found everywhere. "We've never had anybody on the lot who is a more regular girl and real trouper than Louise," one of the staff told me. "She's human, of course, and gets peevish like any one else at times, but she's so real and sincere that she's a joy always."

Louise and Director Del Andrews are about the only ones around there who aren't a little bit afraid of Freddie—he's such a slimy, temperamental "star." But Louise has won him with choice fish lures and all are happy, even though her friends who don't know the circumstances suspect from the "fragrance" Louise dispenses nowadays, that she is investing her savings in a fish market.

Del Andrews Directing It.

Speaking of "The Galloping Fish" reminds us that Del Andrews is directing it. And, judging from the experiences they had on location with flood scenes, the work he is doing in the tank out on the Ince lot, the natural "joy" that would go with directing a trained seal and a stubborn alligator, we'd say he must be feeling much like the title role himself. It promises to be a real comedy feature. Chester Conklin, one of the cast, came into Mr. Andrews's office while we were there and very seriously said "Del, I think you better go slow on this picture. I'm afraid we're getting too many laughs into it."

Bernheim Back To-day.

Julius Bernheim, general manager of Universal City, returns to-day following his hurried trip to Europe to be at the bedside of his mother during her recent illness.

Harold Will Not Say No.

With Harold Lloyd still holding forth at the Rialto in "Why Worry?" Mrs. Lloyd (Mildred Davis, y'know) enters into competition with him this week via "Temporary Marriage" at Clune's Broadway. This is the picture Mildred made just before she and Harold said their "I wills," and while she won't admit it exactly, we have always suspected this is the picture which kept Mildred saying "wait awhile" to Harold. She wanted to prove to him and to the public, too, that she could do a dramatic role. And she did. It was her first work in "Temporary Marriage" which brought her recent engagement in a Grand-Asher picture when Harold consented to let her return to the screen.

Harold is as delighted as a kid with a new toy these days because "Middy" has about decided that she is ready now—having proved herself in two dramatic productions—to retire from the screen and just be Mrs. Harold Lloyd. But Harold says if she finds she cannot be happy without continuing her career he will finance her own production unit, give her the benefit of his personal writing and production staff in everything. So it is absolutely up to "Middy." However, she is just as eager to please Harold, so we rather think she will choose now to rest on her past laurels and leave the family career to him.

Cooking for Art's Sake.

"I've cooked half a ham, two dozen eggs, about a bushel of fried potatoes and eight pies to-day." If you heard Virginia Valli make this statement you'd ask her immediately, "Have you gone into the restaurant business?" But it's all in the cause of picture art only. Virginia is starring now in "The Signal Tower" for Universal. Many scenes are in a kitchen set, where she, as the wife of the signal man, is preparing his meals. Luckily for Wallace Beery, who eats the food, Virginia is a good cook, too, so instead of taking it she has been actually cooking for these scenes, and with retakes it amounts to even more than Beery relishes.

Heard in Passing.

Pete Smith rises to tell us that Conway Tearle is going back to the stage next season.

Francelia Billington filed suit for divorce Friday from Lester Cuneo, her actor-husband, charging excessive intoxication. They have one child, four month old.

Rupert Hughes has been spending a good part of his time for the past week on the bench in the divorce court. Yes, Joe Jackson, publicity purveyor, arranged it, to call attention to "Remo," Mr. Hughes's latest production booked for the California Theatre this week.

H. M. "Beanie" Walker, title writer for Hal Roach, is back from his New York vacation.

Mr. and Mrs. Lloyd Hughes (Gloria Hope, y'know) are considering an offer to tour the world in conjunction with a series of productions to be made on a cruise.

Mollie Malone is playing with Harry Tighe and Ned Sparks in the first Etsee Comedy for United Producers and Distributors release. Bryan Foy is directing.

King Baggot has engaged Claude Gillingwater for leading role in "The Inheritors," in which he is to direct Mary Philbin.

Josephine Crowell and Francis Powers have been added to the cast of Richard Walton Tully's production of Her Son's "Flowing Gold."

Milton Brunn, treasurer of the Criterion Theatre, greeted the Santa Fe Limited joyfully on Friday and an hour later had become the husband of one of its passengers, Mary Mildred Frank, daughter of a Chicago realtor. They have gone to Catalina for a brief honeymoon.

Waiting Tourneur's Return.

Final editing of "Torment," Maurice Tourneur's current production for First National, is being held up pending his staff is having its first honest-injun vacation from New York. Meantime, his cation in months.

SHOWING AT THE RITZ.

Selznick Will Screen "Woman to Woman" January 10.

The first showing of Betty Compson in "Woman to Woman" will be at the Ritz-Carlton on the evening of Thursday, January 10, according to announcement by Selznick Distributing Corporation. Two orchestras have been engaged for the evening, one to play in the grand ballroom, where the picture will be presented, and the other in the Crystal Room for the entertainment of guests who may desire to dance after the film is shown.

James Bradford has prepared the musical program and L. F. Guimond, director of advertising and publicity, will be in general charge.

PLAN TO PROMOTE THE REVELL BOOK

Theatrical and Motion Picture Publicity Men Unite in Selling Campaign for Volume.

J. P. MULLER HEADS COMMITTEE

Motion picture and theatrical publicity men struck hands yesterday as the start of a campaign to put over Nellie Revell's book, "Right Off the Chest," which is about to be published by George H. Doran.

As a result, a general committee of leaders in the world of the stage, the film and literature is to be formed to take general charge of the matter, a settled distribution agency has been selected and a dozen score highly priced men who daily seek to exploit stars of the stage and screen are committed to the work.

The meeting of the two branches of publicity occurred at the weekly luncheon of the Association of Motion Picture Advertisers at the Cafe Boulevard, and their guests were delegates from the theatrical press representatives who have the other side of the work.

President J. M. Shapiro of the motion picture men turned the meeting over to Paul Gulick as barker and Mr. Gulick called on Irvin Cobb to explain the necessity for co-operation and systematized work. Mr. Cobb has written the introduction to Miss Revell's work, which, as every one knows, is based on her experiences as an invalid for four years.

Mr. Cobb said that to him Miss Revell is the bravest woman he has ever known and that women generally should reverence her because she was the first press agent of their sex to go actively into the field. He further explained that George H. Doran, the publisher, is putting forth the book at cost and he will distribute it through his regular channels.

Representative Sol Bloom has taken 100 volumes of the de luxe edition which has been issued and ten of these have already been sold at $1,000 a copy. However, he added, the author believes that there is a message of cheer for all those who suffer, for her book and desires a general circulation for it. It is the edition which is about to be issued, that the allied publicity men are asked to promote.

John Pollock and Harry Reichenbach, both long-time friends of Miss Revell, were the following speakers. Mr. Pollock for the theatrical men and Mr. Reichenbach for the motion picture men both urged co-operation and systematic effort, and following them it was announced that J. P. Muller, head of the advertising agency which bears his name, has undertaken the chairmanship of the committee which is to supervise the matter.

On this committee are such men as Mr. Cobb, Augustus Thomas, George M. Cohan, E. F. Albee, Sam Harris and others are to be named. Paul Gulick, of the Universal, and Harry Reichenbach, of Samuel Goldwyn, are the committee from the motion picture men, while the theatrical men have not yet named their members. A letter was read at the luncheon from Wells Hawks, president of the Theatrical Publicity Men's Association, by Edward E. Pidgeon, vice president of the organization, and in this every offer of co-operation was promised.

The plans tentatively announced are for every man to place himself directly under the man of his respective committee, and to put forth his best effort to bring about the widespread distribution of the work.

BARRISTER AIDING ON PRODUCTION OF ENGLISH LAW FILM

In order to insure realism and the perfect reproduction of the involved steps of British criminal law and justice A. Moresby White, barrister and legal antiquarian of London, has been assigned as technical director on the Joseph Henabery production, "The Stranger."

The story is an adaptation by Ralph Block and Edfrid Bingham of John Galsworthy's "The First and the Last" and much of the action of the screen play revolves around the processes of English criminal justice. One of the incidents of the story is the arrest and trial for murder of an innocent man.

Mr. White's services were needed in the planning and construction of many of the settings, including streets in the slums of London and the reproduction of the famous old Bailey court in which the trial takes place. All costuming, decoration and points of court etiquette are being passed on by this authority before being filmed.

Betty Compson, Richard Dix, Lewis Stone and Tully Marshall are featured in this Paramount picture.

BRITISH EXHIBITORS COMPLAIN ABOUT LONG RUNS IN LONDON

(Continued From Page 1.)

for some of these super-films makes them prohibitive for many of the small exhibitors, who nurse a grouch accordingly against the film-producing concerns laying hands on the best theatres and screening their own pictures.

The Morning Post says: "The independent exhibitor is a valuable person and, though his judgment in choosing films is often unsound and needs improving he acts as a useful agent between the production firm, which asks only for quick returns on heavy expenditure, and the public, whose only concern is good entertainment. It will be a great pity if the producing firms ever obtain a straight hold on the cinemas, especially the centrally placed houses."

Another paper deplores the fact that "American film companies are almost monopolising the big theatres of London."

Some Cinema Figures.

Some interesting figures were given recently relating to the distribution of picture theatres throughout this county. It appears that there are 4,073 cinemas in the United Kingdom, including the Channel Islands. Taking the population, according to the census of 1921, to be 47,247,983, this means that there is an average of one cinema to 11,100 persons.

In Ireland, however, there is only one to 26,805 persons (using the figures of the 1911 census) the reason being that Ireland is largely agricultural, and the population is so spread out that in many areas there is little chance of providing a business for a cinema with all the usual overhead charges. It is remarkable, however, that populations varying from 5,000 to less than 2,000 support thirty-six out of the 163 cinemas in Ireland.

The same thing is observed in the country districts of England. The troops at Aldershot enable eight cinemas, amid a population of 28,756 to remain open. Visitors to Shanklin, a seaside resort, help to keep three cinemas going for a population of 3,755.

London, Birmingham and Leicester are far worse provided with cinemas than Glasgow, Leeds, Manchester and Bradford. The figures for these cities are as follows:

	Cinemas.	Population Per Cinema.
London	333	19,413
Birmingham	85	14,125
Leicester	18	12,010
Glasgow	111	9,316
Leeds	41	17,818
Manchester	106	6,887
Bradford	42	6,809

After Pictures of Bird Life.

A Stockholm dispatch announces that M. Berg, whose remarkable films of bird life on the Nile are well known, is starting for another expedition which will last for six months in the region between the White and Blue Niles. There he will attempt to take photographs of little known fauna, especially such birds as the giant and crested heron, the saddle-billed and shoe-billed stork, the crown crane and certain kinds of pelicans not seen elsewhere.

M. Berg's method is to live in intimacy with the birds in their haunts while he takes films of the consecutive phases of their domestic life. He usually carries neither gun, trap nor snare, but on this occasion he is taking a gun, as he has promised the Swedish Academy of Sciences to bring back specimens.

Max Linder in Vienna.

Max Linder, the French film actor, and his young wife have arrived at Vienna to make pictures for the new film company Vita Filmindustrie Aktiengesellschaft.

The Vita is said to be the largest and most up-to-date film company in Europe. Film stars from all parts of the world have been engaged and the vast grounds resemble Hollywood, in Los Angeles. The company was founded by a Vienna bank, the Depositenbank.

DEVAH DHARMA.



Photo by George Maillard Kesslere.

Danish Actress Whose First American Screen Appearance Will Be in Distinctive's "Steadfast Heart."

COLLEEN MOORE DOUBLES IN ROLE

Colleen Moore played a dual role last Wednesday at the Ritz, where she appeared as both the hostess and the guest of honor at a luncheon given to various members of the press and the motion picture industry in general.

John McCormick appeared in support of Miss Moore (he is her husband) and told of how he had first presented her to Associated First National. As press representative for that organization, he was told he had to deliver the goods, and he delivered Miss Moore to the apparent satisfaction of First National, Miss Moore and the rest of the world.

Her rise to stardom through her performance in "Flaming Youth" is now a matter of screen history, and the affair was termed a "Flaming Youth" luncheon. Two young girls attired in lavender pajamas similar to those worn by the young star in her triumphant vehicle, distributed cigarettes, which were marked in gold letters, "Compliments of Colleen Moore," and other things.

Harry Reichenbach, who is fast becoming known as the world's champion toastmaster, acted in that capacity with his usual humor and style. The first speaker, Richard Rowland, general manager of Associated First National, spoke of the comparative low cost of production for "Flaming Youth." He said the picture only cost about $190,000, which is not a large sum in comparison to many other pictures. Naturally, he found a moment to mention the fact that the film is playing to standing room in all the large cities.

The next speaker to be introduced was Warner Fabian himself. A vacant chair at the head of the table of honor designated the spot where the mysterious author's corporeal body was supposed to be. After introducing Mr. (or perhaps it was Mrs.) Fabian, Mr. Reichenbach took his seat and a silence followed. Presumably Mr. (or Mrs.) Fabian was making a speech. It was received properly with shrieks of silence.

In a short speech Miss Moore thanked the newspapers for their kindly criticisms of the picture, said she was happy to be there and wished everybody a Merry Christmas.

Autographed copies of the book were given to the guests, and American Beauties were also distributed.

In addition to Miss Moore, John McCormick, Richard Rowland and Harry Reichenbach, those present included many members of the newspaper profession, Mrs. Richard Rowland and the members of the publicity staff of the First National.

EDMUND LOWE TO PLAY "THE FOOL"

Is Chosen by Fox to Handle Title Role in Screen Version of Channing Pollock's Stage Success.

PREPARATIONS UNDER WAY

The question as to who will take the part of Daniel Gilchrist in the title role in the screen version of Channing Pollock's "The Fool" was settled definitely last week when William Fox declared his selection to be Edmund Lowe, who recently appeared on Broadway in the Fox picture at the Central Theatre, "The Silent Command."

Lowe is already in New York and will immediately begin preparations for his part in his version of the Selwyn stage success.

The motion picture rights to "The Fool" were transferred to Mr. Fox by Channing Pollock some time ago, with a definite time limit set before which the screen version cannot be released. In the meantime Edmund Goulding has completed the scenario and Harry Millarde, who was assigned to the direction, has been rounding out the preliminary work for the production.

Mr. Pollock's time limit still has the greater part of a year to run, but Fox officials declare that the screen version of "The Fool" will be made on an elaborate and painstaking scale and do not expect the final titling and cutting to be completed until late in the next season.

Mr. Millarde still has several weeks of advance preparation to clear up and it is not probable that the rest of the cast will be chosen before that time. At present four stage companies of "The Fool" are playing throughout the country.

CHRISTIE SPEEDS ACTIVITIES OF HIS PRODUCTION UNITS

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Dec. 10.

Speeding up activity during the current month, Al Christie is giving his organization a fast workout. All four of the Christie stars are at work on new productions. These include the units of Bobby Vernon, Jimmie Adams, Neal Burns and Dorothy Devore.

Harold Beaudine is directing Jimmie Adams's new picture, "Black and Blue," in which Adams plays another role in blackface, but different in plot from that which he introduced in "Roll Along" last year. In "Black and Blue" Vera Steadman plays the lead, and other supporting players are Victor Rodman, Bud Fine and Ward Caulfield.

Neal Burns's next will be "Call the Waxon," being filmed by Scott Sidner. Charlotte Merriam is playing the lead opposite Burns, and he is also supported by Billy Bletcher and Felix Valle.

Al Christie is personally directing Bobby Vernon's new comedy, "Ride 'Em, Cowboy." In the supporting cast are Charlotte Stevens, Tom Murray and William Chapman and others.

The fourth unit, headed by Dorothy Devore, is making "Stay Single," a farce comedy of double bungalows. Jimmie Harrison plays her lead, while Harry Dunkinson and Gus Leonard have prominent roles. Some clever dogs are also in the cast, chiefly Teddy, the toy poodle, owned by Charles Gee, who is the trainer of Brownie and other screen canines.

LOUELLA O. PARSONS

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Let Not Man Put Asunder

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Dec. 17.

Merry Christmas to everybody in the East from everybody in the West! Even loyal native sons and daughters, adopted or born that way, will admit that "Somehow, Christmas just doesn't seem like Christmas out here." New Yorkers and Iowans alike miss the biting cold air, the sleigh bells that went with it before the time of Mr. Ford and Mr. Rolls-Royce, and the hope of snow "to make it a very white Christmas." However, to understudy Pollyanna, we can be glad we don't have to wear galoshes—although we can often depend upon it to rain on Christmas Day, of course—and the promise of renewed activity in the studios shortly after the New Year, makes up for the lack of zest in the new. k. climate.

Jackie Coogan will find in his Christmas stocking a pair of wooden shoes and the commodious pantaloons of the Flemish youth, and he'll put them to use at once for his portrayal of Nelli, the small son of Louise De La Ramee's (Ouida's) child classic, "A Dog of Flanders," to be produced under the personal direction of Victor Schertzinger for Metro release, with the title "A Boy of Flanders."

Mr. Schertzinger also directed "Long Live the King," Jackie's first Metro production, which is now breaking records throughout the country. It was his splendid work on that production which led Jack Coogan, Sr., and Metro folk to induce him to sign on the dotted line to again direct Jackie.

The cast engaged to support the small star in "A Boy of Flanders," which was adapted for the screen by Walter Anthony, includes Alan Forrest, whose "Nikki" in "Long Live the King" won him the role of Jan Van Dullen in this latest production; Lionel Belmore, Nigel de Brulier, Neil Craig and Larry Fisher, with petite Frances Carpenter as Jackie's leading lady.

And Jackie's is only one of several feature companies which expect to "ring out the old, ring in the new," on busy studio sets.

Dame Rumor, Detective.

A few days ago a big car drove up to the Lasky studios and out of it stepped Charles Eyton and Victor Clarke, business managers of the Paramount studios here, and Julius Bernheim, general manager of Universal City, who returned from Europe and New York a week ago. All three looked as if they had just had a very important conference. Messrs. Eyton and Clarke entered the studio, saying good-by to Mr. Bernheim, who drove away alone.

"Ah, ha," said the rumor hounds. "Now it's Universal and Paramount who are going to merge!" And the rumor went the rounds. Then from the crowd came forth more authentic rumorists who shed what is apparently logical light on the conference one may presume the three had held, by saying that, having been offered a phenomenal sum—a million or two—for their valuable studio site on Vine street and Sunset boulevard, Famous Players-Lasky have been looking around for another location, intending if they find it to sell the old. The sale of their present site has been predicted for some time. And because of its ever-soaring value it will no doubt be sold ultimately. It has grown too valuable for a studio site, taxes further increasing the cost of production.

Well, inasmuch as they own a vast tract of land known as Lasky ranch, situated in the foothills back of Universal City, the suggestion that they buy Universal City and combine it with their ranch property was not one to be idly discussed. And Universal City folk were, it appears, open to negotiation, as we understand they were, considering the purchase of a larger tract for themselves in Westwood, the new center where Fox, Christie and Harold Lloyd have bought acreage on which they say they will build.

So there were apparently conferences, though it seems no decision has yet been made on either side. The rumorist tells us that one hitch is the exorbitant price which Universal officials are being asked for the proposed site in Westwood.

But if the deal goes through and Paramount transfers their studios to Universal City, that site added to their Lasky ranch would give them no doubt the largest studios on the coast. The move would also reduce production costs, obviating a great share of the expense now entailed whenever entire companies have to be transported to the Lasky ranch day after day for exteriors. And the improvements which Lasky folk would then make on the combined properties would gladden the hearts of realtors and lot owners in that vicinity of the valley.

Mary and Doug to Tour Again.

Mary Pickford isn't finding any time for Christmas shopping—"Dorothy Vernon of Raddon Hall" is keeping her too busy. But she is finding time to plan for the next trip abroad which she and Doug are to take. They expect to leave about March of 1924 and travel for perhaps six months. They both insist that they're not going abroad to work, although they do admit that if they should find a congenial co-starring story, they might be persuaded to produce it on the other side.

And if Mary carries out another of her announced plans, two or three magazine writers are going to have interesting assignments. It appears that Miss Pickford has about arrived at the conclusion that stories written direct for the screen are better than published books and plays, after all, so she is thinking of an experiment to get truly original originals. She would like to send magazine writers to different sections of the globe to imbibe atmosphere for screen stories, and on their return to make their reports to her and write for her any ideas they may have developed during their atmospheric journeys, so to speak. Which sounds great for the writer with a wanderlustic disposition, we'd say, but we doubt that it would net "Our Mary" anything very definite, unless the writer had an acceptable plot before departing and merely was sent on the journey to touch it up with real atmosphere.

Eugene Mullin Resigns.

Eugene Mullin has resigned his association with Goldwyn Pictures Corporation. Mr. Mullin was Eastern scenario editor. He came West about two weeks ago to hold down June Mathis's desk while she is in Europe with "Ben-Hur," but resigned a few days ago to consider other interests.

Lasky Stages All Dark.

The padlock went on the stages at the Paramount studios Saturday night, and for the first time since the order came closing the studios, the stages really shut tight. One by one productions under way have been completed, the last of them, "The Next Corner," in which Sam Wood directed Lon Chaney, Dorothy Mackaill, Louise Dresser, Conway Tearle and Ricardo Cortez, having been finished Saturday. Now the only department very active is the laboratory. When Arch Reeve, publicity director of the Coast studio, returns from New York this week, whither he journeyed for conferences with J. J. McCarthy and others, he'll find the glass case of production cards empty. It usually houses five or six files before which one pauses to learn what, who and where it's happening on the lot. However, two companies are due to start January 7, George Melford on "Dawn of To-morrow," and Cecil B. DeMille on "Triumph."

Wampas Dine Police Chief.

Leave it to the Wampas boys. After their committee, consisting of Pete Smith, Harry Wilson and Harry Brand, returned from San Francisco with reports of the royal welcome given them in the Bay City and the entire membership of the Wampas organization voted to stage their frolic and ball for this year there on January 10, they up and gave a banquet Thursday night in honor of the Frisco committee. The visitors who came down to return the Wampas committee call and help complete arrangements for the big event included Chief of Police Dan J. O'Brien, who is ready to give the key to Frisco to the film folk when they arrive there on the 10th; Supervisors J. Emmet Hayden and R. J. Welsh and representative members of the San Francisco Chamber of Commerce.

Of course, Los Angeles officials never believed the Wampas boys would carry out their threat to go to Frisco for their ball when the "blue law" sponsors refused to grant them a permit to dance here after midnight. But the boys are not only carrying it out, but watch them put it over with a bang! It's amounting to a bit of international notoriety for Los Angeles and much international publicity for San Francisco, the bitter rival of the town.

Young at United Studios.

With Florence Vidor and Lloyd Hughes heading the all-star cast, Director James Young is parking his megaphone at the United studios again on the Belasco production of "Welcome Stranger," adapted by Willard Mack from Aaron Hoffman's play.

To Rupert Hughes.

The hosts of friends of Rupert Hughes, Mrs. John Saunders and young Rush Hughes are extending sympathy to them in the tragic passing of Mrs. Rupert Hughes. Adelaide Hughes, as she was popularly known here, was a favorite with every one. Her beauty, charm, wit and gracious personality won the admiration of all who met her, and though she had not been among us for many months, having been on tour through the Orient, her loss will be felt here for a long time. Production of Mr. Hughes's next Goldwyn production, "True as Steel," has been suspended until his recovery from the keen shock of her death.

June Mathis Still Here.

June Mathis, the very able and energetic supervising editor of Goldwyn studios, has postponed her departure for Europe and "Ben-Hur" locations so frequently within the last few months that she says she isn't going to set a date any more until she has arrived in Italy. However, the latest report is that she will leave here in about ten days, which would mean that she will be spending Christmas here or on the train rather than in New York, as first planned.

Ask Rogers, He Knows!

Will Rogers appeared at a local Christmas fund benefit the other night and, as usual, discoursed on "The Ten Commandments." We were not among those present, but we hear that Rogers in his inimitable way observed, "The Ten Commandments was written by God and Jeanie Macpherson, and after seeing the film it is quite easy to see where God left off and where Miss Macpherson began."

A local writer, commenting on the credit on the billboards, which read, "The Ten Commandments, Story by Jeanie Macpherson," added, naively, "They aren't even giving poor Moses a look-in!"

Kathryn McGuire With Keaton.

The jinx has certainly been with Marion Harlan recently. After being cast for the lead with Buster Keaton in his new comedy, Marion, who is the daughter of Otis Harlan, suffered a bad attack of tonsilitis. She worked through it until two relapses put her in bed, and because of production schedules Buster had to engage Kathryn McGuire to take her place in the role. Marion is convalescing nicely now and hoping for better luck next time.

Three Units at Principal.

After being closed for about four months, the studios of Principal Pictures Corporation are humming again. Baby Peggy is on "Captain January," Louis H. Tolhurst is still busy on his "Secrets of Life" series, and the second of the Harold Bell Wright series, "The Winning of Barbara Worth," is in preparation. Eve Unsell, as supervisor of the scenario department, has a finger on both features, but the hub unit only attracts her observatory interest.

To Direct "Listen Lester."

William A. Seiter has been signed by the Sacramento Film Company, by special arrangement with Warner Brothers, to direct "Listen Lester," which they are to produce by arrangement with Sol Lesser, who first acquired the film rights. The cast has not yet been selected. Johnnie Gray is writing the script, we hear.

Block Returns to N. Y. Office.

Ralph Block, who has been holding down one of the four supervising editor posts on Paramount Productions at the studios here, left for New York Friday to be associated again with the executive offices there. The desk he will take in the home office will be announced by Jesse L. Lasky after Mr. Block reaches there and confers with him.

They Danced for Detroit.

Detroit has had a treat in the recent personal appearances of both Kenneth Harlan and Marie Prevost. Mr. Harlan went there several weeks ago to make personal appearances with "The Virginian," also scenes for a new production, we hear, and Miss Prevost by special arrangement with Warner Bros. was booked for personal appearances there two weeks ago. When the popular pair, who are engaged to be married, as every one knows, met in the automobile city, they won added praise and applause by dancing the fox-trot on one of their appearances.

To Release Murfin Film.

Jane Murfin returned from New York last week with a contract with Selznick covering the release of her first personally directed production, "The Sign." While in the East she was offered a release for two other productions, but she isn't ready yet to announce her plans, for she also has a new stage play to write, which may shelve her megaphone for awhile.

It's a Bill Hart "Stunt."

When you see "Singer Jim McKee" you will see William S. Hart doing two of the most thrilling stunts the camera has ever recorded. Mr. Hart has had one of the thrills in mind for several years. He's been carefully planning it and awaiting the opportune time to stage it with least risk possible. It involves a daring leap and the world will marvel that the two-gun star was able to do it and live, but he timed it so decidedly and worked it out so carefully that in the face of intense danger he put it over with minimum injuries, though he was bungled up with scratches, bruises and sprains for several days afterward.

"Singer Jim McKee" is the second of the new series which Mr. Hart is producing for Paramount release.

Heard in Passing:

Goldwyn folk have earned a three-day holiday at Christmas time—Sunday, Monday and Tuesday, the 25th—by working all day yesterday—this to keep schedules up to the minute.

Carmel Myers has been signed by B. P. Schulberg for one of the leads in "Poisoned Paradise," adapted by Waldemar Young from Robert W. Service's poem.

Mildred Harris was thrown from a horse while working last week in an independent feature being made at Universal City. As a result of her injuries she will not be able to return to the studio for several days.

Maurice Tourneur has returned from New York, whither he journeyed to look over the play market. Now he's ready to complete editing and titling of "Torment."

Joe Jackson rises to offer this one: "No, Eloise, the musical theme used to accompany Rupert Hughes's Goldwyn picture, 'Reno,' shown at the California Theatre last week, is not 'The Rattle Cry of Freedom.'"

If Madge Bellamy finishes her part this week in "The Inner Sight," the James Kirkwood-Lila Lee production now under way at the Ince studio, she is going to her home town, Hillsboro, Texas, for Christmas.

Estelle Taylor is reporting to the Mary Pickford studios these days, having been signed for the role of Mary, Queen of Scots, in "Dorothy Vernon of Haddon Hall."

Rex Ingram's latest special, "Scaramouche," is scheduled to follow "The Hunchback of Notre Dame" at the Criterion Theatre. Manager H. B. Wright is prophesying a long run for it.

Writes Prison Story.

William Dudley Pelley, author of Maurice Tourneur's latest production, "Torment," has written a screen story of life in Federal prisons, to be sponsored by the Penal Board of the United States Department of Justice. It is to be called "Idle Hands" and will be produced at the Thomas H. Ince studios.

Nix on "Mr. and Mrs." Label.

James Kirkwood and Lila Lee are about as devoted a couple as you could find anywhere, and Lila beams when any one calls her Mrs. Kirkwood. But both she and her husband have put thumbs down on the idea of billing them in their new series of Hodkinson productions as "Mr. and Mrs. James Kirkwood." They reason it, "Why should Lila Lee lose all the advertising she has had during the last five years?" And very logically, too.

GEORGE WALSH IS NAMED BEN-HUR

Godsol Announces Selections—Gertrude Olmstead as Esther and Kathleen Key as Tirzah.

WORK WILL BEGIN SOON

F. J. Godsol, Goldwyn-Cosmopolitan president, who is on the Coast, relieved the worry of his staff and ended the guessing about the principal members of the cast of "Ben-Hur" last week by telegraphing his selection of the following names: George Walsh in the title role, Gertrude Olmstead as Esther and Kathleen Key as Tirzah.

In the case of Walsh, Mr. Godsol contracts a range of predictions which included almost every well-known motion picture actor. In his message, Mr. Godsol said: "George Walsh has been chosen after exhaustive screen tests had been made of many and the choice was made not only because of his ability as an actor but for his physical attainments as well."

Beauty contests are responsible for the screen careers of both Miss Olmstead and Miss Key. The former was chosen as the most beautiful in an Elks contest at Chicago, and the latter in a newspaper contest. Immediately after that Miss Olmstead was placed under contract by Universal and was later seen in "Cameo Kirby," "The Girl of Limberlost" and as leading woman of Tom Mix.

The picture is to be made abroad under direction of Charles Brabin and Edward J. Bowes, vice president, and a large technical staff. H. E. Eddington, who is business manager of the studio on the Coast, will go abroad and act as business manager of the big company in foreign parts.

June Mathis, who adapted the stage play to the screen, will arrive here shortly after New Years and will sail to remain on the other side until the picture is finished. It has not yet been decided when the principal members of the cast are to go. It will be a very large one, and selections for the other parts are to be announced in the next few days.

ACTIVE SEASON IS VITAGRAPH'S PLAN

Smith Wires From Coast There Will Be No Shortage of Box Office Productions.

HOLLYWOOD PLANT BUSY

President Albert E. Smith of Vitagraph, who is now at the Hollywood studios, has telegraphed to his executive offices here in New York that after investigation he has found many of the rumors concerning the condition of the industry to be greatly exaggerated. While the necessity for safeguarding against unnecessary extravagance and waste in production has been brought home, exhibitors need have no fear of a shortage in pictures of fine box office value.

"We have no intention of curtailing our production plans," Mr. Smith telegraphed, "but, on the contrary, Director David Smith will go from 'Red Roses' to 'Borrowed Husbands,' and J. Stuart Blackton will come West to make his new story as soon as he has finished cutting and titling 'Let Not Man Put Asunder.' By the time these two directors have finished their forthcoming series we will begin production of 'Captain Blood.' There is no reason for any idle time at the Hollywood studios and we have no intention of ordering a shut-down."

EILEEN SEDGWICK RECOVERING FROM EFFECT OF BURNS

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Dec. 17.

Eileen Sedgwick, who is co-starring with William Desmond in the new Universal chapter play, "The Riddle Rider," is still in bed under the care of a doctor, following the accident in staging a fire scene which resulted in her receiving severe burns on the shoulders, right arm and hands. The flames attacked a portion of her hair and face, but the damage to her appearance is not as serious as was thought at first. She passed two very restless nights following the accident, but now is resting.

The mishap occurred in a cabin set on the back ranch at Universal City and was caused by a gust of wind blowing two sweeping sheets of flame together with Miss Sedgwick between them. Owing to the precaution of William Crinley, production manager, in having soaked blankets near at hand, and the bravery of Arthur Artego, cowboy, in jumping through the flames and wrapping the star in one of the blankets and carrying her out, Miss Sedgwick's injuries were much less than they might have been. Both Desmond and the director, William Craft, escaped injury.

This is the third near-tragedy in the Sedgwick family within a few weeks. Edward Sedgwick, Eileen's brother, and a director at Universal City, was in St. Vincent's Hospital in Los Angeles for ten days with dangerous blood poisoning. His other sister, Josie Sedgwick, followed him shortly afterward in succumbing to a similar illness.

RECOVERED FROM INJURY, NITA NALDI ATTENDS OPENING

Although undergoing a slight operation at the Lexington Hospital last week, Nita Naldi, Paramount star, was up and about in time to witness her own performance as Sally Lung at the premiere of Cecil B. DeMille's "Ten Commandments" on Friday night.

Miss Naldi has been in the vicinity of New York, recently having returned to the stage in a vaudeville act on the Keith Circuit. It is said that her operation was for a minor injury to her knee, due to a fall. Dr. Max S. Rhode performed the operation and permitted Miss Naldi to leave the hospital following his report that the injury was slight and that no complications were expected.

IRVING M. LESSER.



Principal Pictures Chieftain, Who Looks for a Great Revival of Good Picture Making.

METRO ISSUES TWO MONTH-END FILMS

"In Search of a Thrill" and "The Man Life Passed By" are two of the productions which are to be released this month by Metro.

"In Search of a Thrill" starring Viola Dana is the third in the series of five pictures which Miss Dana is scheduled to make for the 1923-1924 season. Included in the cast that supports Miss Dana are Warner Baxter, Mabel Van Buren, Tempsar Saxe, Robert Schable, Walter Wills, Rosemary Theby, Billy Elmer and Leo White. It was adapted by Basil Dickey from Kate Jordan's story, "The Spirit of the Road," and directed by Oscar Apfel. It was photographed by John Arnold.

"The Man Life Passed By" is an original story written directly for the screen by Victor Schertzinger and Winifred Dunn, the latter having also adapted it to the screen. Mr. Schertzinger selected the following players: Hobart Bosworth, Cullen Landis, Eva Novak, Percy Marmont, Jane Novak, Lydia Knott, Gertrude Short, Lincoln Steadman, Andre Beranger and William Humphrey. Jane Novak was loaned to Metro for this one production by Chester Bennett.

"Fashion Row," Mae Murray's new starring picture, was released the first week in December. Miss Murray is supported by Elmo Lincoln, Earle Fox, Freeman Wood, Mathilde Brundage, Sidney Franklin, Madame Rosanova and Craig Biddle. It was written for Miss Murray especially by Sada Cowan and Howard Higgin and is a Robert Z. Leonard presentation through Metro.

FLORENCE WALTON ASPIRES TO SCREEN

For a decade Irene Castle and Florence Walton have been rivals in the exposition of ballroom dancing, both on the stage and on the floor. It has seemed that both followed the same general trend in their acts, although there was no suggestion at any one time that one copied the other. Mrs. Castle was recently married for the third time, and it was announced that she expects to return to the screen this Spring. Now comes word that Miss Walton, who also married a short time ago, plans to do the same thing. She and her partner-husband, Leon Leitrim, are in vaudeville, but when the engagement ends they expect to go to Hollywood and face the camera. As a matter of fact, it is said that Florence and Irene met last Spring in Paris for the first time, and were most friendly. They were introduced by Princess Helen Vlora, the former Mrs. Frank Gould.

Miss Walton was appearing at the Keith Theatre in Indianapolis last week.

Vitagraph Getting Suggestions.

Suggestions from fans for the actor who, in their opinion, is best fitted for the part of Peter Blood in "Captain Blood," Rafael Sabatini's novel, continue to come into the Vitagraph Studios in Brooklyn. The list is a long one, with Douglas Fairbanks, Milton Sills, J. Warren Kerrigan, Thomas Meighan and Ramon Navarro leading in the number of selections.

BUREAU FORMED BY INDEPENDENTS

(Continued From Page 1.)

market in all its branches, and will aim to raise to a higher plane and bring into better repute the independent distributors and producers. At the same time independents in all fields of the motion picture industry are to be encouraged, such as the master-owner exchanges and theatres, the independent producers of pictures, and the independent stars and directors. At the same time the group will try to promote better relations between all of the units of the independent field.

Among the services to be rendered to the independents will be the maintenance of central headquarters, which will operate particularly to collect statistics bearing on production, distribution and exhibition of independent pictures, both here and abroad, and to collect an accurate list of current independent operators and State rights exchanges, with information concerning their activities and every pertinent data of interest.

The central office will also maintain a credit bureau with an executive secretary and staff, and, in every key center here and abroad, obtain legal representation for the benefit of its members. The present system of State right exchanges is to be built up, as it is claimed that insufficient means are at present at hand to render adequate services to the independent producers and exhibitors.

Chadwick Made President.

Following the adoption of the outlined plan, the meeting nominated and elected unanimously the following officers: President, L. E. Chadwick; first vice president, Oscar A. Price; second vice president, Joseph Brandt; treasurer, Robert North; executive secretary, Charles B. Hoy.

Mr. Chadwick then announced that nominations were in order for membership on the executive committee, and the following were unanimously elected: Chairman, Dr. W. E. Shallenberger; Louis Auerbach, Louis Baum, Whitman Bennett, Jack Cohn, Robert North, Oscar A. Price, I. E. Chadwick, ex-officio.

Resolutions authorizing the president to appoint standing committees were adopted and the following committees were designated:

Committee on Charter and By-laws—Chairman, Joseph Brandt; Whitman Bennett, Dr. W. E. Shallenberger, Oscar A. Price, Agnes Egan Cobb, ex-officio.

Membership Committee — Chairman, Charles B. Hoy; Nathan Hirsh, Jack Cohn, I. E. Chadwick, ex-officio.

Publicity Committee — Chairman, Charles B. Hoy.

The following companies signed the membership roll and, in addition to these signatures, Mr. Chadwick announced that enough other companies have agreed to join the organization so that there will be at least twenty-five companies enrolled as charter members: Chadwick Pictures Corporation, Equity Pictures Corporation, Arrow Film Corporation, Aywon Film Corporation, Agnes Egan Cobb, Weber & North, C. B. C. Films Sales Coorporation, Blazed Trails Productions Company, Whitman Bennett, Export Import Film Corporation and Lee Bradford.

The various committees have scheduled meetings for the coming week and are to present reports at a meeting of the association to be held at the Hotel Astor, Thursday, December 27.

Venturini Planning Another.

E. D. Venturini, who directed the Hodkinson pictures, "The Headless Horseman" and "The Old Fool," is preparing to make a production of "The Man Who Knew Women," by Charles Beahan. The Tec-Art studios will be used.

Let Not Man Put Asunder

"---do you know when I get to thinking about

J. K. McDONALD'S

"BOY of MINE"

when I recall sitting, watching that wonderful kid BEN ALEXANDER—with acting as natural as life itself—depict the youngster whose moods and fancies his mother understood but his father could not make out—

when I recall—how, as I sat and followed the joys and disappointments of this real boy—with the tears coming to my eyes one moment only to be pushed aside to make room for a roar of laughter the next—

when I recall what this picture did to me—I do not hesitate for one second, to put myself on record as saying that I believe 'BOY of MINE' to be one of the most wonderfully human pictures ever screened"

FIRST NATIONAL PICTURES

"BOY of MINE" is by Booth Tarkington and is directed by William Beaudine supporting Ben Alexander is Henry Walthall, Irene Rich and Rockcliff Fellows.

This Big Picture Opens at the Strand Theatre To-Day!

HAPPENINGS IN HOLLYWOOD

By FRANCES AGNEW.

(Staff Correspondent The Morning Telegraph.)

HOLLYWOOD, Dec. 24.

HAPPY NEW YEAR! Nowhere in the world will 1924 receive a more hearty welcome than in Califilmia. Not that the screen folk are more prone to wish their lives away, but because to filmland at least 1923 was a restless, uncertain year which every one hopes to forget in the greater activity promised for 1924.

A resume of the events of the year, professionally, probably would show that 1923 was no worse and little better than preceding years. It at least gave us more notable productions, including "The Covered Wagon," "Anna Christie," "The Hunchback of Notre Dame," "Scaramouche," "The Ten Commandments," "Little Old New York," "The Spanish Dancer," "A Woman of Paris," "Rosita," "Safety Last," "Wild Bill Hickok," with William S. Hart's return to the screen; "Long Live the King," "Black Oxen" and other commendable specials. But it also gave us the usual run of indifferent productions and a few conspicuously bad ones.

But 1923 found a pessimistic place in film history via a minor panic precipitated by its close by the never-was-expected shutdown of the Paramount studios. However, the feeling of fear and lack of confidence which naturally followed the sudden let-down in production in all studios has been partly banished by a generally healthy reaction, which plans for 1924 and reassuring statements of leaders in the industry confirm. Hence the welcome for the new year.

A Few Predictions.

Rumors and predictions are peddled more freely now than ever before. Here are a few of them: No more costume plays; the exhibitor doesn't want them. It will be the year of the modern writer. Originals written direct for the screen will again be in demand. Human interest stories intimately and humanely told will usurp the reign of spectacular photo-plays. (For evidence see "The Marriage Circle.") They will shelve forever, let us hope, the old-fashioned direction, editing and titling like that which marred many 1923 releases. Charlie Chaplin's lessons in the construction of "A Woman of Paris" will be more frequently followed.

'Tis also predicted that somebody will open a theatre playing nothing but feature films for the tired business man and the weary business woman. Muzzles will be supplied with seat checks for loud title readers and debaters on the merits of a permanent wave as opposed to the League of Nations. There will be no more than ten baby stars "discovered" to rival Baby Peggy and Jackie Coogan. Scandal in film circles will continue—the public demands it and the public, being the box office, must be satisfied.

The "blue laws" of Los Angeles may be repealed if the film folk stick together politically. But the Los Angeles telephone service will be just as bad—it could not be worse. San Francisco will have a twelve months' laugh on Los Angeles—they get the Wampas Frolic up there on the 19th.

Self-discovered embryonic Mary Pickfords will arrive daily from the East and starve as regularly as heretofore, despite the efforts of the Hollywood Chamber of Commerce to enlighten them. And so on.

Whether or not these predictions come true, film folk begin 1924 with far lighter hearts than they end 1923. There are more productions, more opportunities and better efforts in the offing to back up their optimism, and help them keep their Rolls-Royces, ermine wraps, valuable homes and real estate investments. Here's to their success and to the reassured progress of the infant industry!

"Manon Lescaut" for Lubitsch.

Ernst Lubitsch has definitely decided that the story of "Manon Lescaut" will be the basis of one of his productions for 1924, probably his next undertaking. The scenario will be written by Hans Kraely, who recently arrived from abroad to again be associated with Mr. Lubitsch. "Manon Lescaut" will be a worthy vehicle for Mr. Lubitsch to use to follow "Rosita" and "The Marriage Circle," his first American-made productions.

Hart Understudies S. C.

William S. Hart didn't invade the costume department for a Santa Claus outfit, but he did understudy in very interesting fashion the patron saint of the year by giving substantial bonus checks to members of his production staff. Mr. Hart plans to spend Christmas Day at his Hollywood home and leave a day or two later for New York for a glimpse of the Broadway shows and business conferences in the East.

Lines of Latest News.

Thomas G. Patten has returned from his trip to New York and Washington. He will announce his plans early in the new year.

Edna Purviance is to be Charlie Chaplin's leading woman again in his next starring production.

Enid Bennett has been signed by Frank Lloyd for the feminine lead in "The Sea Hawk."

'Tis said the story of Mabel Normand's film, "The Extra Girl," will be used for a musical comedy.

William H. Crane has been added to Rupert Hughes's Goldwyn cast for "True as Steel."

We hear on good authority that Fred Niblo is to produce for Joseph Schenck when he completes his present contract.

"Broken Barriers" is to be Reginald Barker's next Mayer-Metro production.

Ruth Clifford leaves for New York Wednesday for the premiere of "The Dramatic Life of Abraham Lincoln."

Dorothy Mackaill has gone to New York for the holidays.

Has Passed Its Infancy.

When interviewed on the outlook for 1924, Josephine Quirk, scenario writer, rose to remark: "Unlike President Carl Laemmle, I do not think pictures are still in their infancy. I am sure they have reached the rattle age!"

Willat Film in Colors.

One of the most interesting features scheduled for 1924 is Zane Grey's "The Wanderer of the Wasteland," to be produced in natural colors by Irvin Willat as his next Paramount picture. As soon as Mr. and Mrs. Willat (Billie Dove, y'know) return from Florida, where they are spending the holidays, Mr. Willat will go into Death Valley, the locale selected for the feature. Mrs. Willat, who will next be seen on the screen in the Grand-Asher production, "Try and Get It," opposite Bryant Washburn, will go with him until time for her to report at the studio for her next feature.

May McAvoy Going Abroad.

The friends of May McAvoy and her mother here on the coast are missing them this year, because we know they won't be back this way for many months. With the completion of "The Enchanted Cottage," Inspiration picture, in which she plays opposite Richard Barthelmess under the direction of John Robertson, May and her mother are journeying to Italy, where another Barthelmess-McAvoy feature will be made. And after that Inspiration wants to star May at the head of her own unit. We're hoping that then Miss McAvoy will persuade them to set the unit here on the coast. And she would like it, too, for both May and her mother admit they're homesick and want to come back and build a home here.

Rosens in Beverly Hills Home.

Philip E. Rosen, director of "The Dramatic Life of Abraham Lincoln," and his family, including three small daughters, are meeting Santa Claus in the new home in Beverly Hills which Mr. Rosen bought last week. We hear that his first production in 1924 will be a Preferred picture for B. P. Schulberg.

Speaking of "The Dramatic Life of Abraham Lincoln," reminds us that all those given to prophecy can predict that this Rockett Bros. production, written for the screen by Frances Marion, will be one of the biggest successes of 1924.

Duncans on Second Serial.

William Duncan, serial king, with Mrs. Duncan (Edith Johnston, y'know), co-starring with him, is now producing his second chapter play for Universal. He'll rest on Christmas Day, but every other day is filled to the last minute with adventure, usually on location, for thrills in his serial films. Take it from Mr. Duncan, serial making is truly an industry.

Dispatched "Painted People."

Marion Fairfax, directorial editor for Associated First National, Inc., can eat her Christmas turkey with full satisfaction that another promising First National feature starring Colleen Moore is en route to New York. It is "Painted People," produced under the working title of "The Swamp Angel," on which Miss Fairfax put her official o. k. Friday.

Moran in Lincoln Film.

William Moran last year celebrated his fourth anniversary in films, having formerly played character roles on the stage. And in his fourth celluloid year he portrayed John Wilkes Booth twice—first for Universal serial, "In the Days of Buffalo Bill," and more recently for the Rockett Brothers production of "The Dramatic Life of Abraham Lincoln." In the latter special John Wilkes Booth does not have many scenes, but he is one of the most important characters in the historical story. Russell Iredell, the artist, was so interested in his characterization and performance that he asked Mr. Moran to pose for him as Booth.

Hal Roach's production of "The Dangerous Path" and Universal's "Top of the Morning" are two other 1923 features, which included notable performances by Mr. Moran.

Three Directed by Andrews.

Del Andrews, one of the youngest and latest arrivals in the directors' ranks, ends the year 1923 with three features to the credit of his megaphone. Mr. Andrews was promoted to directorship by Thos. H. Ince, following his success with the Ince organization and with Hunt Stromberg productions as scenario writer and film editor. "The Hottentot," "Judgment of the Storm" and "The Galloping Fish" are the three features indebted to his direction. He has just completed the latter, a comedy in which Louise Fazenda says she shares stellar honors with a trained seal and an alligator.

Wilson Has Had Busy Year.

Carey Wilson, associate editor at the Goldwyn studio, may join in the hard times chorus, but he also admits that he's had a very busy and interesting year. The scripts of "Three Weeks," "Nellie, the Beautiful Cloak Model," "Red Lights" and "The Eternal Three," kept him busy, and aside from this satisfaction in his work, Mrs. Wilson has recovered from her serious illness, he has all the pride of a landlord in the new home he's just bought, and they also have a kiddie in it who believes in Santa Claus. What more could he ask?

Kirkwood-Lee Co-Stars.

With James Kirkwood completely recovered from injuries sustained when he was thrown from his horse, and he and Mrs. Kirkwood (Lila Lee, y'know) hard at work on a series of Regal Productions in which they are co-starring at the Ince studios, Christmas will be a real festivity this year for the newlyweds. Their four co-starring pictures will be released in 1924, the first, "Painted Women," already shipped East, and the second, "The Inner Sight," in production. Bruce Mitchell is directing.

Jane Mathis Plans.

Jane Mathis, editorial director for Goldwyn, had expected to be in New York or on the ocean on Christmas, but since President Goodsol came to the coast and put his official O K on Miss Mathis's selection for the role of "Ben Hur," George Walsh, and conferred with her here on other matters relative to the production, she has arranged to spend the holidays at her Hollywood home, leaving for New York and Italy about the middle of January. Her grandmother will make the trip with her. Miss Mathis also has two or three productions to occupy her time here before she can close her studio desk for her long sojourn in Italy, where she will collaborate with Director Charles Brabin on "Ben Hur," which she personally adapted for the screen.

Beaudine Knows Children.

Whenever they want a director to handle children, producers always say, "Let's get William Beaudine." Mr. Beaudine has had marked success with features played principally by children, yet with as much appeal for grown-ups as for kids. This last year he directed two with Ben Alexander for Associated First National, and two with Wesley Barry for Warners. Mr. Beaudine has two children of his own—which he says is the reason he knows how to handle them before the camera.

Speaking of Mabel Normand.

Those "holier than thou" persons who look askance at the picture people should get a little inside information as to the charity interests which certain film folk support generously. Mabel Normand herself is the last one in the world to tell you of her charitable interests, but the organizations she helps, especially those who need it so much at Christmas time, blow the horn for her, and there are many unfortunates in the industry who owe much to her unpublished kindness.

Baggot on "Inheritors."

There was a time when people thought that King Baggot was too good-looking a leading man to step from the front of the camera to the back of a megaphone. But that was before he directed "Human Hearts," with House Peters and Mary Philbin, and other Universal specials. U City folk have him under contract and because of his first success with Miss Philbin they assigned him to direct her in "The Inheritors," from I. A. R. Wylie's story. He's in the midst of that now, with some interesting announcements of his 1924 productions forthcoming shortly.

Olga Printzlau on New Story.

Olga Printzlau will spend part of Christmas Day working on "When a Woman Reaches Forty," a screen story for Preferred Pictures, which she is basing on a story by Balzac. She has just completed "Breath of Scandal," which B. P. Schulberg will put into production early in January.

Miss Heerman Awaits Santa.

We expect to spend a part of Christmas Day in the company of one who doesn't bother her head about pictures, doesn't talk shop and has no opinion as to what is wrong with the movies, although she is on good terms with Santa Claus and listens attentively to anything said of Chris Kringle's releases. She is Katherine Heerman, small daughter of Mr. and Mrs. Victor Heerman—"going on two years old." Her director-father and her writer-mother are in New York, where Mr. Heerman is to direct the next Thomas Meighan-Paramount production. Despite their unhappiness in leaving her, it was decided by the parents and the doctor that Katherine would prefer the comforts of her home here to the cold of New York and the restrictions of a New York hotel. So with two nurses and an uncle and aunt watching over her, Katherine will have her Christmas tree 'n everything here.

Lois Wilson in New York.

Lois Wilson is another of the stars who finds herself in New York this Christmas season. Lois went East with her mother some time ago to play opposite Thomas Meighan in "Pied Piper Malone," which Alfred E. Green is directing, and she is staying East to play opposite Richard Dix again in William deMille's all-star production of "Icebound." "The Covered Wagon" has so increased Lois's "fan" mail from all parts of the globe that her popularity as well as her versatility made the Paramount folk keep her working right along. She didn't know there was a shutdown.

O'Malley to Play S. C.

When self-appointed reformers discovered that one of the "blue laws" of Los Angeles made it a crime for any one to masquerade as Santa Claus, permits had to be issued to cover St. Nick's understudies. However, Pat O'Malley will play the role as in previous years, but since it is a strictly private performance which he will give—for his two small daughters only—he won't bother about a permit. He has a wager with Mrs. O'Malley that he will succeed in appearing before the fireplace with his load of toys for "Little Lady Aileen" and Sheila O'Malley without having his identity discovered by them. In regular hours now Mr. O'Malley is playing opposite Laurette Taylor in "Happiness" at the Metro studios.

Miss Taylor seems to be quite partial to the O'Malley clan, as it was Pat's older daughter, "Little Lady Aileen," who played Peg as a child in the actress's first screen production, "Peg o' My Heart."

Betty Compson Going North.

Betty Compson will go to San Francisco shortly after the new year for exteriors in "Prison Born," the Jack Boyle story in which she is starring for the Oakland Film Company, a new organization. She will probably be in the Bay City when the Wampas stage their ball on the 19th. If not she will make another trip north for this important event.

Chaney in "Next Corner."

Lon Chaney, who occupies a position of individuality in being the unrivaled character star of the industry, has just completed the first straight role he has played in many months. It is in "The Next Corner," a Paramount production of Kate Jordan's story. It will be especially interesting to contrast his work in this with his performance of the hunchback in "The Hunchback of Notre Dame," directed by Wallace Worsley. His Frog in "The Miracle Man," the legless man in "The Penalty" and the hunchback are just three of the high lights in his successful screen career.

Features John Bowers.

One of the earliest releases of 1924 will be the first of the Harold Bell Wright stories produced by Principal Pictures with John Bowers featured. It is "When a Man's a Man." Another coming release starring Mr. Bowers is the sea spectacle, "Superstition," which has been in production at the Hollywood studios for several months.

Eve Unsell on Two Jobs.

Eve Unsell is again holding one of the most enviable posts in film scriptdom, so to speak. She is supervising editor of Principal Pictures, with an agreement with Sol Lesser, which permits her to give part of her time to freelancing. Hence, after collaborating with Johnny Gray on "Captain January," Baby Peggy's first with Principal, she is now writing the script for "The First Year," which B. P. Schulberg is soon to produce.

To Miss Unsell goes credit for the adaptation and continuity of Jackie Coogan's first Metro feature, "Long Live the King," directed by Victor Schertzinger, and it was her original touches in that script and on previous productions with Jackie, which led Mr. Lesser to persuade her to head his scenario department, and sit in conference on all Baby Peggy pictures.

Marshall in "The Stranger."

Tully Marshall has just completed the title role in Paramount's production of "The Stranger," adapted by Ralph Block and Edfrid Bingham from John Galsworthy's "The First and the Last." We haven't seen him since they registered "finis" on the feature, but we have a hunch that he made straight for the barber shop and shed his beard to celebrate the holidays as himself in person—not in character.

Walsh Ready for "Ben-Hur."

Now that the powers that be in the Goldwyn studios have unanimously accorded the role of Ben-Hur to George Walsh, he is letting his hair grow for the part and is preparing to bid good-by to Hollywood and America for about a year. The date for the departure of the cast has not yet been set, but we hear that they will leave here, headed for Italy, about the end of February.

It was no doubt Mr. Walsh's work and appearance opposite Mary Pickford in "Rosita" which helped win the role for him.

Hughes for "Sea Hawk."

They keep Lloyd Hughes busier than the proverbial one-armed paperhanger. From Paramount's "The Heritage of the Desert," directed by Irvin Willat, he went to the United Studios, where he is now playing the juvenile lead in James Young's Belasco production of "Welcome Stranger," and though he will be on this for a couple of weeks longer, we hear that Frank Lloyd and "The Sea Hawk" will claim him immediately thereafter. From which it would seem that the long-planned New York trip of Mr. and Mrs. Hughes (Gloria Hope, y'know) will have to be postponed again.

Harlan Back From Tour.

Kenneth Harlan, Preferred Pictures star, has returned from his personal appearance tour in Detroit, and is ready to play the featured lead in "Poisoned Paradise," a Gasnier production. This will follow "The Virginian," Mr. Harlan's latest Preferred release. And after "Poisoned Paradise" he will appear in "White Man," from George Agnew Chamberlain's story.

Hayakawas in Europe.

Both the professional and social world here will miss Mr. and Mrs. Sessue Hayakawa in 1924. Having contracts which will keep him abroad, working in European productions for several months and in the East appearing in new stage plays, the pair recently sold their home in Hollywood. Mrs. Hayakawa journeyed from England to Hollywood to complete the deal selling the property and returned to London in time to spend Christmas Day with the Japanese star, who is now at work on the first of two productions in which he will appear for an English company. Before signing this contract he starred in a French production filmed in Paris under the title "La Bataille" ("The Battle").

Though they will be away for a long time, the Hayakawas have not deserted Hollywood forever. Before leaving here recently Mrs. Hayakawa said that it was their plan to return to the Coast within two or three years and establish another home here in the foothills. They would have kept the Franklin avenue home, but not caring to leave the big place in the hands of a caretaker, they decided it was best to sell.

Blue in "Marriage Circle."

While Monte Blue is completing the lead opposite Viola Dana in Metro's "Revelation," directed by George D. Baker, he is having added cause for pride in his 1923 achievements in the praises bestowed on his performance in "The Marriage Circle," a Ernst Lubitsch-Warner production. Those who have previewed the feature say that Mr. Blue has surpassed even his performances in "Brass" and "Main Street."

Young on "Welcome Stranger."

With "Wandering Daughters" and "Trilby" among the successes to his credit in 1923, James Young begins 1924 in the midst of his production of Aaron Hoffman's stage hit, "Welcome Stranger," for Belasco Productions release. After which he is to make another series of James Young features.

Richard Dix in New York.

Richard Dix gets his wish this Christmas—with a cold holiday season. He's in New York playing in "Icebound," the next William DeMille-Paramount production, in which he and Lois Wilson are featured. We missed "The Call of the Canyon," in which they last appeared together, but many of those who saw it at the Metropolitan two weeks ago lauded it as one of Paramount's best 1923 productions. And "The Ten Commandments," which records another of Mr. Dix's performances, has settled down for a run at Grauman's Egyptian Theatre.

Corinne Griffith Company.

One of the early releases in 1924 will be the first Corinne Griffith production for Associated First National. It is "Lilies of the Field," now in production at the United studios. Miss Griffith is to star in four Corinne Griffith productions annually. "Black Oxen," the Frank Lloyd production, in which she appears as Madame Zattiany, is due shortly.

Frank Mayo at Fox.

Though under contract to Goldwyn, Frank Mayo's Christmas season will be spent at the Fox studios. He is starring in "The Plunderer," the second Fox production, for which he has been loaned. He recently completed "Shadows of the East" for them.

Baxters in New Home.

Mr. and Mrs. Warner Baxter (Winifred Bryson y'know) are celebrating the holidays in the new home in the Wilshire district which they recently purchased. Between pictures for F. B. O., to whom he is under contract and his visiting Metro engagements, for which he was loaned to play opposite Viola Dana, Mr. Baxter has been haunting the stores. Many probably thought he was doing his Christmas shopping early, but if you could stop him long enough for a chat, he'd enthuse over the plans and ideas he had for the new home furnishings. Before he was lured to the screen two years ago to play opposite Ethel Clayton in Paramount pictures, Mr. Baxter was in stock and on the road, calling hotels "home." But now he is so popular in pictures and pictures so popular with him that he's taking every advantage of the chance to have a real home. Mr. Baxter is now playing a visiting engagement at the Ince studios in "Those Who Dance," Ince's surprise special for 1924.

Ruth Renick in Oakland.

Ruth Renick, who is the princess with Jackie Coogan in "Long Live the King," spent Christmas Day and will spend New Year's, too, playing matinees in Oakland. Miss Renick is completing a special six week's visiting star engagement with the stock company in the Northern city. She will return to her Hollywood home early in 1924 and continue her screen career here.

Paul Bern on Negri Script.

The holidays find Paul Bern burning the midnight oil on the script of a story tentatively titled 'Men," which he has been signed by Paramount to write for Pola Negri's next production. Dimitri Buchowetzki, Polish director who recently arrived on the Coast, is to direct it. Mr. Bern also has to his credit the script of "The Marriage Circle," the Ernst-Lubitsch-Warner production.

Owen Moore in East.

Owen Moore's attention these days is divided between his film engagements and his real estate interests. The actor has proved he is also a good business man by making some very profitable investments here.

On his return from New York, whither he and Mrs. Moore (Katherine Perry, y'know,) journeyed for the holidays after he had completed "Torment" with Maurice Tourneur, Mr. Moore will have interesting new production plans to announce.

Bert Glennon "Shot" It.

Not the least laudable detail in "The Ten Commandments" is the photography and for this it's hats off to Bert Glennon, Mr. de Mille's chief cinematographer. He was selected by Mr. de Mille for the job out of the entire field, following his camera work on a series of George Melford-Paramount productions.

Lauds Marie Prevost.

According to Ernst Lubitsch, producing director of "The Marriage Circle," and all who have seen the picture, it marks the promotion of Marie Prevost from the ranks of film stars to an eminent position among the very few real personalities of the screen. She has already registered such a hit in the film that Mr. Lubitsch and the Warner Bros. are now looking for another story especially suited to her. Her next production, when she returns from her personal appearance tour, will be in "How to Educate a Wife" which William Seiter will direct.

Completes "Flowing Gold."

Alice Calhoun has completed her work in Richard Walton Tully's production of "Flowing Gold" for which she was borrowed from Vitagraph. It was her first engagement in any other studio on the coast, as she has been under contract to Vitagraph and kept busy by them alone ever since she came West two or three years ago.

Paramount Holding Moreno.

Antonio Moreno is one of the few stars on the Paramount lot who was not loaned to other companies during the studio shutdown. He completed "Flaming Barriers," which followed his distinctive success in "The Spanish Dancer" opposite Pola Negri, shortly after the shutdown order, and has been vacationing ever since. Paramount folk refused all offers made by other companies for him, preferring to keep his services exclusively for their own pictures under his present contract. He is scheduled to begin work about the middle of January in "Bluff" from a story by Rita Weiman and Josephine Quirk.

Beaumonts in New Home.

Mr. and Mrs. Harry Beaumont and their two-year-old twin daughters are celebrating this year their new Beverly Hills home, into which they moved only a few months ago. They are also celebrating the completion of "Beau Brummel," in which Mr. Beaumont directed John Barrymore for Warner Bros. With "The Gold Diggers," "Beau Brummel" and other Warner specials, Mr. Beaumont took many steps up the ladder last year further establishing his place among the leading directors in the industry.

Wally Young in Demand.

Waldemar Young has the honor and credit for writing one of the most coveted scripts of the year—"Dorothy Vernon of Haddon Hall." Mary Pickford borrowed Mr. Young from B. P. Schulberg, to whom he is under contract, to title "Rosita," her current release, and then by mutual consent the loan engagement was extended for him to adapt and write continuity of "Dorothy Vernon of Haddon Hall." Mr. Young is now titling Reginald Barker's production of "Cape Cod Folk," for which Louis B. Mayer borrowed him, and as soon as he finishes that he will go back to the Pickford-Fairbanks studio to edit and title "Dorothy Vernon." "Poisoned Paradise," which he recently adapted for Schulberg, goes into production next week with Gasnier directing and Kenneth Harlan featured.

Keeping Seiter Busy.

Shortly after the holidays William A. Seiter and his megaphone will be busy on "Listen Lester" for the Sacramento Film Company, which has signed him by special arrangement with Warner Brothers. Afterward he returns to Warners to direct "How to Educate a Wife." David Belasco's "Daddies" was his last under that banner.

Infallible Proof.

Winifred Dunn has bought a house and a shiny new coupe, so now she's a native daughter despite the fact that she still calls New York home.

Logue Adapted "Ponjola."

Charles A. Logue, who has to his credit the adaptation of "Ponjola," belongs to the Hollywood fraternity of writers, but he makes his home at Venice by the sea. "Ponjola" and "The Lost World," A. Conan Doyle's prehistoric drama, which he has just adapted for a coming special production of Associated First National, were both written to the accompaniment of "waves lapping the shore," as the poets put it, of his beach home, where he lives the year round. He is now at work on an original for Sam Rork, producer of "Ponjola."

Schertzinger's Record.

Victor Schertzinger holds the blue ribbon for being the first director who has been engaged for two consecutive productions with Jackie Coogan. After completing "Long Live the King," he was immediately booked up by Metro and Jack Coogan, Sr., to direct Jackie again in "The Dog of Flanders," just started here.

Stromberg Going to Carey's.

Hunt Stromberg has been working day and night lately editing his all-star special, "The Fire Patrol," and "High Dawn," first of his series starring Harry Carey, but Christmas Day, by orders of Mrs. Stromberg and Hunt Stromberg, Jr., his seven-months-old heir, who rules the domicile, he will take a whole holiday and the three will motor to Harry Carey's ranch to celebrate. As usual, Carey will have a barbecue 'n everything Christmas-y.

Harriet Hoctor at Studios.

Harriet Hoctor, premiere danseuse of "Topsy and Eva" company, who is rapidly gaining fame as the first American dancer to feature the difficult backward bend while on her toes, spent Friday afternoon visiting the Thomas H. Ince studios, where Arthur MacLennan showed her over the film shop, and the Metro studios, where Howard Strickling introduced her to Jackie Coogan, who, Harriet confesses, is one of her favorite stars. Also to Jackie's director, Victor Schertzinger, who promised to write a dance number especially for the artist.

Cruze South for "Magnolia."

James Cruze is to direct the first production for 1924, scheduled by Famous Players-Lasky, following the shutdown of the studios. It will be "Magnolia," adapted by Walter Woods from Booth Tarkington's play of the Old South. The production plans made it necessary for Mr. Cruze and the company to leave for location at Natchez, Miss., last Thursday, camera work to begin to-day, Christmas Eve, which means that Betty Compson, who is engaged to be married to Mr. Cruze in 1924, will have to be content to receive his Christmas greetings by telegraph and on the long distance 'phone.

With Bobby Agnew.

Robert Agnew is having a regular "at home" Christmas this year. His mother came on from Texas several months ago to make her home here with Bobby and his brother has recently joined them for the holidays. Bobby is completing "The Inner Sight" with James Kirkwood and Lila Lee and "Those Who Dance" with Blanche Sweet, both at the Ince studios. He was engaged for them by special arrangement with Paramount when the latter studios shut down.

Lloyds Going Abroad.

Mr. and Mrs. Harold Lloyd are to be on the passenger list of a Europe-bound steamer before very long. Harold is completing "The Girl Expert" and after making one more comedy special he and Middy (Mildred Davis Lloyd y'know) will take a long tour. They have had honeymoon trips to New York, but they're planning the European trip as their real honest Injun honeymoon.

With Virginia Brown Faire.

Virginia Brown Faire is playing another of those starved looking characters in "Welcome Stranger," the James Young-Belasco production, for which she was loaned by Associated First National. Consequently she is dieting conscientiously—to look the part! If she forgets to diet through the Christmas holidays—and who wouldn't—Mr. Young will probably have to give her two or three days off to regain a semblance of a "lean and hungry" look before continuing her scenes.

Frank Woods Company.

January will record the launching of a new producing company headed by Frank E. Woods. Articles of incorporation were filed in Sacramento last week, the company to have capital stock of $1,500,000. Further details will be forthcoming after the holidays.

To Film "White Moth."

On his return from New York, where he acquired several new stories for the screen, Maurice Tourneur announced that his next First National production sponsored by M. C. Levee of the United Studios, will be "The White Moth," a magazine story by Izola Forrester. It will follow "Torment," which he has just completed.

Page James Cruze!

Overheard on Hollywood Boulevard: Mr. G.—How did you like "The Ten Commandments"?

Mr. S. (who had been reading Paramount's billboard)—Well, there'll never be another "Covered Wagon."

To Star Louise Dresser.

Although Louise Dresser has been completely won by the lure of the silent drama, we hear that she is to be per-

(Continued on P. 7, This Section.)



Let Not Man Put Asunder

Adapted from the play by Michael Morton
A Graham Cutts Production
Presented by Balcom Freedman & Saville

SELZNICK PICTURES CORPORATION

IN AND OUT OF FOCUS

(Continued From Page 6.)

shown throughout the United States. Also as usually follows, the films were shown.

Joseph Brandt, president of the C. B. C. Film Company, on July 7 came forth with a statement blaming theatre exhibitors for the present high cost of pictures because by their advertising methods they create a demand for a star, who consequently insists on a higher salary. He had a host of other producers on his back in consequence.

Litigation between the Goldwyn Distributing Corporation and the Stoll Film Company of London was settled out of court in London by the payment of about $80,000 to Goldwyn. It grew out of a claim by the American company for money alleged to be due under a contract made in 1918.

Announcement and the appointment of a committee to obtain a readjustment of insurance rates on motion picture theatres was made by William Brandt, president of the M. P. T. O. of New York. The committee subsequently secured a material reduction.

The opening of the Monroe Doctrine Centennial and World's Exposition of Motion Pictures came during the week of July 12; while the opening was auspicious, the finish was most unfortunate.

Laurette Taylor signed with Metro to make "Happiness" and "One Night in Rome," written by her husband, J. Hartley Manners.

AUGUST.

The system of booking pictures "sight unseen" was denounced at the weekly luncheon of the T. O. Chamber of Commerce. A resolution in which the committee on business relations was asked to take the matter up with Will H. Hays. The action of the committee resulted in some modification in the case of several of the distributing companies.

Mack Sennett and Arthur S. Kane, president of the Associated Exhibitors, signed a contract on August 4, for the distribution of a series of features, starring Mabel Normand. Not to exceed, in number, three a year.

William Fox leased the Central Theatre, N. Y., for presentation of his spectacles.

Motion picture theatre owners of Eastern Pennsylvania, Southern New Jersey and Delaware, meeting in Atlantic City during the second week in August, were considerably agitated over the report that a campaign was under way to have the theatre men raise admission prices to $2. The report ended where it began, in the air.

George Kleine, one of the pioneers of the film business, became treasurer of the Ritz-Carlton Pictures, of which J. D. Williams is president.

Colleen Moore and John McCormick were married at Los Angeles on August 17. Famous Players-Lasky took the first step toward breaking the block system of booking pictures, eight unseen, on August 24. Under this new rule, no exhibitor is asked to buy a picture until he has witnessed an actual demonstration of box office value in ten key cities.

Negotiations were begun by various organizations of theatre owners with their union motion picture operators over wage scale. Settlement was effected in September.

Carl Anderson, president of the Anderson Pictures Corporation, and F. B. O., entered into an agreement, whereby the product and the salesmen of the Anderson company went into the thirty-three branch offices of the F. B. O. on September 1.

SEPTEMBER.

Will H. Hays appointed a committee to bring about better copyright laws for motion pictures. Louis Swarts was made chairman. The committee has since been actively engaged in the work.

Motion picture machine operators won an increase in wages for New York City. The men asked for a 50 per cent. increase and accepted a sliding scale of 7 1-2 to 15 per cent. raise.

Nathan Burkan returned from abroad a pessimist over motion picture prospects in Continental companies.

It became known that D. W. Griffith had begun work on a big drama of the American Revolution, which has since crystalized as "America."

Charges were preferred against Marcus Loew, William Fox and B. F. Moss on September 7 by the Theatre Owners' Chamber of Commerce. The charges grew out of alleged individual settlements with the motion picture machine operators. Mr. Loew subsequently resigned from the organization owing to difficulties on "Enemies of Women."

Will H. Hays went abroad.

Illinois and Indiana exhibitor leaders called a conference over the admission tax for November at French Lick.

Paramount announced the policy of having advance showings in ten key centers of its films was in operation.

The Goldwyn Pictures Corporation filed suit against Samuel Goldwyn asking an injunction restraining him from using his name in the exploitation of his pictures. The action subsequently was decided against the plaintiff.

Edna Purviance made her debut as a star under the direction of Charles Chaplin in "A Woman of Paris."

Sidney Olcott, director, and Forest Halsey, playwright, signed long-term contracts with the Famous Players. At the same time Holman Day and Marion Fairfax, authors, signed contracts with Associated First National.

Progress was reported in the negotiations between the American Society of Composers, Authors and Publishers and the Motion Picture Theatre Owners of America, over the "performing rights" for musical compositions. The negotiations still continue.

Canadian exhibitors formally join the M. P. T. O. A. after a conference in Montreal.

Priscilla Dean let it be known that she was to leave Universal and form a producing unit of her own. Michigan exhibitors began the fight to obtain relief from non-theatrical competition in the middle of September. The movement has since spread to other States.

Douglas Fairbanks started on his still unreleased picture, "The Thief of Bagdad."

"Scaramouche" began its long run at the Forty-fourth Street Theatre and got away to warm praise from the critics.

Larry Semon started at work under a contract with Truart Film Corporation.

John Barrymore went to California to begin work on "Beau Brummel."

The British producers were complaining that American films were crowding the London theatres to the exclusion of the home product. Their own newspapers explained why. Norma Talmadge joined the goodly number of stars planning to play Juliet. Thomas Meighan was elected president of the Catholic Motion Picture Actors' Guild.

Tom Terriss returns from Egypt to deny that he had been bitten by the sacred scarab of King Tut's Tomb, but he did bring home the Oriental exteriors for "Fires of Fate" with Wanda Hawley and Nigel Barry in leading roles. Paramount opened its Japanese offices at Tokyo with Tom B. Cochrane in charge. Pearl White was reported resting in a French convent.

First word of warning that motion picture producers were going it a little too strong in the matter of expenditures came from Richard A. Rowland of the Associated First National. He said that an exaggerated idea of the gross business a film could do was held by many producers and directors.

Charles Brabin and Edward Bowes, vice president of Goldwyn, sailed for Europe on September 29 to pave the way for the filming of "Ben-Hur."

Branch managers of exchonges denied a statement made by two exhibitors that there was a shortage of good pictures. The Japanese earthquake called upon the full resources of the news reel companies to bring first pictures to the market here. Airplanes, special trains and even fast motor yachts were employed at different stages. All have claimed substantial beats.

OCTOBER.

Pauline Frederick and Lou Tellegen were signed to appear in J. Stuart Blackton's "Let Not Man Put Asunder," adapted from the novel by Basil King. Betty Compson returned from abroad to say that she was not engaged to marry Sir Charles Higgam or anybody else.

S. Gordon Michie, who represented the Stoll film interests in England, declared film spectacles should be made with a view to an international market instead of a local one.

The New York State Federation of Labor came out against the censorship of motion pictures and all other things.

Secretary of State Hughes in a Columbus Day speech complained that American made films libel the United States. Very promptly film producers and exhibitors, the country over, took issue with the Secretary, some intimating that he had spoken without careful investigation or consideration.

Hugo Rumbold arrived in the interests of the French Government, seeking for a star to play Marie Antoninette in a film founded on the Dumas romance and play, "The Queen's Necklace." There were other conditions, however, one of which was that the star must have the backing of a company willing to put up at least 500,000 francs for the making of the film, and content itself with 50 per cent. of the profits. Marion Davies and Norma Talmadge were two names mentioned. Miss Talmadge subsequently accepted the offer, but when French cinema exhibitors protested against the importation of American players she promptly and emphatically declined the honor.

Edwin Carewe left for Algiers to produce "A Son of Sahara," which is to be released through Associated First National. Other members of the cast, Claire Windsor, Bert Lytell, Montague Love and Rosemary Theby sailed on November 10 and are now over there hard at work.

Betty Compson signed with Paramount.

John D. Williams went abroad to consult with Rudolph Valentino over their prospects then for being able to do any work before Valentino's contract with Famous expired in February, 1925. This matter was amicably adjusted on December 26. Valentino is to do two pictures for Famous by July 26 and then go to Ritz-Carlton Pictures.

James Young brought action for $100,000 against Samuel E. Rork, alleging unwarranted dismissal and breach of contract. He said that he was arbitrarily dismissed after the first of four films he had contracted to make for Rork.

Reginald Denny, Universal Jewel star, was seriously injured in an automobile accident in Los Angeles.

Sydney S. Cohen of the M. P. T. O. A., Charles O'Reilly of the Theatre Owners' Chamber of Commerce and William Brandt of the M. P. T. O. of New York State signed a truce in a long war after a three-day parley. They jointly signed a call for Motion Picture Day on November 19.

Advance intimations and prophecies culminated on October 26 when Adolph Zukor, of the Famous Players-Lasky Corporation, announced that it had shut down on all production until the first of the year. Abnormal conditions, increased production costs in every direction, were given as the compelling cause. While the statement was variously commented upon by other producers, a slowing down became general throughout the industry. Few new pictures were started and only those which were well under way were finished.

Major Charles Thompson was appointed managing director of F. B. O. by the stockholders to take the place of P. A. Powers. F. B. O., originally called Robertson-Cole, became the Film Booking Offices when H. C. Cole stepped out and Powers stepped in. Major Thompson, it was said, represents the interests owned by an Englishman named Graham.

NOVEMBER.

The entire month of November was devoted chiefly to arguments and dissertations on the "shutdown." Blame was placed indiscriminately on extravagant production and direction; on high salaried stars and loose business methods. Toward the end of the month it was admitted that the cessation was a good thing for the industry, because it was allowing the producers to take an account of stock, and study methods.

Minta F. Durfee Arbuckle, who stood by her husband during his tragic experiences on the Coast, brought suit for divorce in Providence, R. I.

The Fox Film Corporation announced that it would spend $27,000,000 in 1924 in building a new studio in Los Angeles, on new productions and in the purchase of literary material.

Marcus Loew added the Woods Theatre to his long list the first week of November.

Cecil B. DeMille signed a contract with the Famous Players-Lasky by which he again became director general of all Paramount productions, a position which he gave up in 1920. Samuel Goldwyn announced that George Fitzmaurice would produce a film adaptation of "Cytheria," the Joseph Hergesheimer novel. Laura La Plante, for some time a leading woman in Universal, became a star, taking the place of Gladys Walton.

The marriage of Jules E. Brulatour, New York representative of the Eastman Kodak Company and a director in Famous Players, to Hope Hampton became known. They were married in Baltimore on August 22.

P. J. Godsol of Goldwyn-Cosmopolitan declared that combinations of theatre owners throughout the country prevent producers from obtaining fair prices for their big features.

Secretary of the Treasury Mellon advocated repeal of the admissions tax in his annual report to Congress.

An important decision of the year was that handed down by the United States Supreme Court in the Binderup case. Binderup, a Nebraska exhibitor, alleged that he had been discriminated against by distributors. The case was fought through the lower courts, and the decision held that a film distributing is interstate commerce and therefore the distributors are subject to the Federal laws.

Following the convention of Middle Western Theatre Owners at French Lick, Will H. Hays agreed to become leader of the fight to obtain a repeal of the admission tax by the present Congress. At his suggestion a committee consisting of one man from various State associations was appointed to co-operate with him. H. M. Richey, secretary of the Michigan Association, was chosen as representative of the committee, and came to New York to become part of the Hays organization.

DECEMBER.

Martha Mansfield, a star of "The Warrens of Virginia," died in San Antonio, Tex., from burns received when her clothing caught fire while she was at work on location for the film in the Texas city.

England celebrated British National Film Week, designed to aid local production. The Prince of Wales was one of the orators at the luncheon given.

The W. W. Hodkinson Corporation closed with a producing unit operating at the Thomas H. Ince studios for four features, co-starring James Kirkwood and Lila Lee.

The Fox Theatre, Sixteenth and Market street Philadelphia, was opened with impressive ceremonies. The theatre with the sixteen-story office building adjoining cost $3,250,000.

Harold Lloyd bought forty acres in Westwood, a Los Angeles suburb, upon which to build a studio. Jack L. Warner, Ernst Lubitsch and Eric Locke came East to discuss plans for Warner Brothers work after the new year.

Mr. and Mrs. Martin Johnson, who made "Trailing African Wild Animals," sailed for the once-dark continent for another five-year camera bout with lions and tigers and things. Following "Yolanda," Marion Davies will make "Janice Meredith."

Announcement was made that the Lasky Studios, East and West, would open on January 7, 1924. Other companies announced a great revival of studio work in the first days of the new year.

"Anna Christie" Thomas H. Ince's motion picture of the Eugene O'Neill play was shown and received with praise.

President Coolidge in his annual message to Congress formally recognized motion pictures as an important part of daily life in recommending to Congress the abolition of the admission tax.

Los Angeles authorities rendered themselves highly unpopular with the motion picture colony when they broke up the Directors' ball at midnight and declined to give the Wampas a permit to continue after midnight in their frolic set for the middle of January.

Famous Players obtained "Merton of the Movies," in which Glenn Hunter will be starred. William H. DeMille caused consternation in the ranks of film uplifters when he told them that the percentage of bad films was no higher than the percentage of bad books, bad plays and bad paintings.

A syndicate consisting of Arthur S. Friend, president of Distinctive; Henry M. Hobart, Charles S. Hervey, William O. Hurst and others announced that they would build the world's largest studio on Long Island. It is to be an independent establishment.

Reorganization of the W. W. Hodkinson Corporation saw the founder of the company become chairman of the board of directors and F. C. Munroe become president. John C. Flinn, who leaves Famous Players after ten years, and Paul C. Mooney, who quits the Louis B. Mayer Productions, Inc., become vice presidents on January 1. Mr. Flinn will have charge of advertising and publicity and Mr. Mooney will be general sales manager. The company will confine itself to distributing.

The Independent Motion Picture Producers and Distributors' Association, an organization for fostering the independent market and for mutual protection, was organized on December 21. I. E. Chadwick is president and Charles B. Hoy is secretary. The membership includes to date twenty of the representative concerns operating in the independent field.

GASNIER LAUDS BIG SETTINGS FOR MANY FEATURES

Eye-filling settings for motion pictures will continue to be used—under certain conditions—if Director Gasnier has his way.

The man who has made some of the most successful Schnlberg productions for Preferred Pictures insists that the critics of the "extravagant background" have gone beyond reasonable limits and threaten to impair picture progress if given their own way.

"There is just one way in which big, beautiful and breath-taking settings and 'mobs' may be used," said Gasnier. "They must advance the story and show no evidence or even suggest that they have been dragged in to supply thrills that are not supplied by the story itself.

"In a picture like 'The Virginian,' the natural settings served this purpose. In 'Robin Hood' the man-made structures served the end of the director just in either case the plot of the story is advanced and better entertainment is provided. This, after all, is the primary purpose of the screen."

That Gasnier believes the big sets have their purpose is shown by all of his recent productions for Preferred Pictures. In "Poisoned Paradise," on which he is now at work, several thousand extras were used in the Monte Carlo Casino scenes on a set that required the use of an entire covered stage at the Schulberg studios.

THE PICTURE, NOT THE STAR, WILL BE DEMAND IN FUTURE

Grainger Sees Trend Toward Special Productions With Well-Balanced Casts.

PROSPERITY FOR NEW YEAR

By JAMES R. GRAINGER.

(General Manager of Sales of the Goldwyn-Cosmopolitan Distributing Corporation.)

There is no reason for being pessimistic about the prospects for the coming year in the motion picture industry. The disturbed conditions which have threatened it are gradually lessening. Many of the big producing companies are going right ahead with their production schedules as originally laid opt last Spring; those that curtailed production are planning to resume activities on a large scale.

I recently covered a good deal of territory in my trip to the Goldwyn studios and to Goldwyn-Cosmopolitan branch exchanges. I found that there had been no slackening in the attendance at the motion picture theatres which housed the sort of attractions the public wants. These were almost invariably the specials, not necessarily spectacular productions, but pictures which had human appeal and which furnished ample evening's entertainment to the public.

Sees More Big Pictures.

There have been a number of money-makers during the past four or five months which will continue on their successful way during the new year. The various producers are now laying their plans for the coming year's productions and the information I gathered points to a continuntion of the big pictures which were such a marked feature of the industry's 1923 activities.

The movement away from stars, started by Goldwyn several years ago, later adopted by other companies, is going to continue and spread still more widely. Producers have come to realize that, when all is said and done, the picture—the story—is the thing. A story with human appeal, competently cast and directed, will draw the public without the glamour of a star's name. There are a number of screen stars who can bring money into the box office on the strength of their names alone, but they are few, and getting scarcer. A well-balanced cast will do more for a picture's success than the name of a star. The new year, I believe, is going to demonstrate this fact in no uncertain terms.

Want Pictures With Appeal.

The exhibitors of the country are gradually falling in line with the policy of starring the picture and the cast instead of the name of a star. This is a healthful sign and one to which the producers should pay careful heed. Exhibitors are keen for pictures with a big public appeal; they have made more money with them than with the ordinary film and are going to give booking preference to pictures which will stimulate their clientele into enthusiasm, instead of merely affording them a pleasant evening's entertainment.

The industry is passing through a period of readjustment, but the signs point to a clearing of the atmosphere of doubt and indecision. Pictures have become too much of necessity in popular entertainment to suffer any great setback. The thing now is for the producers to set their aim high—to give the public the best they can make without any foolish waste of money. The industry has learned that the greatness of any picture depends upon the popular appeal of the story and not upon the amount of money spent in making it. Economy and intelligence will pull the industry out of the disturbed conditions which have been hampering it, and make the year 1924 one of prosperity.

SCHERTZINGER HAS VERSATILITY AS WELL AS ABILITY

Victor Schertzinger has so many interests that it would require columns to record them. We are interested primarily in his motion picture work. Mr. Schertzinger played an important part in Charles Ray's climb to stardom—his sympathetic understanding of Mr. Ray during the early period of that young man's career—and his directorial management won for him and his star an established place in the world of the picture play.

In the long list of his subsequent independent productions not one failure is recorded. Pictures made under his capable direction have been released on practically all of the big programs in the country.

Among the truly big pictures of the year is listed Jackie Coogan's "Long Live the King" from the novel by Mary Roberts Rinehart. Aside from the sets in the production released by Metro, its dramatic and artistic tones were due to the director, Victor Schertzinger. "Vic," as he is popularly known to star and prop boy alike, is the first director to wield the megaphone on two successive Jackie Coogan productions and he is now busily engaged in guiding Jackie's newest picture, "A Boy of Flanders," to a successful completion.

Mr. Schertzinger's ingenuity as a composer of ballads is known and his most recent song hit, "Marcheta," is an outstanding success.

BANQUET FOR TERRY.

Pathe Cartoonist Entertained by Officials of Keith Circuit.

Paul Terry, whose cartoon creations are distributed by Pathe Exchange, Inc., under the title "Aesop's Film Fables," last week was tendered a banquet at the New York Athletic Club by officials of B. F. Keith's vaudeville circuit, in honor of his recent marriage.

Mr. Terry's cartoons are a regular number of the Keith programs throughout the country.

Among those present were: J. J. Murdock, E. G. Lauder, Major Thompson, Senator Henry Walters, Amedee J. Van Beuren, Frank Vincent, Pat Casey and Herman Freedman. Mr. Terry was presented with a chest of silver.

JAMES R. GRAINGER



HAPPENINGS IN HOLLYWOOD

(Continued From Page 6.)

...nded to return to the footlight world later this season in a special production of Zoe Atkins's comedy, "The Texas Nightingale," in which a local producer plans to star her, the supporting cast to include other New York favorites to be brought here for the Western engagement of the play. Every one will anticipate seeing Miss Dresser on the stage again—she hasn't appeared behind the footlights, we believe, for more than a year, except for charity benefits, but we wouldn't applaud any decision to keep her away from the studios. Here we see in "To the Ladies," "Ruggles of Red Gap," "Prodigal Daughters" and other features secured her place in the film firmament and some day somebody is going to find the right sort of story to give her an even better opportunity. Wouldn't you like to see "Stella Dallas" on the screen with Louise Dresser in the title role? I should.

Suzanne Vidor Her Best "Turn."

The fact that her name is high among the few outstanding successes for 1923 isn't holding first attention in Florence Vidor's mind just now. Little Suzanne Vidor has the spotlight. Suzanne is five and still believes in Santa Claus.

Florence Vidor's first appearance in 1924 will be in the Ernst Lubitsch production of "The Marriage Circle," and later will come the James Young-Benson production of "Welcome Stranger," which she is now working at the United Studios.

Credit to Worsley.

Last Christmas Wallace Worsley was too busy directing "The Hunchback of Notre Dame" to enjoy the holidays, but this year he can eat his Christmas turkey 'n'everything with the last word in satisfaction. "The Hunchback of Notre Dame," starring Lon Chaney, is packing 'em in at the Criterion Theatre here, in New York and elsewhere, and it is on the cards that Mr. Worsley is shortly to begin production of another feature.

Virginia Valli in New York.

By the time this is printed in New York Virginia Valli will have had her Christmas there (she went East after completing "The Signal Tower"). She and her husband, Denil Lamson, will stay in New York long enough to see the Eastern premiere of "A Lady of Quality," her latest and most elaborate starring vehicle under the Universal banner. Hobart Henley directed it.

WINIFRED DUNN IS YOUNGEST WRITER OF FILM SCRIPTS

Known throughout the motion picture industry as its youngest scenario writer, Winifred Dunn holds this unique position at Metro's Hollywood studios in her own right.

Miss Dunn went to stenography early in her teens and studied playwright transcription. She helped a foreign author, and it was late his works into English, got an opportunity through him that led to then the head of the scenario department of Metro, to meet Colonel Selig, president of the Selig-Polyscope Company. Her first story, "Too Many Kooks," was accepted and produced as a one-reeler, and thereafter she stayed on the Selig staff as a writer. She has written scores of pictures, and has even produced a couple—"And the Children Pay" and "The Red Viper."

On coming to the West Coast about two years ago, Miss Dunn went to work in the scenario department of Metro, which position she left to join Robertson-Cole's for about nine months, returning later to Metro studio as its scenario editor.

PAUL BERN

ORIGINALS AND ADAPTATIONS

"THE CHRISTIAN"
Tourneur-Goldwyn

"NAME THE MAN"
Seastrom-Goldwyn

"THE MARRIAGE CIRCLE"
Lubitsch-Warner

"THE WANTERS"
(With J. G. Hawks)
Stahl-First National

POLA NEGRI'S NEXT PRODUCTION
Buchowetzki-Famous Players-Lasky

"Let Not Man Put Asunder"

TO OUR MANY FRIENDS
OF THE
STAGE AND SCREEN

MAY THE NEW YEAR BRING TO YOU FULL MEASURE OF SUCCESS AND THE REALIZATION OF YOUR HIGHEST AMBITIONS.

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NEW YORK HOLLYWOOD

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Because we have the pictures that America's millions of fans are looking for—the pictures that mean big-time entertainment for every one of them! Here are four, as a starter, that will make a host of F. B. O. fans. Tell the manager of your favorite theatre you must see these four pictures!

"THE MAILMAN"
With Ralph Lewis, Johnnie Walker and a remarkable cast.
Emory Johnson's mightiest screen epic—bigger than his "In the Name of the Law," "Third Alarm" or "Westbound Limited." A colossal entertainment crash that will thrill and delight every picture lover in the country. What more need be said? RELEASED DEC. 9TH.

"THE LULLABY"
Starring Jane Novak.
Chester Bennet's biggest screen production to date . . . a super special in every sense of the word. You're going to say this is the strongest, most human, most worthwhile picture you have ever seen. You can look for something way out of the ordinary in "The Lullaby." RELEASED JAN. 20TH.

"JUDGEMENT of the STORM"
Starring Lloyd Hughes, Myrtle Stedman, George Hackathorne, Lucille Rickson, Philo McCullough.
Palmer Photoplay Co.'s biggest production, filled with dramatic T. N. T. Scenes that will hold you in a vice-like grip! A picture that really is different! RELEASED JAN. 6TH.

"ALIMONY"
Starring Derelys Perdue, Warner Baxter and Ruby Miller, sensational European star.
Another big one for the delight of thousands of fans. A. T. Locke's big story brilliantly done. A picture that the women will love and the men will revel in. RELEASED FEB. 3RD.

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